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S.A. PICTORIAL

STAGE & CINEMA

VOL. XIV., No. 339 JOHANNESBURG, JANUARY 28TH, 1922. [Registered at G.P.O. as a Newspaper.] PRICE 1/-

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PROFESSOR CAVE'S ROMANCE.

(*Written for* S.A. PICTORIAL *by* HEDLEY A. CHILVERS. *Copyright.*)

"MAY I hand you anything?"

"Nothing. I can look after myself, thank you."

These commonplaces passed twenty-seven years ago in the dining-room of an exclusive club in St. James', London. The first speaker was a youngish man with a sallow face of almost Greek perfection of line. His eyes shone under the yellow table lamp. His elderly *vis-à-vis* was a typical "oldest member," licensed in snubs, so to speak, and an unpleasant fellow at the best of times. Indeed, after measuring visually the effect of his rebuke over his *pince-nez*, the antiquated one aforesaid carried the attack into the waiters' camp.

"Here, you," he said, "how long have you been in this Club?"

The waiter stopped, balanced his tray, and turned a troubled look on the questioner.

"Because," said the old man, "however long you've been, you've been that much too long."

"Pardon me, sir ——"

"Don't you know that this table's been reserved exclusively for me for the past year?"

"Grand National day, sir. Greatly rushed, as you see, sir. Rush of members to the Club to get the latest news from the north, sir."

"Grand National be hanged! Half the world's racing nowadays—instead of working."

Muttering something about his bill, he began to fumble in his pocket.

The waiter bowed, and retired with an air of dignified regret, preserving the poise of his tray and its glimmering gold and green glasses; and, after depositing his burden at a little dark red rostrum, he made out the account, and returned.

Meanwhile, the younger man had risen.

"I had no idea," he began hesitatingly, "that this was a reserved table."

The irate diner, making no reply, slowly and laboriously counted out a little pile of silver and retreated between the tables until the head waiter ushered him into the corridor outside.

The desecrator of tradition thereupon resumed his seat.

"In Heaven's name," said he to the attendant, who was now removing the remnants of an unpleasant repast, "who was that?"

The man smiled wearily.

"Nobody knows, sir. He's a mystery. Rarely speaks. Said to have a flat in Kensington somewhere. That's all I know, sir."

"What's his name?"

"Professor Cave, sir. The staff here, pardon me, sir, we call him 'The 'Ermit.'"

* * *

Meanwhile the old man had emerged into St. James' Street, his silk hat shimmering in the glitter of many lights, his shoulders bent, his glance on the ground. It was one of those late wintry occasions when the fireside pays its greatest tribute to opulence but opposes a contrastive harshness to the poor thronging the kerbstones and displaying their wares in the gutters. Considerations of inequality of wealth and opportunity did not, however, enter into the reflections of London's loneliest man, plunged as he was in so rapt a reverie that not all the lights, gaiety, and grief of the great city could turn his thoughts outwards from within.

The snow meanwhile fell persistently.

* * *

Thus walking and pondering, he traversed the full length of Regent Street, and here at last stopped. He looked this way and that, pressing the handle of his stick like a strut into his side.

"People and carriages, and carriages and people," he murmured. "And to-day of all days, I wanted to be alone."

A street-lamp shed its radiance upon him, and fumbling in his overcoat, he brought forth a portrait in a silver frame.

He looked at it intently, rubbed away the ceaseless flakes, and scanned the back of it. On one side appeared a miniature of a dark-haired girl with big, serious eyes. On the reverse were the words, written in a heavy Italian hand: "To dear Lawrence in memory of an evening with Tenaglia.—Dolores, March, 1865."

The old man replaced the relic in his pocket.

"Thirty years ago to-day," was his whispered commentary.

After which he resumed his walk, indifferent apparently to time, shelter, or the course he should take through the storm, for once again his thoughts had taken flight, and he was dreaming relentless dreams

* * *

"The Hermit" was so oblivious of the Present as to have forgotten the vexations of crowded clubland, and the holy fogies who lived there in exacerbated boredom. He had gone back in mind and matter. He had revived for contemplation a picture of himself thirty years before. The grey, ashen face with its stubble and its wrinkles had been rejuvenated with Mephistophelian thoroughness. As it appeared now to his memory—as it was in the long ago—its proud intelligence, its pallor, its severe sense of concentration, all seemed dignified, romantic, Byronic, the reflex of an exclusive mind, the very remoteness of which, alas! had divorced it from real knowledge of the world.

Yet even then he was a *savant*. He was learned in the archæology of Rome. His book "The Romance of the Coliseum" had earned the respect of Continental opinion. The reviews referred to him as to a master. Italy was grateful to him for the new light he had thrown on ancient Rome, on the memorials of the Appian Way, the inner ceremonial of the Mamertine Prison, and the buried secrets of the Forum.

Memory, that great God, took him still more intimately among the events of thirty years ago. It took him into an Italian room, an apartment where were enacted the few simple events which had changed the whole course of his life.

A charming chamber it was, too! It had floors of polished oak, and white statuettes on green pedestals all prettily reflected below; and there was a great three-cornered piano with a flower-designed case, and a steel violin stand, a few cushionless settees, and a large portrait of Paganini glaring down as in denunciation of the musical mediocrities of to-day.

There was a French window. It looked across a maze of blooms, dark green lawns, miniature fountains and woods.

This was the apartment and garden of the Countess Dolores Viotta.

* * *

It is hardly necessary to mention, perhaps, that this woman was the greatest violinist of her day. Under her long fingers and against her white throat her ancient Amati had become the vehicle of an emotion, an inspiration equal to anything within musical memory. The *dilettanti* of the *galerias* might chatter of the art of Sonntag and Catalani, they might revive the golden days of San Carlo and La Scala, but they honoured the living Viotta equally with their dead heroines.

Very tall and dark was this prodigy. She always wore black and a deep red rose. Besieged with admirers, it was her wont to declare smilingly that her affections were engaged elsewhere—with one, Amati.

(*Continued on Page 21.*)

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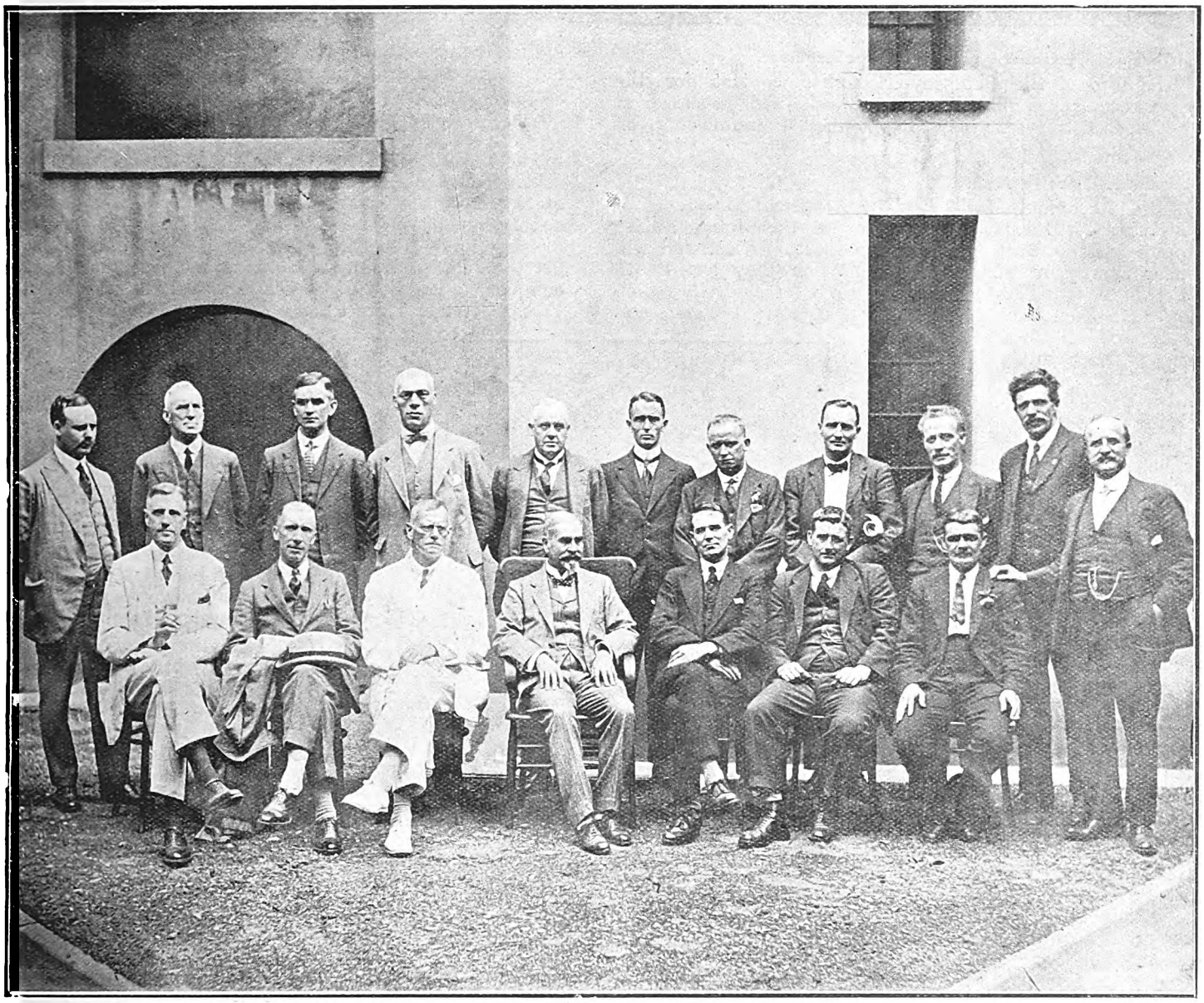
THE STRIKE AND THE CONFERENCE.



DELEGATES TO THE CONFERENCE BETWEEN THE HEADS OF THE MINING INDUSTRY AND THE STRIKE LEADERS WHICH IS SITTING DAILY AT THE NEW LAW COURTS, JOHANNESBURG

Left to right: *Sitting*: Mr. W. Gemmill (Chamber of Mines, gold section), Sir Evelyn Wallers (Chamber of Mines, gold section), Mr. H. O .Buckle (President, Chamber of Mines), Mr. Justice Curlewis (chairman of the Conference), Messrs. Joe Thompson (President, S.A. Industrial Federation), J. George (Reduction Workers' Association), and W. A. Butler (Engine Drivers' Association).

Standing: Messrs. G. H. van L. Ribbink (Official Shorthand Writer), John Roy (Chamber of Mines, colliery section), R. N. McKenzie (Master Engineers and Founders and the S.A. Motor Traders' Association), Bernard Price (Victoria Falls Power Co.), Professor Lawn (Chamber of Mines, gold section), Messrs. A. C. van der Horst (Inspector of White Labour), Tom Mathews (Amalgamated Engineers' Union), W. S. Lewis (Mine Workers' Union), J. Hobson, H. H. Shuttleworth (Builders' Union), and R. H. Miller (Inspector of White Labour).

Photo for "S.A. Pictorial."

NEW MUSIC.

WE have received from the Herman Darewski Music Publishing Company, London, copies of their latest song and dance hits. Among the dance music may be specially commended: "Mary Jane," a haunting song fox-trot, with words by Haven Gillespie and music by Loyal Curtis; "Who'll Be the Next One (To Cry Over You)?" another vocal fox-trot by Johnny S. Black (the composer of "Dardanella"); and "Another Waltz," by Geo. P. Flutter. The new ballads include: "Ireland Must Be Heaven (For My Mother Came from There)" and "Love's Longing" (by Hallam Chilton).

CLAY PIPES.

OWING to the small demand nowadays for clay smoking pipes, Messrs. T. George & Co., of St. Jude's, Bristol, who have made them for many years, have decided to close down.

Fifty years ago clay pipemaking was the staple industry in the St. Jude's district, but the 14 firms then engaged in it are, with the exception of Messrs. George & Co., no more.

Up to 20 years ago the firm had a big South African trade, the pipes being used by European traders to barter with natives for their ivory, gold, and other treasures.

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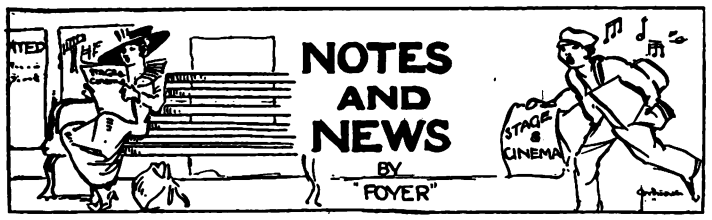

The Dempsey-Carpentier Fight Film at the Empire.

The film of the Dempsey-Carpentier contest for the Heavyweight Championship of the world will be shown at the Johannesburg Empire next week, commencing on Monday night, January 30.

From Cattle-Ranch to Vaudeville.

Ed. Pierce and Marie Roslyn, American exponents of "A Whirl of Melody," who were at the Johannesburg Empire in May, 1916, are again in South Africa, and will appear shortly in Johannesburg. When they left South Africa in 1916 (August) they went to India, and since then they have been back to New York, back to London, and pretty well all up and down the world. They are both "Southerners," and are descended from two of the old families that were on the spot before the War of Independence. Pierce is of English-Irish descent, and was born in the State of Arizona. Marie Roslyn is also of English descent, but her ancestors married into Spanish and French families. She is a native of Mississippi. Pierce began his career as a genuine cow-puncher. He was raised on a cattle-ranch near Fort Bowie, one of the historic places in the Texan-Mexican trouble. His father and all his elder brothers are in the cattle business. Ed. Pierce became an expert rider, shot, and rope-thrower. He was practically brought up amongst Red Indians, and got to know all their talk, ways, customs, and habits. The now famous American novelist, Owen Wister, went to Fort Bowie to get local colour for one of his early books. He was then practically unknown. Nevertheless, he brought letters of introduction from the Smithsonian Institute, and Pierce was deputed to "show him round." They were together for about eight months, pack-muling it in the Sierreacci Mountains, and became great friends. Pierce was gifted with a fine, natural voice, and he could also play the banjo, an accomplishment taught him by a soldier in Fort Bowie. Round the camp-fire at nights he used to entertain Owen Wister with his songs. Wister was so struck with his voice that he invited him to return with him to Philadelphia and offered to look after his musical education. Pierce's father, however, wouldn't hear of it. Cattle-ranching, he said, was good enough for him, and it was good enough for all his sons. But by this time Ed. was all for a stage career. So he cleared out, went to Chicago, got a job, and paid to have lessons from Madame Alber. When he returned home for a holiday his "old man" was so impressed that he consented to let him fall in with Wister's proposition. He accordingly visited Wister in Philadelphia, and later became a student at the Chicago Musical College, where he studied under William Cassell, the famous tenor. In those days there was a great organisation called the Chicago Glee Club, and only the star pupils of the Musical College could get into it. The leading baritone fell ill, and Pierce was invited to take his place. He found that the *prima donna* was a young girl of sixteen, a child prodigy, in fact; and her name was Marie Roslyn. Pierce and Roslyn have worked together ever since, and in due course Miss Roslyn became Mrs. Pierce.

A "HIT" AT THE EMPIRE: MISS PEARL MITCHELL.
Miss Pearl Mitchell, a clever young violinist, is an outstanding success in the vaudeville "bill" supporting George Graves at the Johannesburg Empire. She has "a sister to assist her"—at the piano.

Gilbert's Lord Chancellor.

The Lord Chancellor, Lord Birkenhead (formally Mr. F. E. Smith, M.P.), presided at a dinner at the Hotel Cecil, London, at which members of the Gilbert and Sullivan Opera Company were the guests of the O.P. Club. Lord Birkenhead, in proposing the toast of "The Opera," said: "..ith many old admirers I go to these performances of yours and I look round the audience, and you must not think it disparages your success when the applause of the old is far more voluble than that of the young. I have seen old people listen to you with enthusiasm, and I have seen stupid young people not even understanding how clever it all is. I know particularly well to which camp I belong. It is a somewhat remarkable circumstance that at this moment I stand at this table having on my right hand a senior colleague of myself—the 'Lord Chancellor' [Mr. Henry Lytton]—and he has been 'Lord Chancellor' for a very much longer time than I have. He is almost a missing link—(laughter)—because he is the only survivor of the old company who is a member of the present company. There is one sense in which his survival embarrasses. When I meet those who have held the position in the House of Lords, I treat them upon the basis of being ex-Lord Chancellors, but my evergreen friend is still actually the Lord Chancellor [in "Iolanthe"], and he is obviously the senior to me. I think it is obvious that he should have been in the chair. He has said that which I would have been glad and content to say:

The Law is the true embodiment
Of everything that's excellent,
It has no kind of fault or flaw,
And I, my lords, embody the Law.

Could anything have been better said? (Laughter.) Another thing seems to me to be in harmony with the humble position which I have gradually developed in this country, and that is the sentence in which he says of the dignity which his office and mine require:

When I went to the Bar as a very young man
(Said I to myself—said I),
I'll work on a new and original plan
(Said I to myself—said I).

I, like my senior colleague, in some respects perhaps occasionally work on a new and original plan." (Laughter and applause.) The toast of "The Members of the Company" was heartily given.

African Panto. in England.

The African Productions' Pantomime, "The Sleeping Beauty," was produced at the Royal Artillery Theatre, Woolwich, on Boxing Night with a success which assured full houses for the six weeks of the run at that theatre. The cast included seven principals who have played in South Africa at various times: Miss Olive Weir as the Principal Girl (the Princess); Mr. A. G. Spry as the King; Mr. Victor Roberts as the Lord Chancellor; Mr. Frank Dunlop as the Royal Nurse (Dame Comedian); and Miss Dorothy Wills and Miss Gwen Adeler (Gwennie Lewis).

Poets' Corner: Silver.

Slowly, silently, now the moon
Walks the night in her silver shoon;
This way, and that, she peers, and sees
Silver fruit upon silver trees;
One by one the casements catch
Her beams beneath the silvery thatch;
Couched in his kennel, like a log,
With paws of silver sleeps the dog;
From their shadowy cote the white breasts peep
Of doves in a silver-feathered sleep;
A harvest mouse goes scampering by,
With silver claws, and silver eye;
And moveless fish in the water gleam,
By silver reeds in a silver stream.

By Walter de la Mare.

DEMPSEY-CARPENTIER FIGHT: EMPIRE, JANUARY 30.

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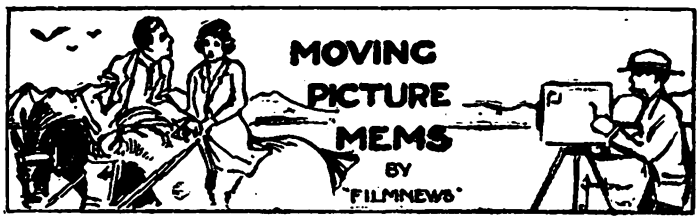

An Interview With Elsie Ferguson.

The New York correspondent of THE S.A. PICTORIAL sends the following interview with Miss Elsie Ferguson, whose portrait is published on the front page of this issue, and who is due to be seen at the Johannesburg Bijou next week in " A Society Exile ": When you first meet and talk with Elsie Ferguson you are probably likely to be fancifully reminded of the old legends of princesses and castles; you feel that weird, mysterious sensation that arises from reading an old, romantic tale. Then, after you know her a bit better, she seems to melt—not a great deal, but she is no longer the snow princess that she was when you met her. Each moment of your acquaintance with her you long for the time to come when she will gradually let you in on a confidence or two, and you dare not hope for more. She is reticent, retiring, and (there is a better word to describe her, but it seems unpardonable to use it) she is shy. Miss Ferguson, one of the greatest mistresses of poise, grade and artistry on the American stage and screen, is very shy. She does not dislike strangers, but she does not enjoy meeting persons who are strange to her. She suffers when she is obliged to speak before a large gathering of persons, but she would rather go through the floor than have strangers watch her while a scene is being made in the studio. This is not temperament, as some folks might call it. It is that little bugaboo fear that possessed her when, as a small child, she ran away and hid under the bed whenever her mother had visitors.

ANOTHER EMPIRE "HIT": FRANK VARNEY AND TEDDIE BUTT. Varney and Butt have contrived to procure material which, besides being novel and funny, is a considerable improvement in most respects on the fare served up by the majority of comedy duos. In addition, they know just how to present it, and are one of the successes of the current Empire programme.

Curiosity v. Glamour.

Let no one believe that Elsie Ferguson is merely a Dresden-china doll because she has blue eyes and fluffy blonde hair and a shy disposition. Beneath the smooth surface of her white skin there is another Elsie Ferguson, a forceful woman, both in thought and action. Here is the supreme woman who can match her wits with those of any well-informed person. Miss Ferguson has her moments of frivolity, when she romps after the Angora kitten in her apartment and sings foolish little songs at the piano and puts funny clothes on to see how she will look; but these are only rare occasions, when the mood of mischievous pursuit captures her. " I have remarked on various occasions that I do object to interviews," Miss Ferguson replied after the question had been put to her, face to face, " and the reason I object is because I do not feel that anyone cares about what I think and what I do outside of my work on the screen. What does it matter if I prefer chocolate for breakfast instead of coffee, or blue house-gowns instead of pink ones, and Angora cats to show dogs? What has all this to do with an actress's ability and charm on the stage or screen, as the case may be? " When she was told that the motion-picture fans all wish to know the secret things about their favourite star, she replied, " Ah, but that is the reason that they become disillusioned and cynical. If they never were to know anything about the favourite's private life, and it was all to be kept a myth, like Santa Claus is to children, then they would never cease to love their favourite and the glamour of the stage would have a greater appeal. Familiarity with stage-craft and the private lives of the players robs theatre-goers of a great deal of the fun, don't you think so? " I could not say that I agreed with her, because I felt that I would have been robbed of a great deal had I never met her, and all the illusions that I had had of her were strengthened rather than weakened by personal contact. To know her is to love her, and to talk with her an hour and not be fascinated and lost would mean that you were not human.

Not Interested in "Froth."

Miss Ferguson has been interested in social service work for a great many years. The working girl's problem has always been a source of interest to her. Speaking of her work on the screen, Miss Ferguson said: " I love it for many reasons, first because I am told that it gives pleasure to many millions of persons who could not afford to go to a more expensive entertainment, and then again it gives me the opportunity to portray many characters a year, and to analyse human nature and to commercialise the frailties and strong points, without giving offence, and with a purpose of a moral in the background." The star remarked after a pause: " I am not essentially a motion-picture actress—well, you see, I never do things that get me into the papers. I never go in for public life or restaurants, race tracks or scandals—I'm quite conservative, and for that reason I shrink from publicity and public appearances, except on rare occasions. During the War I never refused to do all that was in my power for the Liberty Loan drives, Red Cross, and United War work, and I would not dream of denying my services for any other worthy work, but I do not attend box parties for the sake of being seen by the multitude, and I absolutely refuse to appear at all the pink teas and *thés dansants*, bridge parties, and other frothy occasions, formed under the guise of charity."

In Her Home.

Miss Ferguson is an ardent suffragist. " Women will never neglect the home as has been predicted," she asserted. " They naturally cling to their homes no matter what sort of work they do, because they have always loved and taken pride in their individual dwelling places, and all the work in the world will never take this interest away from them." As she spoke, she unconsciously glanced around the room. It is a very cosy room, with personality and feminine touches. A large piano by the window stands open, a portrait of Miss Ferguson's mother upon it. Other pictures in the room display the love for dear friends, which is one of the strongest characteristics of the star. Her own portrait in oils by Malcolm Strauss hangs over her desk. A fireplace that is comfortable to dream before on a cold day, and a great many books that are the kind you would expect to choose, line two of the walls with their cheerful presence On the sofa by the window, overlooking the housetops from Park Avenue, Miss Ferguson chose to sit, while I lounged on a cretonne-covered sofa. I was sorry that every one who admires her could not have seen her in her home. No, she does not wish to be described in detail, or find her house described in the magazine pages. She feels that her home is a sacred place to her, and she has a right to private life away from the public's curious gaze. " I give them the best of me in my work," she said, " and I want a few hours to myself that they shall not share. Surely, this is not too much to ask." She smiled sadly when she said it. " I can't help it, it isn't in me to be indifferent." One day I met her in a fashionable shop in Fifth Avenue, a few days after my talk with her. She was wearing a very quiet little frock and a small hat with a blue veil. I should not have known her had she not extended her hand. " You see for yourself how it is," she laughed, when she noticed my confusion at not having recognised her.

" CHU CHIN CHOW ": STANDARD, JANUARY 30.

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The Rival Orchestras.

As was anticipated, the decision of the Durban Corporation to establish a permanent Municipal Orchestra has already been responsible for a certain stimulus in musical affairs. So much so that within a month Johannesburg has received a visit from the conductors of both the Cape Town and Durban Orchestras. with the view, presumably, of securing some kind of contract which will, in effect, create for the successful applicant something in the nature of a musical monopoly in the Rand area. The fact that the Cape Town authorities now consider the Rand such a desirable field for musical exploitation, to the extent of suggesting two seasons each year instead of one, is directly due to the decision of Durban, and the final outcome of the apparent rivalry between the two organisations will be to the ultimate advantage of matters musical in Johannesburg.

Durban Given Preference.

But let the published details be first considered. Both orchestras have submitted proposals to the Johannesburg Town Council to give a series of concerts on the Rand during the present year. The Cape combination now consists of thirty-nine players, and the Durban Orchestra, which, by the way, has not yet been established, will comprise thirty players under Mr. Lyell-Tayler. The proposal in each case is for two visits of approximately six weeks each, in the spring and autumn of each year, and the respective fees suggested by the two competing centres are: Cape Town, £8,500, and Durban, roughly, £6,000. These figures are intended to cover only salaries, fares and allowances, and under each proposal the Johannesburg Council will be liable for all extraneous expense, such as advertising, printing, artists' fees and management. The Cape Town scheme would, therefore, require a revenue of about £900 per week, and the Durban proposal about £700. It is stated that the General Purposes Committee of the Johannesburg Town Council will, in view of the foregoing comparison of costs, recommend that the Durban offer be accepted for thirteen weeks, to be divided into two visits, during the spring and autumn. The sum of about £9,000 is, therefore, to be voted for the two visits, each of about six weeks' duration.

A Pig in a Poke.

On the face of it there seems little to take any exception to in the proposed recommendation of the General Purposes Committee, if the matter of cost be the sole consideration. But is it? In the first place, the Durban Orchestra is still very much a purely nebulous thing, and the Johannesburg Council is, in effect, buying a pig in a poke. No one knows yet what the Durban Orchestra is going to be like, and as there is nothing in the proposal to suggest any sort of standard—except Mr. Lyell-Tayler's promise—it seems that the recommendation is somewhat precipitate.

The Wrong Idea.

From a purely civic point of view, the proposal is a highly discreditable one, since this centre owes the Cape Town organisation a deep sense of gratitude for their pioneer work in past years. The Johannesburg Council, also, is in no way justified in attempting any discrimination between the actuality and proved efficiency of the Cape players and the Durban combination, which as yet exists only in the mind of its Director-to-be. If the Johannesburg Council's idea is to stimulate the progress of music on the Rand, there can be no justification for regarding the rival proposals from a purely financial point of view. Such a purpose can, in fact, be served in unique way by affording the necessary facilities first to the Cape Town organisation, which has long been established and which we all know will carry out its artistic mission in an irreproachable fashion, and then to the Durban combination when it has become a proved reality. We want both orchestras on the Rand, and if the Johannesburg Council will take this wider view of the matter, it will create the Rand area into a competitive field for the two organisations, and such a creation can only react as a powerful artistic stimulus in our midst. I can only hope that the recommendation of the General Purposes Committee will be most emphatically negatived by the Council, and that the Council will afford the Cape authorities an opportunity of amending or modifying their proposal to the extent of making both proposals acceptable to the Rand musical community. There is here no partiality or personal sentiment in favour of the Cape. It is merely that we have now an opportunity of making this a competitive centre, and the opportunity should be utilised to the fullest advantage, not only of Durban and the Cape, but of the musical public and the cause of musical progress on the Rand.

Chamber Music.

It was only a few weeks ago that reference was made on this page to the entire absence of chamber-music performances during the past year. It is now announced that a concert of chamber-music will be given in the Selborne Hall on Tuesday, February 14, by Signor L. Danza, Mrs. Whitehouse, Mrs. Frank Phillips, Mrs. Durell, and Mr. Otto Elias. The programme for this concert will include trios, quartets and solos for piano and violin, and the effort promises to supply a want that has long been felt in local musical activity. It will be noticed that the artists are all experienced chamber-music exponents, and one has visions of concerts in previous years, where always some fine creation was finely done. Such was invariably the impression left on my mind after each one of Signor Danza's concerts in the past, and the hope is expressed that the present effort will be supported to the extent of justifying a continuance of chamber-music performances throughout the season.

Johannesburg wants the best and does not wish to be put off with the second best for the sake of a small profit being made by the Municipality.—" R.A.N." in *The Star*.

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DEMPSEY-CARPENTIER FIGHT: EMPIRE, JANUARY 30.

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IN THE BRIGHT LIGHTS.

(If any).

His Majesty's Theatre.

RETURN OF THE HORACE HODGES COMPANY: FIRST JOHANNESBURG PERFORMANCE OF "SKITTLES."

HIS Majesty's appears to be the one theatre in Johannesburg that is absolutely dependent upon the Municipal Power Station for its light. The others—and notably the Standard, which has its own complete lighting plant—can "carry on," but at His Majesty's it is a case of "No current, no light—no light, no show." Thus it comes about that, at the time of writing (for one can never be sure whether the next day will bring more light or no light at all), the rule at His Majesty's is "No Matinees," because, owing to the Strike and its complications, the municipal current is available from dusk to dawn only. This is a pity, for I'm afraid it will prevent many worthy people from seeing "Skittles" who would literally revel in its sentiment and "heart-appeal." The play had its first Johannesburg performance on Monday night, when it was warmly welcomed by an audience which, in the circumstances, must be accounted a large one. The majority of those present, I take it, reached the theatre in their own—or other people's—motor-cars; and if they loved the play—as undoubtedly they did—its success with the tram-riding populace would be a thing to lay odds on.

Mr. Horace Hodges' first entrance was greeted with a burst of applause that proved how he had endeared himself to Johannesburg playgoers during his opening season here in his own play "Grumpy." As William Wiggleshaw, the kindly old pawnbroker, he is responsible for a performance of rare and refreshing merit that is worthy in every way to rank with his own Grumpy, or with the best "old-man" studies of the late Sir John Hare. Both the performances Mr. Hodges has hitherto given us will remain clear-cut memories after many years.

William Wiggleshaw is a kindly, shrewd, old pawnbroker without a friend in the world, and much given to sentimental moralisings. Besides his shop in Wardour Street, he runs an inn near Dorking. Cateley, his assistant at the shop, a dressy, aspiring, scheming, self-confident, and generally objectionable, young spark, is about to leave that he may make money in the City. The inn is managed by Mrs. Toffin, an elderly woman firmly resolved to marry her master. There comes to the shop a young orphan girl, Maud Carey, to pawn the engagement ring of the Hon. Margaret Atherton, a cousin who has befriended her, and so got a maid for nothing. (How Maud and Margaret, whose fathers were brothers, come to have different surnames is not explained). The £30 advanced on the ring is duly posted to Margaret in a registered letter, from which Cateley, who has transacted the business, learns her name. To marry into the aristocracy is part of his programme: here is a lady of title in need of money, which, as he reckons rightly, he will have no trouble in making. But Maud also wants money for herself. The old pawnbroker having learnt that she is as lonely as he is induces her to replace Cateley at the shop. At Dorking she will be some protection against Mrs. Toffin. She takes the name of Skittles, from the alley attached to the inn.

At the inn she makes the acquaintance of Lord Roftus, who promptly falls in love with her, but the match is strongly opposed by his mother, who designs her son for Margaret, who, so it happens, is also *his* cousin. In due course Skittles promises her not to marry Lord Roftus save at her request. Now Lord Roftus does not wish to marry Margaret. They have been engaged, but have ceased to be so. It was then that she pawned the ring. Here Cateley's knowledge of the pawning comes in useful, and when Margaret suggests that the ring was stolen by Skittles he can produce the registration slip showing that she at least got the money. And so Cateley makes sure of his lady, and Lord Roftus is free to marry Skittles, with the full consent of his mother, whom Wiggleshaw has induced to retire to an arbour from which she can overhear all the necessary explanations.

The play is a reversion to the T. W. Robertson type of comedy, with William Wiggleshaw reminiscent of William Todman, the old bookseller, in R. C. Carton's "Liberty Hall." Any amateur of dramatic criticism could condemn the situations for being artificial and the sentiment for its moments of bathos. The point is, however, that the play is *not* the thing; it merely provides an opportunity for character-acting that is all too rare on the stage of to-day, and that is doubly welcome by reason of the fact that it is so perfectly done by Mr. Hodges.

As in "Grumpy" Mr. Hodges receives good support from the members of his company. The most convincingly-written secondary parts are those of Lord Roftus, his mother, and the Hon. Margaret Atherton, and they are excellently acted by Mr. Nevill Brook, Miss Margaret Damer, and Miss Winifred Izard. Miss Doreen Whitten is earnest and sincere as Skittles. Mr. Frank Tennant has opportunities as Lawrie Cateley which he endeavours to make the most of. The three remaining parts, small ones, are well played by Miss Vere Webb, Mr. Cecil Fowler and Mr. W. T. Riley.

Suburban playgoers will find it worth while to make special transport arrangements for an evening at His Majesty's to see Horace Hodges in "Skittles."

CARLYON.

STANDARD THEATRE.

FAREWELL WEEK OF THE GRAHAM MOFFAT COMPANY.

THIS week's season of "A Scrape o' the Pen" and "Bunty Pulls the Strings," revived by the Graham Moffat Company for the final week of their visit here, has been a popular one so far. Notwithstanding the difficulties of transport, Monday's house was a good one, and the humour and pathos of "A Scrape o' the Pen" were appreciated to the full. The actors were all in particularly good form and played accordingly. Mrs. Graham Moffat's delightful picture of the old lady was well partnered by Mr. Graham Moffat's study of the dour husband, and Miss Winifred Moffat, Watson Hume Moffat, Mrs. Hume Moffat, Miss Agnes Fraser and Mr. Harry Merrylees all contributed their full share to the general success.

"When the Bells Ring" was the curtain-raiser, in which Mr. and Mrs. Graham Moffat, Miss Winifred Moffat, Mr. Watson Hume Moffat and Mr. John Hume were associated.

For the concluding performances this week "Bunty Pulls the Strings" will be staged, and those who missed seeing the clever and amusing Scottish play when it was given at His Majesty's should take advantage of this opportunity.

FALCONER.

RETURN VISIT OF "CHU CHIN CHOW."

"Chu Chin Chow," after successful seasons at Pretoria, Cape Town and Durban, will return to Johannesburg on Monday and will play a farewell season of two weeks at the Standard Theatre. The last performance at His Majesty's, before the company went on tour, was the 76th. Since then, of course, many performances have been added, and the 150th of the run will be celebrated during the coming fortnight. As the Standard Theatre is provided with its own lighting plant there will be no difficulty about staging the necessary spectacular effects.

PALLADIUM THEATRE.

THE STEELE-PAYNE BELLRINGERS.

THE Steele-Payne Bellringers occupy the Palladium Theatre for a season of ten nights from Wednesday this week. This excellent company of entertainers is rather like a comet, for they appear at regular intervals out of nowhere, illuminate the theatrical firmament for a brief space, and then proceed on their orbit. The only difference is that, when absent, nothing is heard of the comet. About the Steele-Payne Bellringers, on the contrary, much is heard of how they have delighted other audiences in far distant places.

All South Africa knows them, and well it might, considering that they have been visiting this country at intervals for three generations. One is always assured of a pleasant, happy and well-chosen entertainment from this company of clever people. Variety is the keynote of their programmes, in which the trite and the hackneyed find no place.

"CHU CHIN CHOW": STANDARD, JANUARY 30.

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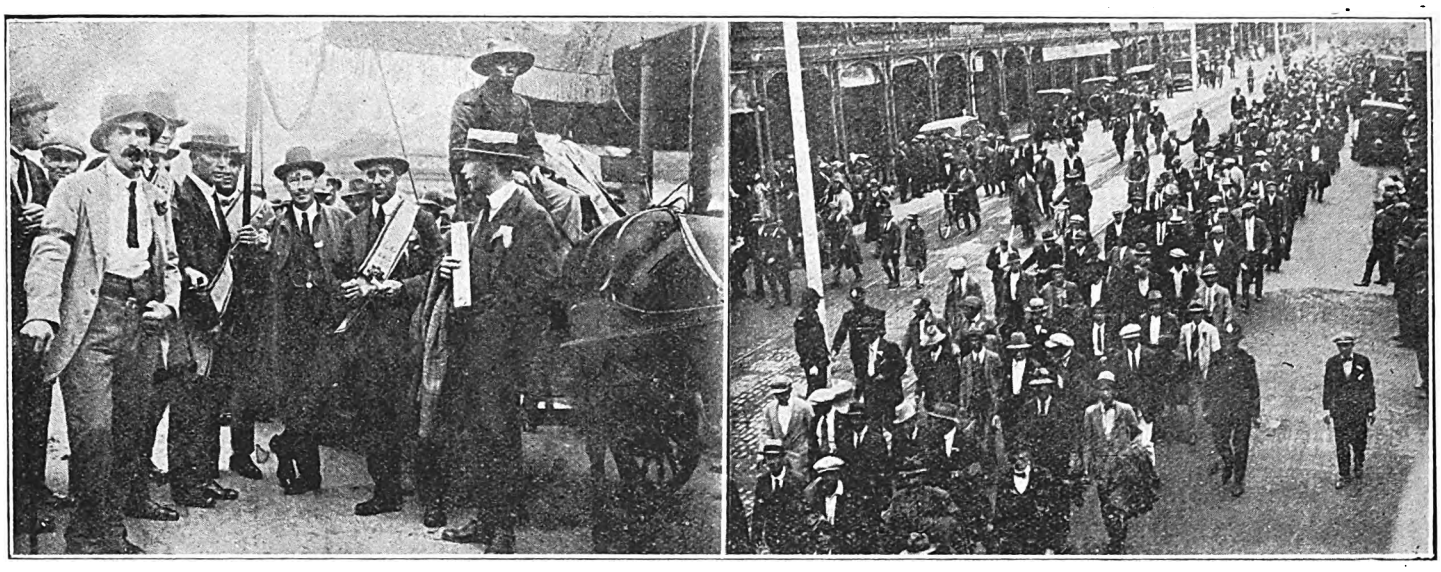
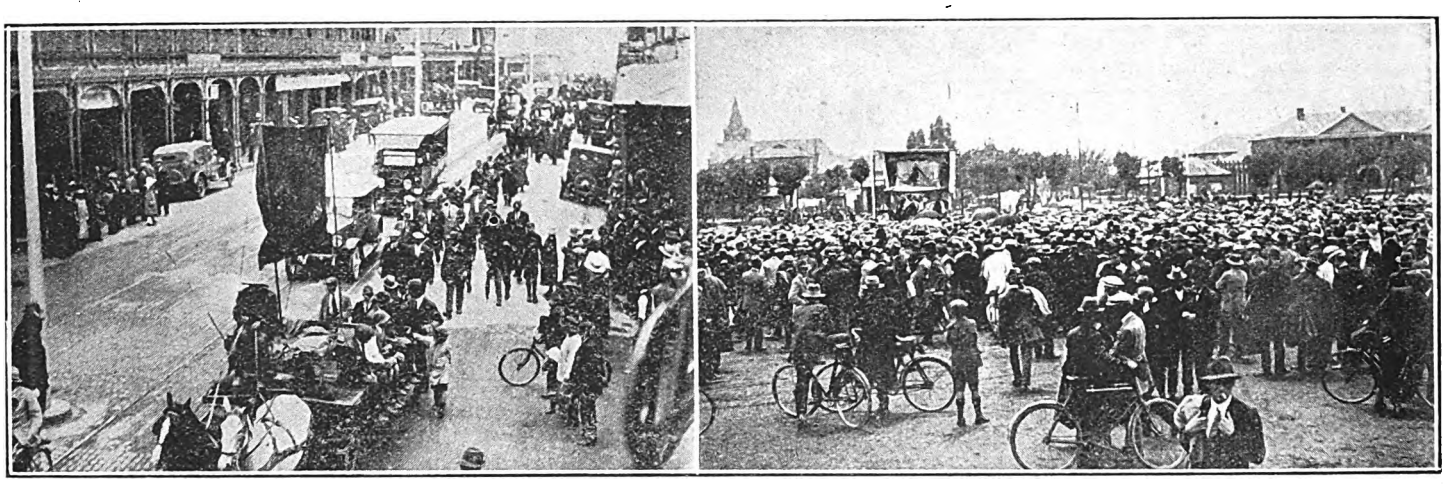
THE STRIKE AND THE STRIKERS.



LAST SATURDAY'S PROCESSION THROUGH THE STREETS OF JOHANNESBURG.

Left : Some of the officials, including Mr. Hendrikz (second from right), General Secretary of the S.A. Mine Workers' Union, and Mr. H. W. Sampson, M.L.A. (third from right). *Right* : The Procession in Eloff Street.

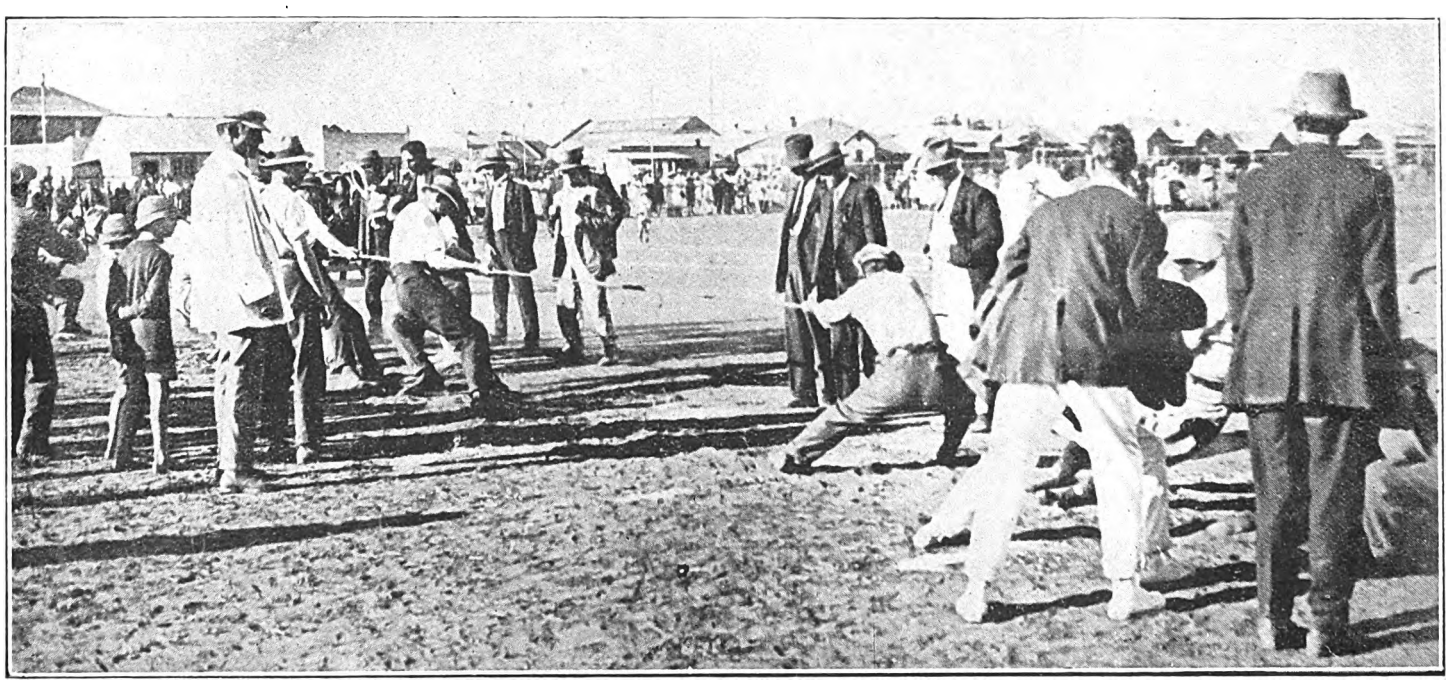
Photos for "S.A. Pictorial" by African Film Productions, Ltd.



ANOTHER LITTLE STRIKE. **AT THE UNION GROUND.**

Left : Procession of Tailors on strike. The Tailors' Strike has been almost overlooked in the excitement created by its big brother of the Coal and Gold industries. *Right* : Procession reaches the Union Ground and is addressed by numerous orators.

Photos for "S.A. Pictorial" by African Film Productions, Ltd.



STRIKERS AT PLAY AT BENONI LAST SATURDAY AFTERNOON.

Photo for "S.A. Pictorial" by W. Ingham.

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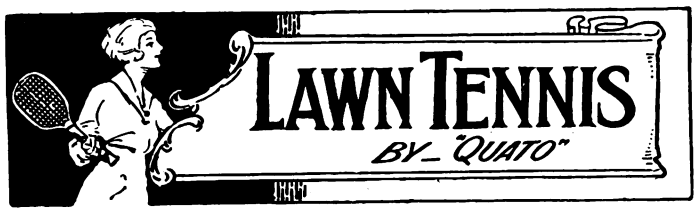

A Word On Norton.

Hard upon the report that Brian Norton had identified himself with some theatrical enterprise in England comes a telegram stating, on the authority of a well-known London journal, that Norton has no intention of accepting a place—if offered—in a South African representative team; that should he be declared ineligible to play for Great Britain he will make his exit from the arena of the game; and that in any event he will not be seen at Wimbledon this summer. The sum and substance of this report—if it is true—is that B. I. C. Norton may be " written off " the books of South African tennis. After his deplorable lack of courtesy towards the governing body of the game here, it is just possible that the erasure of Norton's name may be quickly and willingly effected. There is a certain code which, in British sporting communities, is considered to have all the force of law. Norton has not complied with that code, and if the cable is correct in regard to that player's attitude, tennisdom in South Africa will accept his " passing " with equanimity. The game loses a brilliant exponent, but gains in other directions. And there, perhaps, we may draw the curtain.

Stagnation.

Owing to difficulties of personnel and of finance it appears conclusive that South Africa will not be represented in the Davis Cup competition this year. And unless there is a great change of heart in certain quarters this country will not participate in oversea competitions for years. The main obstacle in our path is the wretched provincialism of certain centres. Some people are incapable of taking a broad view, and others unite to defeat Rand proposals because they know that, under present conditions, any representative team selected by merit must be made up of Rand players. Others again stubbornly resist any project for despatching a South African team oversea until a visit from a European or American touring side is secured to this country. One way and another, the " will to conquer " has become submerged in a wave of pettiness and suspicion. And while this mental outlook prevails it follows, as night the day, that the standard of tennis in South Africa must decline. Nothing can save the tennis-playing nation that locks and bars the door against the world.

A Natal View.

It is refreshing indeed to discover another advocate of Johannesburg as the future venue of the South African championships. Following a communication from a Rand visitor to Durban, " Volley," in *The Natal Advertiser*, came out with two cogent articles in favour of holding the national championships in the largest town within the Union. Anyone who has breathed the heavy atmosphere of Durban tennisdom will render tribute to " Volley's " courage, for Johannesburg is anathema in the " best " seaside circles. There is no doubt that much interest will attach to the debate on the subject of venues at the annual meeting of the South African L.T. Union during Easter at Pretoria, especially in view of the willingness of the Western Province Association to have the Championships played in Johannesburg for five years commencing with 1923. Everyone who has the best interests of the game at heart will seek a wise decision. South African tennis must be rescued from the morass of poverty and stagnation, and that can only be done by establishing the game on a sound financial footing.

The Leagues.

The League fixtures for the coming week-end are as follow:—

FIRST LEAGUE.

Wanderers' *v* Pretoria; E.R.P.M. *v*. Berea.

SECOND LEAGUE.

Malverne *v*. E.R.P.M. " B "; Belgravia *v*. Troyeville-Jeppe " B "; Kensington *v*. Nourse Mines; Wanderers' " B " *v*. Berea " B "; Troyeville-Jeppe *v*. Observatory; Turffontein *v*. Yeoville; Roodepoort *v*. Turffontein " B "; Berea " C " *v*. Maraisburg " A "; Krugersdorp *v* Wanderers' " C."

THIRD LEAGUE.

Malvern " B " *v*. Nourse Mines " B "; Kensington " B " *v*. Yeoville " C "; S.A.R. " B " *v*. Troyeville-Jeppe " C"; Yeoville " B " *v*. Observatory " B "; Turffontein " C " *v*. City Deep; Wanderers' " D " *v*. Orange Grove; Roodepoort " B " *v*. Maraisburg " B "; Krugersdorp " B " *v*. Wanderers' " E "; Troyeville-Jeppe " D " *v*. S.A.R. " A." Each fixture must be played on the courts of the club first-named in each bracket. Weather conditions, supplemented by the strike, have certainly not been kind to tennis players, but it is to be hoped that every effort will be made to make up for lost time.

Position of Teams.

The League tables are becoming interesting, and possible winners are beginning to appear in the various sections. In the First League fixtures are behind, and it is not easy to prophesy what club will head the log at the end of the season. Berea has played four matches, winning two and losing two, but the Wanderers' only appear to have played off one fixture, and with Pretoria, West Rand, and E.R.P.M. all fielding representative sides it will be difficult to " spot the winner " for some time. The Second League finds Troyeville-Jeppe " B," Berea " B," Turffontein " A," Wanderers' " C " and Turffontein " B" in foremost places, and there is evidently going to be a dour struggle for honours in this division. The Turffontein " A " side went down unexpectedly to Berea " B," or the southern exponents would have been in a very strong position to-day. The Third Laegue is also in a forward condition in spite of adverse weather and transport. Kensington " B," Turffontein " C," Yeoville " B," and S.A.R. " A" figure prominently at the top of the sections, but they are all hotly pressed by rival teams and there is no " certainty" for the race. The competitions are exciting something like pre-War keenness.

A Singular Finish.

I don't remember ever having witnessed closer finishes to an all-day tournament than at Turffontein on Sunday last. All the sections were level enough, No. 5, for example, coming out at the end with Andrews and Mrs. Crocker 36 games, Ranger and Miss Ernst 35, and Hancock and Mrs. Hancock 35. But the turn of events in another section produced a singular finish. I certainly do not remember anything quite like it during fifteen years of tournament experience. The couples played each other eight games, thus giving each player two services in each contest. But the familiar condition, " In the event of a tie, the couple having already beaten the other couple, when they met during the course of the rounds, shall be the winners," was printed on the section score-sheet. So, when no less than three couples, Gregg and Mrs. Gregg, Taylor and Mrs. Taylor, and Cyril Hume and Miss Hume, tied with 37 games each, the following position was discovered: Gregg drew with Taylor, 4—4; beat Hume, 5—3. Taylor drew with Gregg, 4—4; lost to Hume, 3—5. Hume lost to Gregg, 3—5; beat Taylor, 5—3. Assuming no replay, which couple should be adjudged winners?

Jean Borotra

A. Wallis Myers in *The Field* considers that in Borotra France undoubtedly possesses a young player of distinctive ability. About as tall as Laurentz, Borota, twenty-three years of age, is very strongly built, active, and supple. Coming from the Basque country, he has played pelota, and shone at it, gaining from this strenuous pastime, so popular at Biarritz, his athletic zeal. Technically his lawn tennis does not embrace any outstanding stroke, and perhaps is the sounder on that account. His first service is straight but deep; his second, like that of Decugis, is relatively weak. His drive is plain without top-spin or undercut, and there is nothing specially fast or difficult about either his forehand or backhand. But his volleying is exceptionally good. Like his drives, his volleys are " straight "; he relies mainly on placing and length. Coming to the net on every opportunity, created mainly by his deep fore-hand, he employs a kind of push volley, a low ball that clings to the court. Only the soundest ground shot can pass him. His style is not attractive, but the value of his body work and foot work is patent. Borotra has defeated Alonzo, Samazenilh, and Gobert.

DEMPSEY-CARPENTIER FIGHT: EMPIRE, JANUARY 30.

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JOHANNESBURG, Tuesday afternoon.

AFTER being remarkably steady most of the week there were distinct evidences this morning of a weakening tendency in the market. As everywhere else, business is becoming restricted owing to the limited buying capacity of the public, and the policy of "holding off" is noticeable. We are now well in the third week of the gold strike, and the headings of *The Rand Daily Mail's* strike *resumé*, "24th Day of Coal Strike, 15th Day of Gold Strike, 10th Day of Conference," served to remind everyone of the protracted character of the negotiations, and of the Conference "dragging its slow length along."

Those of philosophical temperament think that it would be better to have the strike issues decided once and for all rather than to arrive at some temporary and patched-up settlement. But it is generally realised that it was very unfortunate for the general populace that the Chamber's offer of a full month to consider the matters in dispute, while the men could have kept on working, came to nothing. Their cause would not have been prejudiced in the least; in fact, their position would have been strengthened, as there would not have been so many working men actually itching to get back to work, owing to the natural desire for occupation spurred by a rapidly dwindling exchequer. We have become sated with cost-of-living arguments. The workers will soon be thinking of the cost of striking! When will they realise that time is "on the side of the big battalions"?

Much Talk, Little Result.

The Federation seems to have a perfect genius for taking false steps! Its action in stigmatising coal for the Power Station, lying, and incurring heavy demurrage, at Kazerne, by that elegant, if medical, word "scab," thus holding up the town's electric traction and jeopardising its light, has done much to alienate public sympathy, and it will not be long before the public cries out in the words of Gray's "Bard": "Ruin seize thee, ruthless king, Confusion on thy banners wait."

In ten days the cumulative deliberations of the Conference have resulted in one achievement, the reference to arbitration on the question as to whether three months' notice was required in connection with changes of wage rates paid by the engineers and founders. The coal settlement is as far off as ever, and the V.F.P. question bristles with difficulties. How long will it take to reach a settlement—unless there be a dramatic *dénouement*—on the far more important and involved questions of the new contract for gold miners and the *status quo?* By the way, there is little in the point that the gold problems should first have received the attention of the Conference, inasmuch as the Federation has ruled that no men are to go back until all outstanding questions are settled.

I notice that the "Bish." of Bloemfontein wants more information as to what the shareholders get, what the men earn, and what it costs to run the mines. I hope he was not too busy last "Sawbath" to read *The Sunday Times*, as the Chamber of Mines published the salient figures in a compelling piece of propaganda showing what the mines mean to South Africa. Mere coincidence, no doubt, but the reply came very promptly to Friday's enquiry.

This morning Geduldes were sold at 44s. 6d., or two shillings below the best price of the week. Similarly, Springs recoiled to 33s. 3d., while Modder Deep were a shilling back at 37s. 3d., and Randfonteins a similar amount to 14s. A deal in Meyer and Charltons was put through at the level three sovereigns, and more would have been accepted. I wonder if that is about the price offered for the ex-enemy holdings? Experience teaches one to look out for "crumbling" in the price of old outcrop mines, Heriots, Cities and Salisburys being conspicuous examples.

On a report of better market for stones—it was said the price had risen 20 per cent.—Consolidated Diamonds advanced to 14s. 9d., but have come back to 14s. De Beers Deferred have improved to 10¼ in London. A shareholder recently made a "brilliant" suggestion in the following terms:

"The De Beers Company has so many diamonds that it cannot pay any dividend. To diminish the glut, why not distribute stones instead of cash? I would accept a large brilliant in place of a small dividend. And the shares would rise at once when quoted '*cum* diamond.'" Come diamond, indeed! Cut diamond, and come again. No watering of the stock, but a dividend of the purest water. Dry America would rush in, and the ladies of the chorus and the *ballet* everywhere or their friends would be "rather buyers."

New States' Development.

The Barnato group ("J.C.I.") is first out with its quarterly reports. New State Areas is pushing on with development, recording over 6,500 feet for the period. Nearly 4,000 were sampled, rather more at the north than at the south shaft. The latter continues to show the best development—it will be recalled that when the reef was first struck very excellent values were shown—the pay ratio being as good as 80 per cent. with a value of 600 inch-dwt. At the north shaft only a third of the sampling was payable. The reef here is twice as thick, but the value only a quarter as good, that of the payable being 304 inch-dwt. An advance in the pay-ratio in the workings from this shaft would be a great thing for the company.

There has been a good deal of business in the shares from 20s. 6d. to 21s. (the other way about chronologically), and not a little of it bears the complexion of liquidation.

Government Areas round about 75s. 6d. have been lately one of the firmest shares in the market. For the December quarter, the profit reached the very handsome figure of £468,000. Two-thirds of the sampled development was payable, averaging 11½ dwt. over that great reef thickness (of over five feet) for which the company, whose property lies in an area of usually narrow reefs, is distinguished.

On several recent occasions I have referred to the sagging tendency of Van Ryn Deep. They were done at 58s. on Saturday, which means they have shed more than double their Christmas dividend in about a couple of months. The fact that the quarterly report reflects a decrease in pay-ratio to little more than 50 per cent. may furnish the reason. Against this, the value of the payable was considerably higher at 31 dwt. over a couple of feet, which is decidedly good going. Anyway there can't be much complaint with a profit of nearly a quarter of a million for the quarter.

But The Federation Doesn't Believe in "Figures."

Fancy crushing 358,000 tons for a profit of £27,000 on a capital of 6¾ millions. Bluntly that is what happened at Randfontein Central, which it is no exaggeration to characterise as the great stand-by of the future Rand, west of the Crown Mines, which really means west of Johannesburg. It has had the purse and faith of Solly Joel behind it, with the mining experience of Messrs. Lawn and W. L. White, and the engineering knowledge of Mr. Butt. Yet even with a premium of 15s. an ounce, its earnings fell short of debenture interest by £5,000, to say nothing of redemption.

This is the sort of property which spends, mind you, half a million of the best (we can no longer call them "thick 'uns" in these days of paper money) in three months. Fortunately development keeps up well with nearly 4,000 feet out of 6,400 classed as payable, and giving 23½ dwt. over 17 inches. It is crucial that a six-dwt. mine should work at something substantially less than 27s. 6d. per ton. What a lengthy era of prosperity would be opened up with costs at or below a sovereign!

EDITOR AS DRAMATIST.

"A Tale of Young Lovers," a poetic drama of Italian life in the thirteenth century, by Mr. Cecil Roberts, had an encouraging reception when produced at Nottingham Repertory Theatre. The company included Misses Ellen and Viola Compton, Mr. Lester Matthews, and Mr. Worrall Thompson.

The author, who is editor of *The Nottingham Journal*, was loudly called for at the close of the performance. He has received congratulatory telegrams from, among others, Sir James Barrie and Mr. John Drinkwater.

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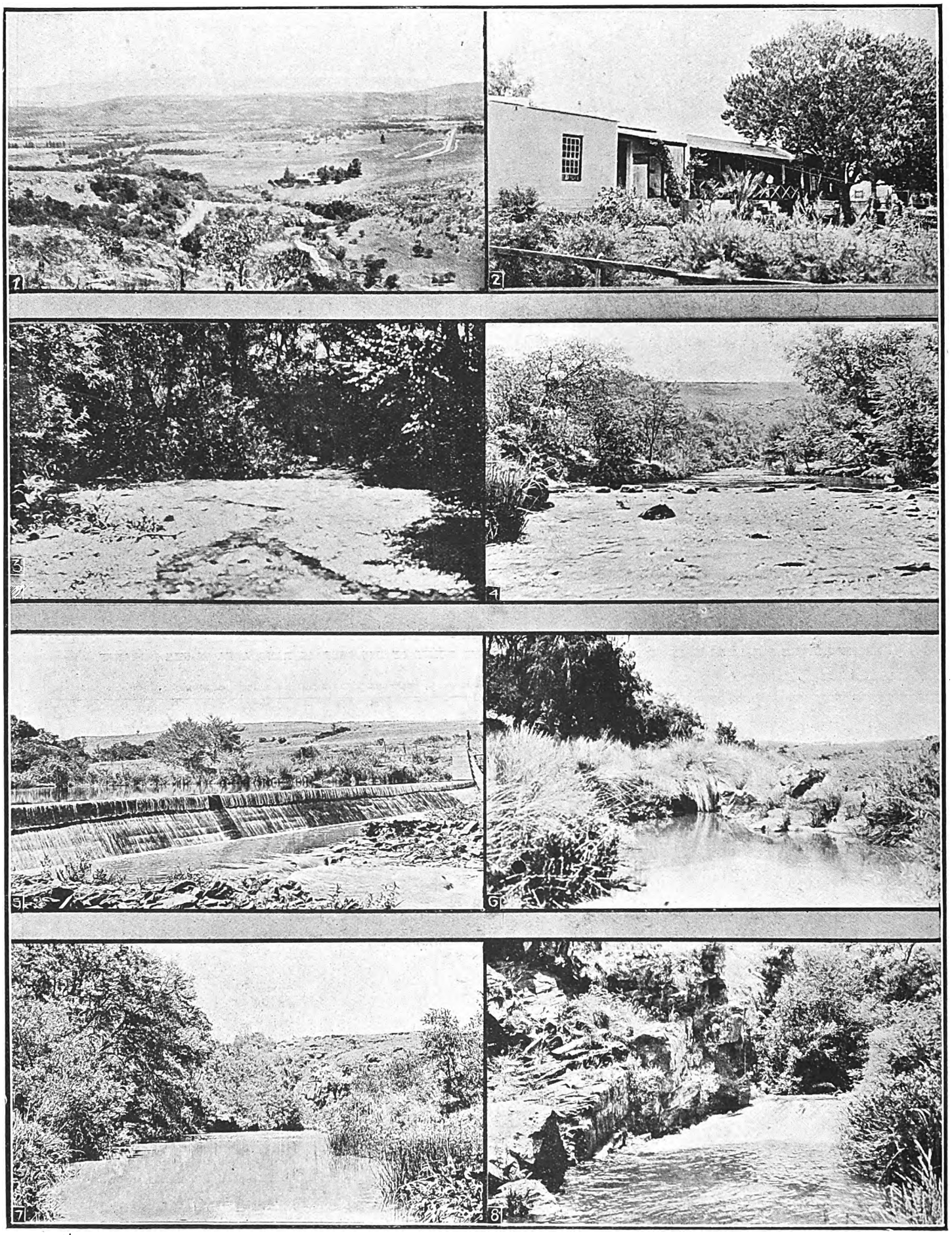
WHERE THE TOBACCO COMES FROM.



A VISIT TO MAGALIESBERG—TWO HOURS BY TRAIN FROM JOHANNESBURG.

1. Hartley's Poort, Magaliesberg, showing the road to Rustenburg on the left. **2.** A farm homestead at Magaliesberg. **3.** The source of the Crocodile River: A spring bubbling out from beds of water-cress. **4, 5** and **6.** Scenes on the Magaliesberg River at Magaliesberg. **7** and **8.** Scenes on the Magaliesberg River at Maloney.

Photos for "S.A. Pictorial."

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EMPIRE

PALACE OF VARIETIES

Johannesburg

GEORGE GRAVES

The Famous London Comedian

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"The Key of the Flat."

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By Lechmere Worrall and Arthur Rose.

The following Star Cast assist in this wholly delightful Production:

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MR. FRANK TENNANT **MISS MARGARET DAMER** **MISS VERE WEBB**
MR. CECIL FOWLER **MR. Wm. TANNER RILEY.**

EVERY EVENING AT 8.15.

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PLANS AT CARLTON HOTEL.

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THE only bright spot in the dullest week ever known was a visit to bright and breezy Pretoria, where everyone is smiling and cheerful, and all the Randites fall into the Grand Hotel as soon as they arrive, to be comforted by a good luncheon and a small sample of their favourite perfume, whatever that may be. Our special purchase for the way home was a wholesale lot of water-melons, which we met on the road. And the expression of those in the back of the car, who were surrounded by samples that would have won the prizes at any agricultural show, was just the waterest-melon 'spression ever seen. They are bumpy things to sit next to, and plus a good thunderstorm, do not improve the temper as companions over a few miles of up-and-down road.

* * *

My partic'ler melon was an armful, and when I stepped gingerly out of that car, clasping it in my arms, I didn't care a bit when it fell with a loud plop as I got it up the steps. I barked my knuckles trying to catch it, but it rolled all the way to the gate, and there I left it, in the hope that a water-melon fiend would spy it, and loot the lot.

* * *

Not a hope! I had to pick it up, and give it a home, and behold! it was green and unripe, and though I've offered chunks of it to all my visitors, nobody will chance it, even on the thirstiest afternoon!

* * *

Pretoria is an enthusiastic place! It isn't everywhere that even the dancing-divvils can find the energy to give exhibition one-steps at three of the clock on a hot afternoon! And "among those present" were—no, on second thoughts, I think not!

* * *

Thursday was also a thrilling evening, about the lazy hour of 1.30 g.m. I had offered a "mushroom bed"—the kind that comes up for the night, so to speak—to a stranded pal, who prefers the municipal motor to late walks. She scoffed gently when I put my nose in at her room to mention that someone was having a good many efforts to climb the side-gate, and wasn't succeeding.

* * *

Three minutes afterwards, just as I'd got to a lovely murder in the book I was reading, there was a feeble tap at my door, and a very small voice said: "There is someone walking on the stoep." There was. And we watched the owner of the feet lie down peacefully in a corner, and compose himself to the sleep he evidently needed. Then he realised that he was seen, and crawled on his hands and knees all the way down the steps and out at the gate, when he rose and finished some more of his weary journey in the usual manner!

A SMART EVENING DRESS to be seen at STORE BROS.

He was small and fattish, and he wore a spotless straw hat, and I hope he met a fierce dog at the next place he sought refuge! And I wonder what he'd been drinking, and where he found it.

* * *

Nairobi is evidently the only place where interesting things happen these days. One of the enterprising dailies relates that it was there that a well-known musician was troubled with a family of puff adders that lived underneath his house. All efforts at exterminating them proved useless until he struck on the idea of playing to them on his violin. Within five minutes five snakes had crawled out and lay in a row in front of the player, listening to the music—until a shotgun put an end to the entertainment. The violinist has since been in great demand as a snake exterminator, and has a long death roll to his credit. He finds Tosti's "Goodbye" the most effective tune. Good seconds should be "The Only Wish in the World" and half a dozen other chestnutty ditties that turn up unfailingly at all the concerts there are. Rolls Royce had broken down that morning, and

* * *

Anyone in search of a dash of humour may find it any afternoon in watching the lofty detached looks of some of the crowds who patronise the 6d. and 1s. 'busses that travel Yeoville and Berea districts for the benefit of the tramless. One such was decorated the other day by a damsel in pink, with sunshade, who was registering disgust that her 90-horse-power condemned her to such a miserable means o' travel. Still, it *is* better than foot-slogging this weather.

* * *

Cheers for the luncheon-party I had one day lately with some folks newly-arrived from England, who have not yet acquired a love for the famous South African pastime of sitting on a volcano and listening with interest to the bubbling inside, wondering where their seat upstairs will be if it boils over. "Can't we go away by motor-car to the Cape?" said one dear civilised girl. "I'd never have come if I'd known!"

* * *

Seems as if one or two other people might have echoed those sentiments lately. Meanwhile, here we are, and some of us wish we weren't, me among them. It would be good to be where the sea-breezes are, with a ticket booked round the world, and no worries!

* * *

"Missed the last tram, m' dear" is now translated into "It takes *such* a long time to walk all the way from town." All the motor-car owners have cold eyes, and don't stop for any distress-signals, I'm told. These be times when (if you've *got* to be here) you cheer loudly at living near enough

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to get home from anywhere, without giving your liver (pardon my mentioning it!) such a nasty jar that you'll be as bad-tempered and fed-up as most of the people one meets.

* * *

A party of thirteen sat joyously in " Ye Fish-Pond " at theU.P.C. last Saturday night and didn't care whether it was unlucky or not. Some of the mere male members gave up reciting: " We Are Seven " to warble " The Little Silver Flask That Once You Gave to Me," so that probably accounts for it.

* * *

Don't know for certain, but should think it extremely likely. that this was the same party that retired at midnight to the roof of one of the tallest buildings in the city and danced there till dawn to the strains of a remarkably strident gramophone. Jo'burg is so bracing (prefix " em- " omitted by request).

* *

That student from Cape Town couldn't complain that he didn't get a " drop " at the U.P.C. last Saturday night. He took the pretty girl (also from the Cape) with him; and the bump thereof was loud and resounding.

* * *

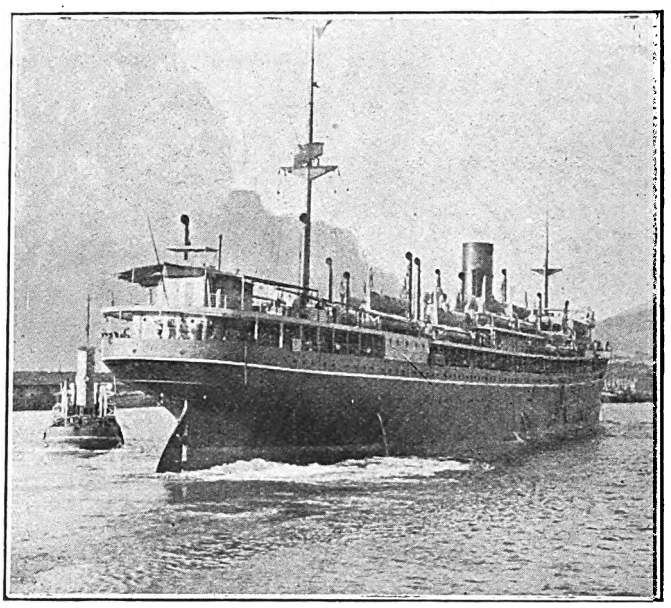
The committee of the University optimistically announces that in order to raise funds for the completion of the University Sports Ground at the University Buildings at Milner Park, the Executive Committee of the Students' Representative Council has decided to hold a number of functions during March, 1922.

* * *

Many influential people have been approached in this connection and have signified their willingness to help, and a general meeting of all those interested will be held on Friday, the 3rd February, 1922, at 8 p.m., in the General Lecture Theatre, University, Eloff Street, by which time, let us hope, all will be peace and order once more. Y'never know!

The marriage will take place at the Wolmarans Street Synagogue on Sunday, February 5th, at 3.30, of Miss Esther Cohen, daughter of Mr. and Mrs. L. Cohen, to Mr. Louis Kirsch. The reception will be held at the Freemasons' Hall, Plein Street, from 3.30 to 9.

EVE.



AN OCEAN AUTOLYCUS: THE NEW P. & O. BRANCH LINER "BARADINE" ENTERING CAPE TOWN DOCKS.

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Photo for " S.A. Pictorial " by W. Fisher.

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DEMPSEY-CARPENTIER FIGHT: EMPIRE, JANUARY 30.

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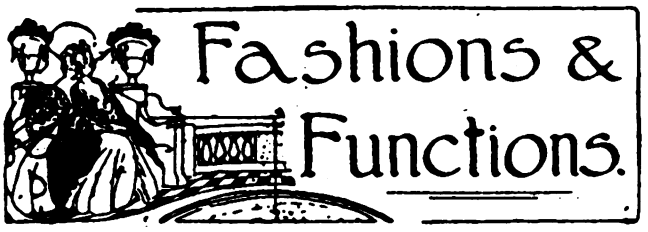

PLANS for this year's Agricultural Show are now announced. The demand for space at the Showground has been very great, and those requiring stands should apply at once. There will be a big section for home industries, and entries for the show, including the jumping competitions, close on March 18, and for the bulk butter classes on March 6. Copies of the prize-list, in English or Dutch, and entry forms, together with all information, may be had on application to the Secretary of the Society, Box 4344, Johannesburg.

* * *

The Transvaal Horticultural Society will hold a big show at the Town Hall on April 8. The competitions will include canning fruits, making of jams, fruit jelly, and crystallisation of fruits; also prizes will be given for home-made bread and cakes and pastries. In all there are eighteen classes for which entries can be made. Articles for competition should reach the hon. secretary, Transvaal Horticultural Society, Town Hall, Johannesburg, by April 4. Prizes will be given as follows: 15s. and 7s. 6d. for six jars of canned fruits (varieties to count points); 10s. and 5s. for six bottles of home-made jams (varieties to count points); 10s. and 5s. for three bottles of fruit jelly (varieties to count points); 10s. and 5s. for one box of crystallised fruits; 5s. and 2s. 6d. for one loaf of white bread; 5s. and 2s. 6d. for one loaf of Boer meal (sifted) bread; 5s. and 2s. 6d. for one loaf of Boer meal (unsifted) bread; 5s. and 2s. 6d. for one Swiss roll; 7s. and 3s. 6d. for one plain cake; 10s. and 5s. for one fruit cake; 3s. 6d. for one seed cake; 7s. 6d. and 3s. 6d. for one cake of shortbread; 7s. and 3s. 6d. for six puff pastries (varieties to count points); 5s. and 2s. 6d. for one open jam tart, with short crust; 5s. and 2s. 6d. for one loaf of Boston bread; 5s. and 2s. 6d. for six drop scones; 5s. and 2s. 6d. for six oven scones; and 10s. and 5s. for one iced cake, judging for icing only. Great interest is being taken in the show, and very large numbers of entries should result. The list of judges will be published later.

* * *

The concert which was to have been given in the Selborne Hall by the Caledonian Society of Johannesburg this week, to celebrate the birth of Robert Burns, has had to be postponed owing to the breakdown in the municipal tramway service. As soon as the service is running another date will be arranged.

* * *

The dance arranged by the Melville Sporting Club on the evening of Friday, January 27, has been definitely postponed owing to the labour troubles.

* * *

It was announced last week at the meeting of the Johannesburg Children's Home that the sum of £353 13s. was realised by the recent performance arranged by Miss Violet Kirby and given by her pupils at the Palladium. Mrs. Z. Marsh was in the chair, and the meeting passed a vote of condolence and sympathy with Mrs. Charles Marx and family, all standing, Mrs. Marx being a late president of the Home.

* * *

A start has been made with the playground, granted by the Provincial Council, and preliminary arrangements were made for the annual street collection on April 1.

* * *

Most of the towns of South Africa are contributing to the fund initiated by Mrs. Smuts, wife of the Prime Minister, for the presentation of a wedding gift to Princess Mary. Pietermaritzburg is well ahead in the list of towns, and at the Cape a three days' street collection is being organised to augment the fund.

* * *

Oudtshoorn town and district's wedding gift to the Princess will take the form of a handsomely bejewelled ostrich feather fan, for which, notwithstanding the slump, there has been a generous response from farmers and townspeople, a feature of the list being the number of Nationalists appearing in it.

* * *

The marriage took place last week at the Cape at St. Andrew's Presbyterian Church, by the Rev. Robert Whyte, B.D., assisted by the Rev. J. M. Russell, V.D., of Captain Johannes Jacob (Paul) Kruger, son of the late Jacob Petrus Kruger, of Burghersdorp, and Mrs. Kruger, of Potchefstroom, to Flora Lockhart, eldest daughter of Major William and Mrs. Jardine, Craigdhu, Cape Town.

* * *

Recently the second annual general meeting of the Associated Actors and Artists of Africa was held at the Carlton Hotel, on the occasion of the first anniversary of the inauguration of the Association. In the absence of Mr. "Dick" Cruikshanks the chair was taken by Mr. Lester (of Walton and Lester), and among those present were Messrs. George Graves, the eminent comedian, E. Walton, E. Stebbings, and M. Armstrong. The meeting was followed by a social.

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London, England. ——— Established 1853.

A long list of well-known artists will appear, and tickets are selling well, for the concert at the Anglo-American Bioscope Café on Sunday evening, February 5, in aid of Mrs. Cohn and her four children. Tickets 5s. (including light refreshments) can be had at the café, corner Pritchard and Joubert Streets. A splendid programme has been arranged.

* * *

Last week the monthly meeting of the Widows' Pensions Committee of the Governor-General's Fund, Johannesburg, was held in Room 137, Stock Exchange Buildings, Johannesburg, on Thursday. The Chairman reported that from the inception of the fund up to and including January 12, 1922, 838 cases had been dealt with by the Committee, being an increase of three cases since the previous meeting. The expenditure for December, 1921, was £811 18s. 10d.

* * *

It is announced that the grand benefit dance (under the patronage of the Mayor and Mayoress) for the widows and orphans of the Ferreira Deep disaster, to be held under the auspices of the Loyal Order of Moose of the World (Johannesburg Lodges) has been postponed on account of the labour troubles. Immediately the strike is settled a new date will be advertised. All those tickets already sold will hold good for the fresh date to be announced. Tickets can be obtained at Messrs. Mackay Bros., Rissik Street; Transvaal Musical Supply, corner Rissik and Commissioner Streets; Messrs. Ward and Salmons, President Street; and the Johannesburg Dancing Academy, 66 Market Street.

* * *

The Merry Thought Club has sent £14 to the Guild Cottage as the result of their last dance. Their next dance will be on February 2 (strike permitting), when a Cinderella will be held in the Hospital Hill School, Johannesburg, in aid of the Children's Aid Refuge.

* * *

Over 200 women are now enrolled in the V.A.D., of which Miss Alexander, R.R.C., matron of the General Hospital, is chief commandant, and Mrs. M. Berman assistant divisional corps commander. The officers of the detachments, each of which is ready to do duty at a few hours' notice if called upon, include: Lady Phyllis Ponsonby, Miss Higham, Mrs. Sinton Brown, Mrs. Keating, Miss M. Nicolson (Pretoria), Mrs. Carthew (Maraisburg), Mrs. Healy and Mrs. Brodigan (Brakpan).

* * *

At the recent annual inspection of the V.A.D. Sir Edward Thornton expressed his warm approval of the work. The V.A.D. movement had only just begun in South Africa, he stated, and, on behalf of the Government, the authorities were anxious it should flourish, for two reasons—in the interests of public health and for the purpose of national defence. The Red Cross Society, he continued, was negotiating with the Government to receive official recognition, so that the voluntary movement should have a definite status under the Defence Act.

* * *

Members of the V.A.D. must hold certificates in first-aid and home nursing issued by the Red Cross Society, and have received hospital training. After joining, lectures are given on maternity work, fevers, and contagious diseases; and, by the courtesy of the Board of the General Hospital, the V.A.D.'s are allowed to work in the wards of the hospital, thereby gaining much valuable knowledge, as the ward sisters give every help possible.

* * *

Recently the Association has been granted the use of the Drill Hall on Monday evenings for demonstrations and competitions. The Medical Officer of Health heartily approves of the movement, and the medical profession of Johannesburg kindly give free lectures to the members of the V.A.D.

The work gives valuable knowledge in case of home accidents and nursing, when a doctor is not available. In sudden emergency a fully trained V.A.D. would be of great assistance in a lonely district, and it is hoped that detachments will be formed in the country and on the mines. Mrs. M. Berman, Mr. Fred Rowland, secretary of the Red Cross Society, and Mr. A. M. Anderson will attend meetings and give an outline of the work at any time when required to do so.

HIS HOLINESS POPE BENEDICT XV., WHO DIED IN THE VATICAN AT ROME LAST SUNDAY MORNING.

Benedict XV. (James della Chiesa) was the 259th Roman Pontiff. He was born at Genoa on November 21, 1854, and was elected Pope on September 3, 1914, in succession to Pius X.

MARRIAGE AND MORALS.

"Until we are able to afford early marriages in this country, nothing, not even religion, will preserve morality," said Sir James Cantlie in a discussion which followed a lecture given by Lord Clifford of Chudleigh, at the College of Ambulance in London.

Sir James pointed out that in almost all tropical countries early marriage was looked upon as the salvation of the countries. In England, however, they found an increasing tendency to delay marriage until middle age.

GERMANY WEDS ENGLAND.

A butcher's assistant, who gave evidence in a case at Wandsworth County Court, London, S.W., said that his name was Germany. Counsel explained to the judge that that had nothing to do with nationality. The man's wife's name happened to be England.

DEMPSEY-CARPENTIER FIGHT: EMPIRE, JANUARY 30.

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PROFESSOR CAVE'S ROMANCE.

(*Continued from page 2.*)

"This," she would say, raising her black old fiddle. "This may look ugly. But it has a soul. And it fills my life."

"She is quite resolved," gossiped the dowagers in the *salons*. She's as obstinate as a nun." And while some blamed her, seeing in all this the recession of a rich and brilliant match, others with, perhaps, no marriageable sons, applauded her, declaring that great artists should never marry and that she was a true genius indeed.

And here it was that the author of "The Romance of the Coliseum" came to Rome. He proposed to conduct certain investigations in the Forum in order to clear up obscure passages in Virgil; and in due course he became a guest of the scientific societies of Rome, and a welcome visitor at the house of the Countess, who had long been an admirer of his writings.

Under the influence of that exotic friendship the months flew past. The secrets of the Forum were left undisturbed. Four or five nights weekly the *salon* was crowded, and society, wine, and wit filled the hours. The Countess—ever preserving the same air of inaccessibility—moved among her guests, a magnetic figure in black with the eternal red rose opposing its contra-distinctive note of passion to its apparently passionless owner.

* * *

Twice a week Viotta did not receive. These occasions were reserved for reading or playing for her own pleasure; but it struck the members of her circle as curious that she began to admit the young Englishman to her apartments on these reserved evenings, and the more charitable of them put it down to the fact that to his many accomplishments he added that of pianist. For it certainly befell that the two spent hours in performing there together, and with such skill that old Paganini's lips and eyes were, it seemed, almost beginning to lose their satire.

One evening they played the famous air by Tenaglia.

As Lawrence Cave's fingers touched down the simple accompaniment, he experienced the strange exaltation which that immortal old melody always seems to engender, and when the last note was played he went over to an oaken bench and sat down. The Countess, meanwhile, slowly replaced her instrument in its case. She felt that she had never played better.

Suddenly the young man got up.

"Wonderful artist that you are!" he exclaimed, walking across to her. "Your art is a joy and a danger."

"A danger?" she queried smilingly. "You are enigmatical, Professor."

"I may be," he admitted, "but before I go I will explain myself. No man," he went on, "could hear you play—as I have, night after night—no man could feel that power which God has given you, without hating the cold stones of the Forum for evermore."

He looked at her questioningly. "Do you understand now, Dolores?" he asked.

She took the red rose slowly from her bosom and as slowly handed it to him.

And a few days later, the scientific societies of Rome learned why the Forum and the Appian Way had failed to illuminate Virgil. The dowagers also ascertained that an Amati violin is in nowise proof against the lure of Holy Matrimony.

And there was much talk throughout Italy.

* * *

After two years of married life, however, during which time she became the mother of a daughter, the Countess fled to Paris with a colonel of the Bersaglieri.

* * * * *

"I wonder why the devil it is," the old man exclaimed, "that these memories will pester me after all these years? Confound 'em, anyway!"

He buttoned his coat tightly, and trudged along through the snow for the best part of an hour, until he became aware of the glare of many lights, and the stopping of carriages and cars, and the scurrying of finely-dressed women across the pavement.

St. James' Hall.

(*Continued on Page 22.*)

"CHU CHIN CHOW": STANDARD, JANUARY 30.

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PROFESSOR CAVE'S ROMANCE.

(*Continued from Page 21.*)

And standing there, watching the gay commotion, the professor determined suddenly to make a special effort to banish these obsessive memories: for which purpose he resolved to attend the musical occasion, whatever it was. It appeared somehow to be one of unusual brilliance. So he joined the queue outside. He bought himself a seat in the gallery, shrinking instinctively from the prominence of the stalls, and made his way laboriously upstairs.

An ancient spiral staircase led the way to the cheapest places in the historic hall. In that gallery were gathered the musical elect of London, poor students, song composers, amateur pianists, and impoverished professionals.

It smelt very musty up there.

The cobwebs hung in the crevices. The brotherhood of the intellectual poor looked down on the grander folk below, befurred and gracious. The soft golden light streaming from the dark brown arched roof revealed dimly the old classical lines of a hall which enclosed memories of Liszt, Rubinstein, Bülow, Ernst, and the beloved Joachim.

In the front of the gallery was a hunchback with enormous hands. He presently began in inexpressibly clumsy fashion to beat them together, moving each arm laboriously. Clapping became general.

A little man of curious aspect was crossing the stage. He seated himself at the piano. It would have been the most difficult thing in the world to have guessed his age, for his huge head and big Beethoven brow were set in a bent body, so warped indeed that he might have been a cripple. The brilliant smile wherewith he acknowledged the plaudits of the crowd faded as quickly as it came. It was like cloud extinguishing sunlight. The green-gold light touched his plainness into beauty.

He began to play. Something of the spirit of former enthusiasms gradually fired the old professor as the fingers of the little master executed his prodigies of technique and his wrists their fairy octaves; indeed the professor forgot himself and became just one of his entourage.

"Glorious artist, Raymondi," declared a pale young man with breathless enthusiasm. "I'd give my life to play like that."

"Not much good to you then," commented the professor.

"They say the young violinist who's about to play is also very wonderful," the young man went on referring to his programme. "She's been making a big stir in Paris."

"Who is that?" queried the professor.

"Why, the Countess Palonia."

The professor studied his programme with renewed interest.

"The fact that a lady violinist is performing had escaped me," he said.

"But she's the star," protested the young man.

"I've been out of the concert world for so long."

The old man relapsed wearily into silence, but raised his head momentarily as another outburst of applause and the uprising of several galleryites signalised a fresh occasion.

"There she is!" cried the pallid enthusiast, standing up also. "My word! How lovely!"

A slight young woman was bowing with great self-composure in all directions. Her black hair, profuse, and simply arranged, framed a face of striking intellectuality. The white dress conveyed a note of studied simplicity.

"She looks an artist," remarked the young man, resuming his seat.

The professor's conversational powers seemed, however, to have been extinguished.

"When a woman violinist is good, she *is* good," observed the other.

She began to play. The rich sonorous tones of the great air by Tenaglia floated around the hall, and a deep hush fell on the audience.

Suddenly the professor rose from his seat and endeavoured to grope his way to the exit at the back of the gallery.

"Not that—not that—anything but that," he gasped, and then swayed and crashed backwards, striking his head against the angle of an iron seat. Several, including the pale young man, went swiftly and silently to his rescue.

(*Continued on page 24.*)

STRIKE EFFECTS.

Early Meetings Benefit, But Money Getting Scarce.

NEW CLARE AGAIN.

THE appalling gloom which has settled over everything, and which is hourly increasing (since it appears that the time and nature of the settlement are as remote and obscure as ever), has

Not Left Racing Unscathed.

Each meeting tends to show that the money market is rapidly tightening and that there will be precious little of this commodity in circulation presently if that wondrously-inactive Conference between the brains of the mine owners and the scintillating intelligence of the trades unions does not speedily cut out the cackle and make up its mind in hot haste to sacrifice much on both sides and thereby set in motion once more the wheels of the only industry, worthy of being so-called, that we can boast of to-day.

* * *

One cannot help reflecting that things are always on the verge of upheaval in this glorious but, administratively speaking, grievously blighted South Africa. One cannot but observe in all public and civil administration in this country casual methods, an utter absence of skilful financial or administrative guidance, a carrying out of important public services in that slovenly short-sighted spirit calculated always to keep "the man who pays" in a perturbed and angry state which holds him always perpetually screwed up to that pitch that he simply welcomes something revolutionary to happen along to clean out

The Old Inefficiency

and ring in something new, modern, and hustling in our public life.

* * *

Frank Ferraro is beginning to feel good again and fancies himself sufficiently to issue a challenge to the holder, Cecil Harverson, to play for the Professional Billiards Championship of South Africa. No doubt Cecil will oblige, for the knights of the green cloth are easier to book up than Jack Dempsey & Co. Which reminds me, no one seems deadly anxious to hitch up with the Giant-killer, or is it maybe that no promoter has found anyone worthy of Jack's steel, or sufficiently worthy to make an attractive match for him? Norman Mulligan has shown no end of enterprise since he

Joined the Professional Ranks,

but since he felt his way in the recent ten-rounds flutter with Charlie Price he is, perhaps, mistaking the form of the rest of the pro. world through his dust-up with the ancient Charles. He is out with a serious challenge to Allen to fight for the feather championship and a side wager of £200. As soon as the Durban crack signifies his willingness the impatient Norman will lodge his two centuries. I fancy this boy will be seen to advantage in his first serious contest. He is made of the right stuff and if he were not so heavy from the waist-line downwards I would plump for him to turn out a smasher. Allen may have more anxiety over this youngster than any boxer he has met up to date, and, if the fight could be staged in Johannesburg, the promoter would have no anxious moments over the settling. It is more than likely, however, that Durban fans will have the pleasure of witnessing this slam.

* * *

Next month will see the much-talked-of dispersal of

Mr. Solly Joel's Racing Stable

in Johannesburg. There should be some fair competition for Polyscope, Racket, The Toll, Donai, and Longslip, whilst Polygamist, Abdicate, Suncairn, Hose, Good Byee and Pagerie may be sought after. The fillies Flighty and Flight should find buyers. Soon after the sale Mr. George Weale may be leaving for England on a holiday, and it is quite on the cards that he may decide to throw in his lot

DEMPSEY-CARPENTIER FIGHT: EMPIRE, JANUARY 30.

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with his many successful countrymen in Fogland. Others returning to England shortly are the jockeys G. Walsh, C. Timmins and Ike Strydom, he last-named having an engagement to ride in France through the coming season. J. A. Brennan is another who will be leaving next month. He is to be congratulated on his engagement to ride for Capt. Tom Hogg in England next season, and I fancy this astute and popular owner-trainer will be eulogised for his able selection before the season is through. It is a splendid opportunity for the South African horseman and comes fortunately at the right period of his career.

* * *

Last Saturday turned out to be a field-day for one of our most popular owners, Mr. Harry Wadsworth, whose

Exasperating Luck

for some time past seemed to have culminated when he lost last year's Oaks winner, Eton Girl. His recent successes have been well deserved, for one could not fault the condition and fettle in which Melriqua, Songster and Delusion have been sent on their winning missions. Melriqua looked a fair proposition in the Rose Deep " A " last Saturday, but the apprentice F. McGrath had to keep her on the move to shake off a strong challenge from Ample Supply, who shows more staying ability than his brother Wealth has done up to date.

* * *

Songster keeps on improving and accounted for the middle division galloways comfortably. The good thing of the day looked to be Delusion, who, in the light of his useful win at Krugersdorp on the previous Saturday, and despite the fact that he had to be pulled out in a decider, kept most of the opposition from supporting their charges to beat him, and won easing up. Baron, after having been

Displaced in the Betting

by Hoot Toot, had no trouble in beating the latter and Sunphone home in the Stewards' Plate. Audit has been showing such useful form lately that it was not surprising to see him account somewhat comfortably for the opposition in the Rose Deep " B," amongst those backed to beat him being the good-looking Jester, who finished up at odds-on, but never flattered in the run-in.

* * *

Richelieu was heavily supported to win the third spasm of the Rose Deep Handicap, with the improving Ephemera second in demand. Lying very much out of his ground, the favourite was in the latter stages unable to make up lee-way, with the result that Ephemera hadn't much trouble in crediting Mr. Bob Millar with the stake. Punters were

Very Sweet on Good Ally

for the " A " Galloway sprint, but once more the aged English mare did not seem to have the best of handling, as Holme appeared to be taking matters far too easily above the distance. Paleface II. was, I fancy, the medium of a gamble at Benoni recently, but ran poorly. Despised on Saturday, he ran in cut-and-come-again style and finally put it over Excelsior II., Donna Ferrara & Co. About £13,600 passed through the mill, and the lucky double backers lifted £51 odd.

* * *

The West Rand Racing Club, thanks to the strikers out of work out that way, had the best meeting it has experienced for many moons. Some fine racing was seen, including a triple dead-heat between Delusion, Thrice Rejected, and Rip van Winkle, a result which must have caused Handicapper Ted Seccombe to

Feel Pleased With Himself.

Delusion, very much on the improve, was able to make the result more decisive in the run-off. Melriqua early in the day made the first leg of a double for Harry Wadsworth. Amelia, long expected, was able to account for Beau, Lucania and Kit Kat at the end of five furlongs. Tankana looked to have her race won a long way from home in the " A " Galloways, and so it proved. Lochinvar put up a great race with Flagship in the " B " horse race, the latter getting a head verdict. Erin-go-Bragh has not been seen out for some time, but the three-years-gelding had evidently not been idle nor lost his pace, and he gained the verdict from the fast-finishing Forest Love, with the heavily-backed Calm well beaten into fourth place.

* * *

Next week will witness the resuscitation of the Rand Sporting Club, and it will commence operations on Thursday, February 2. It is an off-day, certainly, but if the Strike is not off before then a fair attendance will turn up and give the new joint an encouraging send-off at New Clare.

* * *

Starting Prices of Last Saturday's Winners.

GERMISTON.	MARITZBURG.
3/1 Baron.	7/1 Lady Briar.
6 1 Songster.	5/1 Unicus.
8/1 Audit.	6/1 Verdun.
9/2 Ephemera.	5/4 Retrace.
7/1 Monocle.	7/2 Pleasure.
3/1 Melriqua.	2/1 Darius.
25/1 Pale Face II.	6/1 D'Arcy II
4/5 Delusion.	

* * *

My selections for the Park this Saturday are as follow:
12.30 p.m.—Juvenile Plate, about 5 furlongs.
Polygon, Lang Syne, Bright.
1.10 p.m.—S.A. Maiden Handicap, about 6 furlongs.
Epigram, Catapult, Pretender.
1.50 p.m.—Newlands " D," about 5 furlongs.
Erin-go-Bragh, Duro, Piazza.
2.35 p.m.—Imported Horses Maiden Handicap, about 6 furlongs.
Pannikin, Forest Love, All Grit.
3.20 p.m.—Auckland Park Handicap, about 1¼ miles.
Oribi, Pluto, Melriqua.
4.5 p.m.—Newlands " B," about 7 furlongs.
Delusion, Lochinvar, Corinium.
4.50 p.m.—Newlands " A," about 1 mile.
White Friar, Salamis, Accuracy.
5.35 p.m.—Newlands " C," about 6 furlongs.
Rip van Winkle, Fabrication, Tremiere.

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PROFESSOR CAVE'S ROMANCE.

(*Continued from page* 22.)

But the professor's face was very white. He opened his eyes. The last notes of the great air were ringing out as a number of the galleryites clustered anxiously about him.

The sound of the fall had been heard everywhere. Even those in the stalls, well away in front, were vaguely conscious that something had happened. None more so than the Countess Palonia herself, who, as she bowed to the tumultuous applause, allowed her gaze to rest enquiringly on the gallery.

"Tell the artist," whispered the old professor to the pale young man, "that she—that I, her father—am proud of her . . ."

* * *

They got the body with difficulty down the spiral staircase and laid it reverently in an ante-room. Somehow in the general confusion the professor's last message was never delivered. The artist, in fact, left immediately after the performance for St. Petersburg.

"What was the disturbance in the gallery?" she enquired as she locked up her violin, the black old Amati that had belonged to her mother.

"I'm not sure, madame," replied the janitor. "Some intoxicated man, I suppose."

"Then why allow such people in? I've noticed it so often before, this mercenary spirit—money, revenue at all costs. Genuine sentiment seems dead."

"It's a mercenary age, madame," admitted the diplomatic janitor with a sigh.

A moment later, forgetful of the incident, happy in the triumph of the evening, she took the arm of a youthful officer of Italian cavalry, a brilliant personality wearing a long blue cloak, and thereafter crossed the snow-covered pavement outside to her carriage.

H. A. C.

Johannesburg.

EMPIRE PALACE.

GEORGE GRAVES HEADING A GOOD PROGRAMME.

WITH a programme that is full of interest and amusement, the Empire is well worth a visit this week, and audiences have kept up wonderfully, in spite of the Strike.

Mr. George Graves, in his amusing sketch "Koffo of Bond Street," tops the bill, and he is well supported by Miss Enid Silva, Miss Flora Courtenay, and Mr. Geoffrey Pike. Next week Mr. Graves will put on "The Key of the Flat," which will give Johannesburg an opportunity of seeing him in an entirely different *rôle*, and one that should prove more humorous than even his present part.

A very smart and novel turn is presented by Betancourt. It is begun with some neat juggling with a sword and rifle and followed by balancing feats on chairs, tables and bottle-necks. For every balance, the artist increases the number of tables, until for the final feat, there are four, one on top of the other, then a chair, then a bottle, on which Betancourt balances. A touch of comedy is introduced by Betancourt's lady partner, and the whole act is conspicuous for its neat, clean and clever performance.

Mr. Norman Barry also is a newcomer, singing songs of varied kinds.

Varney and Butt have made a big hit with their clever act, and smart songs and patter, and Goodfellow and Gregson also provide a very popular turn. Pearl Mitchell, the dainty and clever violinist, partnered by her sister at the piano, is continuing the pronounced success of her first appearances, and Dusty Rhodes and Harem and Scarem are still in the bill, in which they provide two amusing and acceptable turns.

The pictures this week are particularly interesting, too, and the whole bill meets with the whole-hearted approval of Empire patrons.

FALCONER.

MISS MERNA STEWART AND MR. REG. MOORE,

The Steele-Payne Bellringers' new soprano and tenor, now making their first appearance in Johannesburg at the Palladium Theatre.

The oldest actor in motion pictures is Samuel Yetter, aged ninety-eight. He is an uncle of Raymond McKee, the popular leading man in Fox, Goldwyn and Realart films.

Drawn thither by the immense growth of the motion-picture production plants, William Hepner, called the king of wig-makers, has taken up his home in Hollywood. He has always, previous to this time, had his headquarters in London and New York.

DEMPSEY-CARPENTIER FIGHT: EMPIRE, JANUARY 30.

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Will Rogers.
WEDNESDAY & THURSDAY. FEB. 1 and 2.
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John Barrymore in
"HERE COMES THE BRIDE!"
Paramount Comedy-Drama in 5 Reels.

Next Week's Calls.

WEEK COMMENCING MONDAY, JANUARY 30.

Tivoli, Cape Town.—"Little Red Riding-Hood."

Opera House, Cape Town.—Leonard Rayne's Company.

Empire, Johannesburg.—George Graves and Company, Dempsey-Carpentier Fight Film, Goodfellow and Gregson, Murphy and Mack, Walsh Brothers, Betancourt, Varney and Butt, Pearl Mitchell and Sister.

His Majesty's, Johannesburg.—Horace Hodges and Company in "Skittles."

Standard, Johannesburg.—"Chu Chin Chow."

Palladium, Johannesburg.—Steele-Payne Bellringers.

Orpheum, Johannesburg.—Dusty Rhodes, Harem and Scarem.

Jeppes, Johannesburg.—Joe Shand.

Apollo, Germiston.—Benson Gray, The Fanjacks.

Grand, Pretoria.—Pierce and Roslyn, Arthur Ferris.

Vaudette, Krugersdorp.—February 2, 3 and 4: Brady and Dunn, Selbini and Albert.

Criterion, Benoni.—P. T. Selbit, H. and E. Martell.

Rinko, Maritzburg.—Henry De Bray, Charles Ancaster.

Criterion, Durban.—Lily Denville, Niblo and Doris, Arthur Beresford, Daly and Marr.

Vaudette, East London.—January 30 and 31: The Jollity Seven.

Town Hall, Kingwilliamstown.—February 1: The Jollity Seven.

Palace, Bulawayo.—Opening January 31: Graham Moffat and Company.

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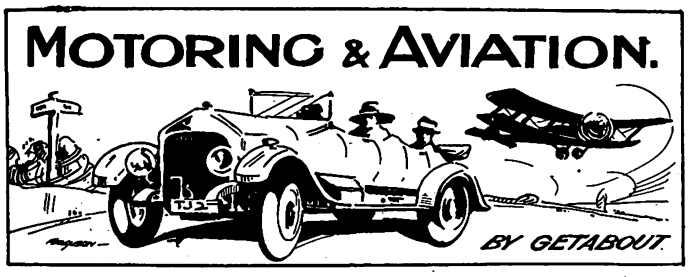
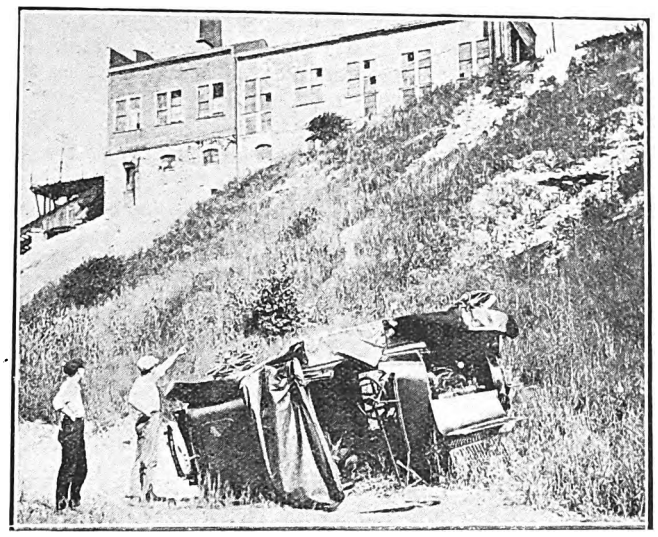


A Vacuum Piston.

A novel design of internal combustion-engine piston, embodying features intended primarily to prevent the burning of the crank-case oil as it comes in contact with the lower side of the piston-head, is now being exploited in U.S.A. A pressed-steel, air-tight chamber from which some of the air has been exhausted is chill-cast into the upper part of the piston directly underneath the head. After the air-chamber is in place in the piston a small hole is punched through the centre of the lower face. Some of the air is then forced out from the chamber by heating, and the punch-hole is sealed up by soldering. In this manner a vacuum of about 8 in. mercury is obtained in the chamber. It is claimed that the use of this " vacuum " chamber prevents the " coking " of the oil on the piston, and that no gritty matter can be found in the crank-case oil of an engine equipped with this piston after it has been in service for a long time. The crank-case oil, it is claimed, remains at a lower temperature than in an engine with ordinary pistons, which seems quite logical. Another point to be considered is that the deterioration of crank-case lubricating



MOTORIST WITH A CHARMED LIFE.
In the darkness of the night, not knowing the street in which he was driving ended at the brow of a steep hill, this American motorist took the deep plunge shown in the picture and escaped with a few minor injuries.
" S.A. Pictorial " photo.

oil is due to two causes, *viz.*, dilution by the unburnt heavy ends of the fuel and the formation of solid carbon particles, which latter are apt to get into the bearings and wear them out. The question then arises whether the oil becomes unfit for lubrication first through dilution or through contamination with burnt oil. It is, of course, not impossible that the heat-insulating qualities of the " vacuum " piston have some effect on the rapidity of dilution, though it is obvious that they cannot entirely prevent it.

Shopping by Charabanc.

If our tram system becomes useless, from lack of coal at the Power Station, or some mental obliquity on the part of one of the numerous committees, it is to be hoped that some enterprising motor-transport contractor will institute shopping trips from the suburbs. The well-known London firm of Gamages, Ltd., arranged charabanc trips from many of the principal towns in the southern counties. The trips were arranged to take place during the Christmas shopping season, and, as can be easily imagined, were a success.

100,000 Fords in England.

Apropos of Henry Ford's intention to enter the field of aeroplane construction, I am reminded of a conversation with a recent arrival, who tells me that there are 100,000 Fords on the roads in England. He was rather keen on oil, and I can imagine how the Ford oil order would look—50,000 barrels of oil per annum. I said they would soon be able to give Lizzies away free, as the constant demand for spare parts in a number like this pays for the car and everybody concerned. Then someone whispered " What about the 'pirate parts '? " the manufacture of which gives a goodly income to certain motor traders.

Fighting Locusts with 'Planes.

Why not fight the locust plague by aeroplane? If the recent experiment at Dayton, Ohio, is any criterion, Roberts Heights Air Force could be put to an immediate and profitable use. At Dayton, the place where the Brothers Wright carried out the experiments that made flying possible, a six-acre grove of catalpa trees was attacked by insect pests, and the whole grove was in danger of destruction. There was only one way of combating the insects, and that was with arsenate of lead; but to spray the trees would have taken a large number of men several days, and the expense would have been very great. Instead of that an aeroplane was brought into service. A hopper filled with powdered arsenate of lead was attached to the machine, and as the aeroplane flew over the grove a shower of arsenate fell upon the trees, the air current set up by the propeller distributing the chemical evenly. The whole work was done in a few minutes and proved a splendid success, for the insects were destroyed and the trees are now flourishing.

Motor-Cycle Headlights.

It is regretted that no manufacturers so construct and design cycle lamps so that the user can pay the compliment to dip or dim his headlights when approaching motor car drivers who do this to them. The makers of the sets which are usually fitted to motor cycles do not permit of this control, having only one main switch; neither is the lamp fitted with an auxiliary light of less power. If these sets were fitted with a handle-bar-controlled switch I am certain that motor cyclists would be only too pleased to reciprocate in the same manner as car drivers. I quite agree that it would be a good thing if all head-lamps used by all classes of motors had an auxiliary bulb of less power than the main bulb fitted, so that when approaching another motorist the main bulb could be switched out and the glare lessened. But unless the motor-using public demand this from the various makers I don't suppose they will trouble to alter existing patterns.

Why an Aviator Requires a Cool Head.

Why an aviator requires a cool head is probably explained by the fact that he has a multiplicity of technical devices to keep an eye on. Here is the list: The altimeter, showing height of flight; the speed indicator, which shows the speed through the air; an indicator which shows the drift and ground speed; a tachometer, which gives the engine r.p.m.; a milometer, which registers the number of air miles travelled; a banking indicator, showing the degree of rolling of the 'plane; a rate-of-climb indicator (only used in laboratory experiments); a night-altitude indicator, optical in principle, and constructed on the range-finder plan; compasses, both magnetic and gyroscopic; a gauge to show the amount of petrol in the tanks; and a number of thermometers, connected with the vital parts of the machine. For very high flying an oxygen apparatus has to be carried. The flow is regulated automatically, so as to supply the amount of oxygen required at different altitudes.

THE HUMOROUS EGG.

The egg has been a perennial source of humour, ranking second, I think, only to cheese among articles of diet. It has even a certain amount of literary honour. There was a light-hearted quatrain of " Saki's ":—

Cackle, cackle, little hen,
How I wonder if and when
Once you laid the egg that I
Met, alas! too late. Amen.

And there are no doubt others.

GEORGE GRAVES AT THE EMPIRE.

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JACK GEORGES

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S.A. PICTORIAL.

STAGE & CINEMA.

VOL. XIV. No. 340.] SATURDAY, February 4TH, 1922 (Registered at G.P.O. as a Newspaper.) PRICE 1/-

ED. PIERCE AND MARIE ROSLYN.

Pierce and Roslyn, who are now paying their second visit to South Africa, will "top" a new programme at the Johannesburg Empire on February 13 in their "Whirl of Melody" act, in which Miss Roslyn manipulates a specially-built piano-accordion weighing thirty-eight pounds. The couple became established favourites with Johannesburg audiences on the occasion of their first visit in 1916.

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CAPTAIN PERSIMMON PERKINS.

(*Written for* S.A. PICTORIAL *by* E. P. DIMBLEBY. *Copyright.*)

IT was queer to say the least of it.

As the engine drowned Park Station in an eruption of cinders and the coaches groaningly commenced their trip South, he expectorated through the saloon window with exquisite precision, ejaculated "Scat!", sat himself down and methodically removed his boots from his feet.

Thus far good. Interesting, but hardly extraordinary.

Then he slipped over the line of mere interest and became extraordinary. He leaned out of the window with his footwear in his hands, beat them noisily against the side of the coach, dusted them all over with a red bandanna handkerchief, replaced them on his feet, stretched himself into an easy posture and spoke.

"Friend," said he, "I ain't slipped a cog, nor yet jumped the dead-end. My fare's paid, I got enough cash to settle my meal-tickets, an' my name are suitably an' dooly inscribed on the hitherto-afore-mentioned gum-paper adornin' yon winderpane."

"Quite so," I murmured politely.

"That name," he continued, "comes to Persimmon Perkins, known to amigos as Perse. You, stranger, hev jest seen me, Perse Perkins, in the ack an' pursuance of a solemn rite, by which you will know that I hev shook the sin-soaked dust an' other detritus of this here outrageous burg from off my feet. An' it's goin' to stay off."

"Quite right. I frequently do the same myself," I hazarded with a smile that was intended to imply a cordial friendliness.

"Bo," went on my new friend with deep earnestness sweetened by warmth of sympathy, "Bo, I see you don't chaw; but I sorter guess we'll engage. I'm hittin' it hard for the coast an' the safety of the deep blue sea, where my grey hairs ain't in no promiscuous danger, my wad stands safe, an' my morals sleep silent in my bosom, along with the key to the lime-juice bin.

"The sea and me is persona gratia, an' I hev hit some tide-rips in various parts; but this here Johannesburg—— say, Bo, Mont Pelier, Erebus, Vesuvius an' five typhoons ain't got nothin' on yore Golden City. No, sir; I think not, sir.

"Hev I been badly treated, friend? Wal, say, I'll give you the spiel. I beat into harbour on yore soast with a sprung main-mast an' a load of wheat. Buck Simpson, hitherto-before a mariner feller an' now a slinger of snake-juice contiguous an' otherwise adjacent to that harbour, says I gotter long time to wait 'fore the job's through, an' why don't I take a trip up-country.

"I does, an' I hits yore leetle, old dust-heap one mornin' accordin' to schedule. Likewise I hits a hotel—no bum lodgin'-house, but a real hotel with a commodore in a claw-hammer coat beatin' up the ship's company an' tellin' beaux where to find their dillydanders in the palm-court an' elsewhere. As a major domo he has my respecs, an' with all sails drawin' alow an' aloft I runs in his wake to my corner of the chowder factory.

"Bud, life started right there. I was perusin' the programme de eats kindly presented by a Maharajah biscuit-shooter when a leetle feller makin' a curried egg look sorter sad engages my port lamp an' sighs with a soothin' smile, 'Pardon, mounseer.'

"'Bong sour,' says I in my best Nantucket parley-voo. 'Step right up an' whisper low.'

"'Ah, you will zee joke make,' says he.

"'Joke nothin',' says I.

"'You are zee veesitor?' prognosticates the lad.

"'Mercy, par blue, visitor nothin'. I was borned here; borned an' bred with a pick an' shovel in my grippers an' a nugget in my teeth,' was my playful retort.

"We have a long conversazione after that. He slips me a slap-up proposition, a real frizzler, an' I bites. For one of yore substitoot greenbacks valooed in God's currency at 25 dollars, there or thereabouts, I got a bunch of shares in the Bunco Dam Deep, what, accordin' to mounseer, was shore bound to rise to about £1,000 in a year or two, maybe more. Mounseer knew somethin' about mines, shore.

"Says the leetle feller when he ports his helm for the boolevard, 'You 'ave, sir, my admirations; yore business precicosity are magnifique. Over the river.'

"To which, bein' perlite, I says, 'Bon bon, sonny, likewise avec tojours, also entente very cordial, two times.'

"I feels real good when I sets forth to see where the almighty gold comes from. A cop tells me to keep right along till I comes to the first big hole in the ground, an' then ask my way to the bowels an' other internalities of mother earth. But I didn't; no, sir, I guess I had my shoes shined first.

"Bringin' up natty as a fore-an'-after to leeward of a tank steamer, I hits a ex-President of Mexico shining shoes. He was some old gent, all right.

"'Sir,' I makes remark, 'remove from off my corn protectors the impassioned dust of ages, an' impart to them the lustre an' verisimilitude of virtue.' Which warn't so bad anyhow, eh?

"'Caramba,' says he, like a dog makin' noises in his interiorosity. 'Caramba, carajo, tampico, caranzaterell.'

"I was all took aback.

"'San Sebastin,' I spits back. 'Hidalgo, Piazza, fandango, rantandamio.'

"He looks real pleased. 'Per baco!' he adumbrates, feelin' for his weapons de guerre.

"'Terbaccer nothin', says I sternly. 'If you wants terbaccer, shine on, Diego Quien Sabe.'

"He shines an' I smokes a ceegar.

"A real aristo hikes along while I'm thinkin' out some punchy repartee in case old Don Shino gets fresh. I obligates him with a match an' we discourses with decorum an' genialness. There was a saloon handy an' we adjourns in toto.

"Bud, I dips my flag to that con man. He pays for my swizzle, slips one across my chronometer, helps me to find a cop to locate the partaker thereof, an' promises to do the serciety call lay-out at my hotel with his wife. But I didn't know all he'd done then, no, sir.

"I like that leetle old Zoo they got. I hits a street-car and mounts to the roof.

"'Where to?' says the lad in charge.

"'Zoo,' says I. 'The place where Noah do hev his ark an' the coniferous insecks of the forest do roam and roar.'

"'Fourpence-ha'penny,' says he with unsociability.

"'Take it outer that,' says I, an' he gives me back some leetle bits an' a blue lozenge.*

"I enquires what the lozenge might be.

"'Good-for,' says he.

"'Good for what?' says I.

"'Penny-ha'penny,' says he.

"'Sonny,' I remarks with spirituality an' aplomb, 'Sonny, I ain't come across the deep blue sea for to colleck pant buttons. Gimme the coin.'

"We has a warmish recontre, an' he says that when he gets home he'll report me to the Federative Secretary of the Amalgamated Convention of Blue Bit Purveyors an' Pasteboard Punchers.

(Continued on Page 21.)

* Captain Perkins' visit to Johannesburg was evidently made in the days of 1½d. tram stages and vulcanite coupons. Nowadays it would cost him 6d. to get to the Zoo—provided there was a tram to take him there.—ED.

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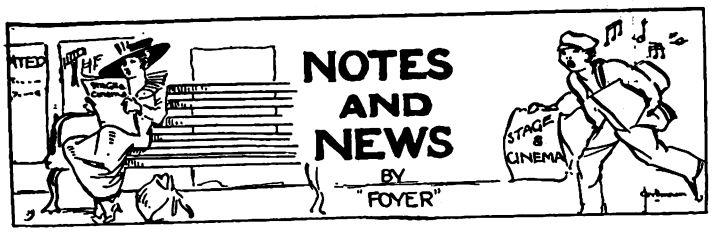

The Kate Howard Company in "'Possum Paddock."

On Monday, February 20, at the Standard Theatre, Johannesburg, the African Theatres will introduce to South Africa Miss Kate Howarde, still another "actor-author," in her own play, "'Possum Paddock." The play is a comedy-drama, and, as the title indicates, the setting is Australian. Messrs. J. C. Williamson, Ltd., presented Miss Kate Howarde throughout Australia in "'Possum Paddock," and, judging from the big bundle of press notices I have before me, it was literally a whirlwind of success in every theatre in which it was staged. Miss Howarde herself plays the part of Nella Carsley, a city widow, who proves the guardian angel of "'Possum Paddock" in more ways than one, and she will be supported by a strong company in the following characters: Andrew McQuade, an old Australian farmer; Billy McQuade, his elder son; Bobby McQuade, his younger son; Shad Cummings, a farm-hand; Hugh Bracken, a squatter; Dan Martin, a rival farmer; Fred Deering, a stock inspector; Leonard Allpress, a young Englishman; Miles Gillies, a settler; James Ogden, an auctioneer; Elizabeth Martin, Dan's sister; Mary Ellen Martin, Dan's elder daughter; Anastasia Martin, Dan's younger daughter; Maggie McQuade, known as "Mum"; and Nancy McQuade, her daughter.

Next Musical-Comedy Season.

The next musical-comedy season at His Majesty's Theatre, Johannesburg, will begin at the end of March, with "A Night Out," which will be followed by "A Little Dutch Girl" and "Oh! Oh!! Delphine!!!" "A Night Out" was produced by Grossmith and Laurillard (now Grossmith and Malone) at the Winter Garden Theatre, London, in September, 1920, and ran till June, 1921, reaching a total of well over 300 performances. The musical-comedy version is by George Grossmith and Arthur Miller, with music by Willie Redstone and lyrics by Clifford Grey. Based upon the twenty-five-years-old French piece, "*L'Hôtel du Libre-Echange*," by Feydeau and Desvallières, "A Night Out"—adapted by Charles Klein and "revised" by Seymour Hicks—made its first London appearance at the Vaudeville in April, 1896, and had a long run. Eleven years later it was revived at the Criterion. The principal comedy part is that of the henpecked sculptor Pinglet, who carries off to a certain shady hotel a model named Marcelle, who is being temporarily neglected by her friend, the local surveyor.

The Company.

"A Night Out," which will be produced for the African Theatres by Mr. Fred Coyne, will be acted by an entirely new company from England. Among the principals already booked are: Messrs. Hugh Kennedy, Charles Harvey, Norman Greene, Howard Cropton, Strutt Irwin, Ernest J. Langford, Miss Marion Edwardes, Miss Dorothy O'Shann, Miss Judy Wallace, and Miss Marjorie Burne. Mr. Norman Greene is the youngest brother of that great musical-comedy favourite, the late Miss Evie Greene (the original Nan in "A Country Girl" at Daly's Theatre). Miss Marion Edwardes was a *protégée* of Miss Geraldine Ulmar, of Gilbert and Sullivan fame, whose pupil she was.

MISS LALLA SELBINI,

Of Selbini and (Bert) Albert, who will be the second attraction on next week's Empire bill with their act, "The Butterfly and The Cat."

New Review for the Empire.

Messrs. Wylie & Tate's revue, "The Peep-Show," produced at the London Hippodrome on April 14 last year, will be staged, according to present intentions, at the Johannesburg Empire on Monday, April 17 (Easter Monday). The book is by Lauri Wylie, with additional scenes by R. P. Weston and Bert Lee, and the music is by James W. Tate. The revue, or "topical fantasia" (to give it its correct description) is divided into sixteen "Peeps," each one dealing with a subject that is either topical, interesting, spectacular or humorous—or all four together. This will be the Empire's first revue since "What Next?" (February, 1921), and its twenty-sixth since its first production of that nature, "Splash Me," in March, 1914.

"Lightnin'."

Mr. Horace Hodges and his company are busy rehearsing, for its first presentation in South Africa, "Lightnin'," by Winchell Smith and Frank Bacon. "Lightnin'" ran for over three years in New York—a record run for the New York stage and one of the world's longest runs. Moreover, although it was only withdrawn in New York last August, it was revived again in December—one of the quickest revivals on record. The play takes place on the border-line between the States of Nevada and California. Mr. Hodges will have a splendid "old-man" part—though quite different from either Grumpy or William Wiggleshaw—that of Lightnin' Bill Jones.

"The Bat."

The African Theatres have also secured the South African rights of another big New York success, "The Bat," by Mary Roberts Rinehart and Avery Hopwood, which has been running at the Morosco Theatre since last August and which is just about to be produced in London. It is described as "the best mystery play New York has ever seen."

Attractions for 1922.

Nothing definite is known in informed quarters of a statement by a contemporary that Lieut.-Col. Robert Loraine, the actor-airman, is to be seen in South Africa this year in "Cyrano de Bergerac." It is possible that Miss Ruby Miller and most of the full London company may visit South Africa with "The Edge o' Beyond" (the dramatised version of Miss Gertrude Page's Rhodesian novel) from the Garrick Theatre.

Marie Roslyn.

Miss Marie Roslyn, of Pierce and Roslyn, who will return to the Johannesburg Empire next week after an absence of nearly six years, was "raised" in a convent. From the age of eight she became the star musical pupil of the place, and was trotted forth at all the entertainments as an infant prodigy, both in singing and piano-playing. Her mother received many offers from impresarios to tour her, but her people were well-to-do and sent her to the Chicago Musical College. There she fell in with the late Major Pond (who first toured Jenny Lind in America) and he offered to take her out with the Chicago Glee Club. It was soon after Ed. Pierce joined the organisation (as related on this page last week) that Major Pond died. Pierce and Miss Roslyn found that they worked so well together that they decided to "double up"—but as partners only. They worked together for several years—first in grand opera, then in musical comedy, and then in vaudeville, and they claim to be the first couple in the States to give an entire grand opera programme in a vaudeville show and get away with it. It was during their second visit to England towards the end of 1915 that they decided to go into double harness not merely as partners, and they were married in a little Roman Catholic church off Kingsway.

COMING: "LIGHTNIN'."

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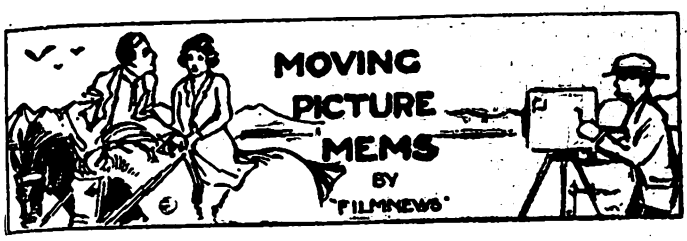

Painless Photography Explained By Helene Chadwick.

Probably there are few—if any—more demoralising shocks to the nervous system than meeting for the first time the samples of what an average photographer asserts are good reproductions of your face—the nose, eyes, mouth, chin, moles and freckles that Fate has hitched to you for better or for worse until death do you part. But cheer up! It isn't necessary to suffer agonies from the photographer. Take it from Miss Helene Chadwick, who is to appear at the Carlton next Thursday in "Scratch My Back," Goldwyn comedy. Miss Chadwick claims that she has succeeded in perfecting a method of outwitting even the most inhuman photographer. If you're thinking of making any of your friends or relations happy with pictures of yourself you might glance over Miss Chadwick's recipe for producing the best likenesses. The charm of the system lies in the fact that you do it all yourself; the photographer has nothing to do with it. He merely plays the *rôle* of the baffled villain. Says Miss Chadwick: "Like most secrets, the secret of the good photograph is as simple as ABC—when you know it. I learned it from years of professional posing before the camera—both still and motion cameras. The chances are you have a good picture taken, only to be bitterly disappointed. The photographs he took didn't even look like you—let alone do you justice. They certainly didn't flatter you in the slightest. Your cheeks looked hollow, where really they were round and rosy; and even if your chin was slightly plump, it certainly wasn't a full-fledged double chin as indicated in the photographer's masterpiece! So, first, let me impress upon the mind two of the simplest truths about photography, so that misrepresentations like that will not occur again. The rosier cheeks are in real life, the hollower they appear in the picture, for the colour red always photographs black. In the same way, if you are inclined to be plump under the chin, take any ordinary dry rouge, run the rouge puff under the chin, from about two inches below the ear on each side, or where the fullness starts. You will have a broad collar of red, which may appear strange to you, but this red will create a shadow, or hollow, under the chin, where the double chin has been. Now, another hint. The rouge puff can be used on any part of the face for the same reason—on the cheek bones, if they are high; on the eyelids, if the eyes protrude; and even on the sides of the nose, if it is broad or flat. Don't be alarmed if your photographer raises his hands in protest. If he has ever photographed an actor he will understand. If he hasn't he will learn an invaluable lesson.

MISS HELENE CHADWICK,

The Goldwyn film star, who explains on this page her system of "Painless Photography," and gives some useful hints for securing the best results.

A Few Hints.

"I would not like any one to get the idea that screen actresses are not beautiful, and that they depend on such artifices to make them appear so (continues Miss Chadwick). The fact is that the camera does not faithfully reproduce the delicate shadings and mouldings of the face, and in order to make it do the face justice, these shadings and contours must be accentuated or modified. Many of our actresses are far lovelier off the screen than on. It is impossible for the camera to reproduce their beauty. My own method of preparation for having my photograph taken is as follows. First, I pin my hair tightly back from my face. Then I apply a good cold cream, wiping it off thoroughly. Next, I rub in a coating of grease-paint. You can buy this from any chemist. Numbers 1 and 1½ are the best tints. Over the grease-paint a smooth covering of powder is patted on with the powder puff, and be sure to pat it in well. Then brush off lightly with a camel's-hair, or ordinary baby's brush. Mascaro may be purchased from any chemist. When applying, run the brush from the inside to the edge of the eye-lashes, and hold back against the lid for a moment. This will curl them. The mouth is rouged in a clean, straight line, but not too deeply, as it will photograph black. Always moisten the lips just before the picture is taken, as this gives a lovely high light, which will make almost any mouth prettier. These little aids to beauty all can be purchased for a few shillings. It is possible to get a good photograph without the grease paint, using only a smooth powder, evenly applied. Remember—never rouge the cheeks! The paler you are, the better you will look. Rouge should only be used to modify plumpness. A dimple in the chin may be brought out with a dab of rouge. Finally, I would advise experimenting before your mirror until you become accustomed to the make-up, and do not be discouraged if your first photograph is not all you expect. It will take a little practice but your final results will be worth the trouble. I certainly would be glad if I thought I had helped women to take some—if not all—of the pain out of photography!"

Personal Pars.

Among the trophies Charlie Chaplin took home from Europe were ten new suits which a British tailor inveigled him into buying. None fits him. In addition he acquired twenty pairs of suspenders which he cannot wear.

A painting by Walter Russell of Mary Miles Minter as a child is to be placed on exhibition in the Luxembourg Gallery in Paris.

The wife of Earle Williams has fallen heir to a fortune through the death of an uncle in Paris. Last year Mrs. Williams was bequeathed a large sum of money through the death of other relatives.

May Collins is to be starred by a new producing concern, Metropolitan Pictures. Last year she first came into prominence as being reputed as the future Mrs. Charles Chaplin. This engagement, however, was denied.

Norma Talmadge's next film will be an adaptation of Balzac's "The Duchess of Langeais." She is to start soon at her new west coast studio in California.

Enid Bennett is to play for a while on the legitimate stage with a Los Angeles *répertoire* company, the Harlequin Players. She will be presented in a one-act playlet.

Viola Dana has bought a home in the Hollywood foothills. She is living there with her father and mother, Mr. and Mrs. Emil Flugrath. Her sister, Shirley Mason, is vacationing in the East.

Poets' Corner: The Old Actress.

There was a time when in a sprightly gown
Her grace and charm and sweetness thrilled the town,
A time when gentle youth in her disdained
The meretricious lures by harpies feigned.
But life the pitiless tore her, flung and scarred her;
Her fortune every year seemed harder, harder
Than in the years before; youth slipped away
(How skimp the doles on Age's settling-day!)
Youth gone, charm gone, gone beauty, gone delight,
The dull damned debit mocks her hapless plight.
Yet still as in old day the wise may see
In every move her own dear witchery,
And they who reckon well are heard to say
Her beauty still increases every day.

By FRANK MORTON in *The Triad*.

COMING: "'POSSUM PADDOCK."

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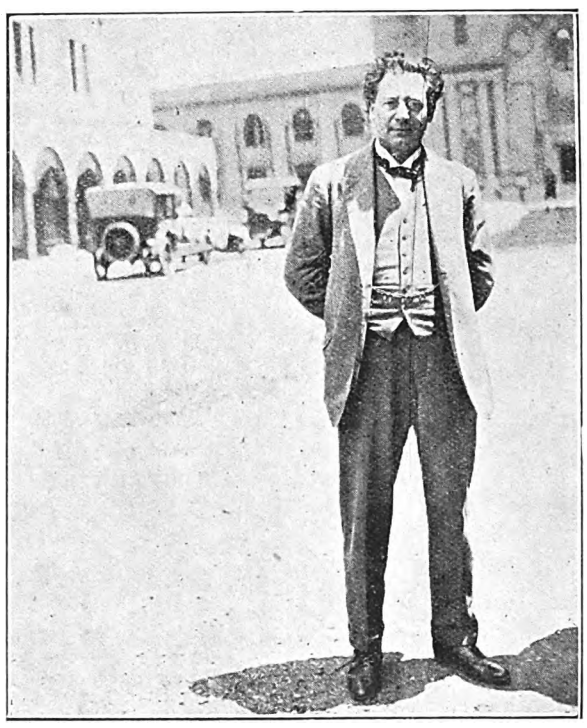
MUSIC AND MUSICIANS

BY "C.A.O.D."

The Competing Orchestras.

It was satisfactory to note that the General Purposes Committee's recommendation "that Durban's future orchestra be engaged for two seasons yearly in Johannesburg" has not been agreed to by the Johannesburg Town Council, and that the matter of entering into some agreement for future orchestral concerts will therefore be considered again. It is hoped that the question will now be approached from a wider standpoint and in the best interests of the cause of music in Johannesburg. As has already been pointed out, no one doubts that the Durban scheme will duly result in the establishment of an efficient orchestra, for it is clearly evident that Mr. Lyell-Tayler, having been given *carte blanche* in the matter of selection, will take good care that only the most efficient and experienced men that can be found for the salaries offered will be engaged. In following such a policy he is acting in the best interests not only of himself but also of the centre for whose music he is responsible. An orchestra of thirty players must perforce aim at the 100 per cent. efficiency, and the new conductor can hardly be expected to sacrifice his standard requirements in order to meet the wishes of those interested in local material. It is this attitude on the part of Durban's Musical Director that prompts the opinion that when the orchestra is established it will probably be found to be a singularly capable organisation, for it must be remembered that Lyell-Tayler brings to his new sphere of activity a vast and varied experience as an organiser and conductor.



MR. LYELL-TAYLER,
Whose schemes for a Durban Municipal Orchestra and a Winter Garden Concert Hall at Durban Beach have been approved by the Durban Corporation. Mr Lyell-Tayler's orchestra will probably be heard in Johannesburg in the near future. This photograph was taken on the occasion of the musician's recent first visit to the Rand.

A Mental Lapse.

But these considerations by no means justify a recommendation which not only seeks to ignore entirely the very definite claims of Cape Town, but which is also not in the interests of the musical community of the Rand. The whole question is not primarily a matter of finance, and the responsible authority at the Town Hall should at least remember this, and also that the Cape Town body has long since proved the value and sincerity of its artistic mission. The real reason underlying the General Purposes Committee's recommendation would make interesting reading, but as it is never likely to come to light, one can only assume that the desire to engage an orchestra not yet in existence and ignore another which has consistently proved its quality is merely one of those mental lapses which occasionally affects even Town Council officials.

Room Here For Both.

As it is, the suggestion has had the effect of making the local musical public feel somewhat disloyal and ungrateful, and it has resulted in Cape Town reducing its original fee to the level quoted by Durban. This seems to me to be a lamentably undignified course, but probably the Cape considers a season on the Rand as vital to its existence. If this is so, then it has every justification for expecting whole-hearted support and co-operation from this centre, and Durban can be considered when its orchestra has reached actuality. The obvious course then would be to make the Cape Town and Durban orchestras alternate their seasons on the Rand, and so create a healthy stimulus in local music.

Musicians and Politics.

A few years ago a unique honour was conferred on a famous musician—Paderewski—who was elected first President of Poland. In consequence of his entry into the world of politics he gave up entirely his musical work and it was even reported that he sold his pianos. But Paderewski soon found that the intrigue and chicanery of international diplomacy did not join issue with his ideas of patriotism, and his political career was cut short. So back he went to his music and his pianos, and the musical world is even now awaiting his re-appearance on the concert stage. With the great Pole's experience fresh in the minds of musicians, it is interesting to learn that Fritz Kreisler, acknowledged to-day to be the greatest contemporary violinist, has been approached by the Austrian Government with an offer of the Ambassadorship to America. Kreisler's reply does not suggest any anxiety for diplomatic honours, but he has not yet decided whether he will accept the post at Washington. In view of Paderewski's record, it seems doubtful whether the concert stage will lose Kreisler. He will most likely consider himself better placed in the world of music than in the world of politics. His final decision will be of deep interest to European and American concert-goers.

City Organist Fined.

Uda Waldrop, city organist of San Francisco since the departure of Edwin Lemare, was recently fined three hundred dollars by the San Francisco Musicians' Union for having played the city organ at three concerts without having been accompanied by "thirty pieces" (orchestra) as provided by the union rules. Mr. Waldrop played at an automobile show, and he was notified that unless a thirty-piece band was also engaged he would either be fined one hundrd dollars for each concrt—there were three—or he would forfeit his membership. The fine was duly paid. This has led to the contention by the municipal committee that the rules of the union were of no concern to the city, whereupon has arisen a controversy on the question whether the municipal auditorium shall be under the control of the musicians' union or the municipal authorities.

Caruso's Estate.

The official estimate of the estate of the late Enrico Caruso was announced during December as 30,000,000 lire, or approximately one million three hundred thousand dollars at the present rate of exchange. One half of this amount has been placed in a bank in trust for Gloria Caruso, the late tenor's daughter, and the other half is to be divided between the widow and the artist's sons. The fortune, with the lire at par value, would amount to five million seven hundred thousand dollars.

Audrey Goldstein.

An announcement of interest to musicians, reaching me just as this page goes to press, is that Audrey Goldstein, who, six years ago, was a phenomenal child pianist in Johannesburg, is returning to South Africa after six years' study at the Royal Academy of Music in London, and will make her first public appearance at the Johannesburg Empire on February 13.

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COMING: "LIGHTNIN'."

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In The Bright Lights.

EMPIRE PALACE.

A SPLENDID PROGRAMME: DEMPSEY-CARPENTIER FIGHT FILM THIS WEEK ONLY.

THE combined attractions of a star programme at the Empire packed the house on Monday evening, and have kept up big audiences all the week. Mr. George Graves and his company have improved on "Koffo of Bond Street" in the new sketch "The Key of the Flat," which gives the versatile comedian more scope for witticism and jest, of which he takes the fullest advantage. A great draw is the fine 3,000-feet film of the Dempsey-Carpentier fight, which is unusually clear and well pictured. It is cleverly shown, from the preliminary training to the big fight itself, and there are numbers of people who will want to see it more than once.

Murphy and Mack put on an amusing and neatly-acted little sketch, "The Major's Reflection," which is full of humour and fun. Varney and Butt, with their smart songs and patter, are more popular than ever, and Pearl Mitchell, the violinist, and her sister provide a charming musical turn which always wins a big reception. The Walsh Bros. sing attractively, Goodfellow and Gregson supply one of the most pleasing turns on the bill, and Betancourt, with his wonderful balancing feats and his partner, "the girl with the hair-ribbon," has made good and always earns plenty of appreciation.

The Dempsey-Carpentier film is featured for this week only, and Saturday will see the final screenings. Numbers of would-be spectators were turned away for want of space early in the week, and booking or early arrival is advisable for those who wish to be sure of getting seating accommodation at the Empire this week.

FALCONER.

BRILLIANT YOUNG PIANIST'S RETURN.

AUDREY GOLDSTEIN TO OPEN AT EMPIRE AFTER SIX YEARS IN LONDON.

MISS AUDREY GOLDSTEIN, the brilliant young Johannesburg pianist who went to London in 1916 at the age of thirteen to continue her studies at the Royal Academy of Music, is returning to South Africa by the *Kildonan Castle*, due at Cape Town on February 6. Her first public appearance following her return will be made at the Empire Theatre, Johannesburg, on Monday, February 13. As there is every reason to believe that Miss Goldstein has fulfilled the promise of her early years, when she displayed a pianistic genius that amounted to much more than the talent of the usual "child prodigy," her first professional appearance in her native land and the town of her birth after her six years' progress oversea, under the best masters, should prove to be an event of considerable musical importance in South Africa. Miss Goldstein is appearing for the African Theatres in a musical quartette known as The Melodians, of whom the other three members are: Miss Mary Mackie, soprano; Miss Bessie Kerr, contralto; and Miss Francesca Wolff, 'cellist.

Audrey Goldstein showed her musical genius at an extremely early age, with the result that when not yet in her teens she was very highly esteemed as a player of classical music of marked ability and rare sympathy. At the annual examinations in music she topped the honours list for the Transvaal on three consecutive occasions, earning with this distinction three bursaries of the Cape University. This was in her seventh, eighth and ninth years. She was a pupil of Miss Maude Harrison. At the Bach Festival in Natal early in 1916 she captivated the critics and adjudicators by her splendid playing of the masters' works. Miss Goldstein's last appearance in Johannesburg was at her farewell concert at the Orpheum Theatre on Sunday, May 21, 1916, when she played Mendelssohn (*Capriccio Brilliant*, op. 22, in B-minor), Bach (the No. 17 Prelude and Fugue in A-flat), Chopin (*Fantaisie Impromptu*, op. 66, C-sharp minor), and McDowell ("Witches' Dance," op. 17, and *Polonaise*, op. 46, No. 12). Before she had completed her third year at the Royal Academy of Music she had obtained the L.R.A.M., which she shortly followed by gaining the Certificate of Merit. In this she proved to be the highest in her grade, for which she secured the gold medal Challen Prize, awarded for excellence in pianoforte playing exhibited at the annual examinations. She has also received the silver medal for sight singing, and was awarded honours for harmony.

Miss Goldstein appeared at the South African Club in London last Dingaan's Day (December 16) in the presence and under the patronage of Lord and Lady Buxton, Sir Edgar Walton (the Union High Commissioner), Sir Reginald Blanckenberg, and Miss Ada Forrest, and received many congratulations on her finished performance.

STANDARD THEATRE.

THE RETURN OF "CHU CHIN CHOW."

"CHU CHIN CHOW" came back to town and found a new home in the Standard Theatre on Monday night, when the 145th performance—the 77th in Johannesburg—took place. Improbable as it may sound, it was yet fairly obvious that a number of people in the audience were seeing the world's record-breaker for the first time. The majority, however, were manifestly there to welcome an old friend. Owing to the smallness of the stage, the waits were longer than at His Majesty's, and it was not the fault of Musical-Director Stamford that the orchestra was not up to H.M.T. form. One or two changes have taken place in the cast. Mr. Andrew Higginson has replaced Mr. Jess Sweet as Kasim Baba [see page 25, as Bradshaw says], and Mr. Harry Gould's two parts as Mukbil, the auctioneer, and the Lover in the Persian Players' interlude, are being taken, the first by Mr. Kenneth Gwynne and the second by Mr. Alexander Haviland. Mr. Haviland, formerly such a very good Cobbler, was distinctly off the note in the Cobbler's song—a fact which I could only attribute to a combination of orchestral shortcomings and stage-managerial worries. One member of the cast is dead—the donkey-foal, which, after all, succumbed to the injuries it received through being run into by a motor-car when on its way home from the theatre on the last night of the original Johannesburg season. Its mother, however, is still "walking on," though looking somewhat sad. One camel has retired from "the profession," but the other is still playing its part. The present goat looks like a newcomer. Mr. J. C. Aubrey as Chu Chin Chow, Miss Marjorie Burnside as Zahrat-al-Kulub, Mr. Frank Foster as Ali Baba, and the rest of the cast, were as good as ever—except Miss Billie Bell as Marjanah and Mr. Hugh Ormond as Abdulla, who seemed to be even better. I have never quite got over a slight apprehension that one night in the Slave Market scene Abdulla will say, "Zahrat-al-Kulub and ye Desert Women, *Come into the office!*"

"Chu Chin Chow" will run at the Standard till February 11, and at Pretoria from February 13 to February 18, when it will definitely finish. The smallness of the Standard stage has proved the futility of attempting to place the production on even smaller stages, and therefore a second tour, which was to have included Rhodesia, Kimberley, Bloemfontein, and Port Elizabeth, has been abandoned.

CARLYON.

HIS MAJESTY'S THEATRE.

"SKITTLES" THREATENING TO RIVAL "GRUMPY."

"SKITTLES," the attractive comedy which is earning so much admiration as played at His Majesty's Theatre by Mr. Horace Hodges and his London company, threatens to outrival "Grumpy" in popularity. Mr. Horace Hodges has a part that suits him admirably, as the old pawnbroker, outwardly hard, but melting into sentiment over his adopted daughter. Miss Doreen Whitten makes "Skittles" a piquant and attractive figure. Miss Winifred Izard sketches the Hon. Margaret Atherton cleverly, and Mr. Neville Brook is excellent as Lord Roftus, the good-looking hero who happens along at the right moment, as heroes do on the stage. Miss Margaret Damer deals well with the *rôle* of Lady Roftus, and all the company give excellent support in their various parts. The production is well staged and dressed, and the play altogether provides an interesting and delightful evening's amusement.

FALCONER.

COMING: "'POSSUM PADDOCK."

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An Official Handbook.

The official handbook of the Southern Transvaal L.T. Association for 1921-22 has just been issued, and contains information which should be of assistance to all clubs and their officials. The book sets out the roster of officials, affiliated clubs with secretarial addresses, affiliated district associations, sub-committees, Rules of the Association, by-laws, conditions of play, laws of the game, plan of courts, "rules" of etiquette, knotty points, and details of the principal championships. As the full list of officials and councillors has never been published, here goes: President, H. J. Lamb, M.P.C. Vice-Presidents: F. Bleazby, H. D. Bowker, A. D. Brash, H. J. Crocker, J. P. du Toit, V. R. Gauntlett, H. Hamel, W. C. Lawrence, C. J. Thompson, Rex Tucker, J. H. Vivian, and W. H. Visser.

"Members of Parliament."

Councillors, elected by affiliated clubs, are: H. T. Sullivan, F. M. O. Pattle, N. Robinson, T. W. Gilbert, J. M. Graham, W. K. Sutton, H. J. Thompson, E. Evans, W. L. Brereton, K. R. McKenzie, W. J. Madden, F. Klein, S. J. T. Daniels, D. K. Roberts, G. H. D. Baker, I. Emery, A. L. Palmer, J. Dekker, B. D. Shepperson, P. Pretorius, A. D. Silverston, C. Scholtz, A. H. Cooper, W. E. Fitzgerald, A. Hurly, J. A. Brown, A. G. Cumming, B. G. Beswick, L. Tindall, R. G. Smith, G. C. Stuart, P. D. Jackson, L. E. N. Girdlestone, H. Losky, I. A. Penny, D. L. Duke, J. Milella, A. Pitts, F. Hall, D. R. McLachlan, S. N. Marshall, D. Gamsu, E. C. C. Hennessy, and P. F. Smithwick. All communications for the Association must be addressed to the Secretary, H. G. Hellier, P.O. Box 1906, Johannesburg; telephones 6261 and Yeoville 1416. Telegraphic address, "Volley."

The Kingdom.

The Southern Transvaal Association has jurisdiction over the following districts: Wolmaransstad, Bloemhof, Klerksdorp, Marico, Lichtenburg, Potchefstroom, Heidelberg, Standerton, Wakkerstroom, Ermelo, Bethal, Piet Retief, the Witwatersrand, and Swaziland. Subject to the approval of the Council of the Association, any Club or District Association in the Southern districts of the Transvaal may become affiliated. Applications for affiliation must be made in writing to the Secretary. A "club" is defined as a body of not less than twelve subscribing members having the exclusive use of at least one court.

Yankee Raconteurs.

Between matches the recent American invaders of Britain retailed some tall stories. There was the Ohio farmer who, in the fall, cleared out his best grades of wheat at a good price, but the market rose steeply during the winter until No. 3 grade (which he had reserved for the home poultry and pigs) was soaring far beyond what he had cashed No. 1 and No. 2 grades for. He chased the dollars, and sold so much of the inferior grade that he soon ran short of poultry food, and sawdust from an adjacent lumber mill eked out the poultry rations. "And," said the American narrator, "it worked splendidly till the first dozen eggs were hatched. Then six chickens were all right and six had wooden legs."

Between Whiles.

Then there was a man called Hogg who made his millions canning bacon and beans, but did not get on well with his wife. In due time his wife presented him with twin girls, and Hogg, angry that there was no son, insisted on the girls being christened Ima Hogg and Ura Hogg. . . . That horse that trotted so fast that it ran away from its own shadow. . . . The tree that grew so high that it took three men and a boy to see the top of it (the individual members of this team starting to look from the point at which the other got tired), were all products of the time, and many others as well. The talk was not all tennis, and the visitors were inveterate yarners. Members of the Old Brigade of English tennisdom are not behind the Americans in the gentle art of "drawing the long bow," according to the writer's personal experience.

A Tennis Marathon.

Quite by accident, the record has been discovered of a match which must surely be unique in the annals of the game. At the Spa (Belgium) tournament in 1893, it was decided that the final of the men's singles, for which a fifty-guinea challenge cup had been presented, should consist of the best of eleven sets. On the first afternoon the players, an Englishman and a Belgian, left off at three sets all; on the second afternoon each player won two more sets, and on the third afternoon the English player, one Captain Walpole, succeeded in capturing the eleventh set and match.

The Norton Enigma.

One notices, not without mixed feelings, the attitude adopted by the English press in regard to Norton's "refusal to accept a place in a South African representative team." *The Daily Telegraph* has now taken a hand, according to the latest cables, in pointing out Norton's duty to the country of his birth, and we may be sure that when *The Telegraph* tennis correspondent speaks he invariably voices the opinion held in English tennisdom. By a simple process of deductio, therefore, it is easy to conclude that Norton's attitude is condemned in oversea circles, and that very few responsible persons would favour his selection for a British Isles side. It is significant that Norton has not replied to the communications sent him by the South African Lawn Tennis Union.

Roodepoort.

I had the pleasure of forgetting strike worries on Sunday last, and spent that day enjoying the hospitality of the Roodepoort L.T. Club. The Club courts were sodden, so an adjournment was made to the two excellent courts on the Roodepoort United property. The occasion was a singles and doubles match, in the Second Senior League, between Roodepoort "A" and Turffontein. The homesters were represented by the Hockley Brothers, McIntyre, Knight, Zoffe, and Bull, and the visitors were Taylor, Lawson, Hall, Andrews, Beeton, and another. It was a great fight, the sides being evenly matched, and the issue in the morning and afternoon sessions was doubtful until the last match came out of court. Turffontein won the singles, but lost the doubles by six games, so that honours were easy. Mrs. McIntyre was unwearying in dispensing creature comforts to the players.

Four Thousand Courts.

In the course of an interview with a Press representative, Sam Hardy, the captain of the U.S.A. Davis Cup team in Europe and Australia, who is in England on a business visit, said: "Lawn tennis is booming as it has never done before, and to my own personal knowledge there are no fewer than four thousand hard courts—and probably more—in course of construction in America." He said that the most improved player in the States is Watson Washburn.

Stray Shots.

Cincinnati has a wonderful girl player in Clara Zinke, eleven years old. A famous professional says of her: "For one so young she is the best player I ever saw."

Suzanne Lenglen is learning something called "golf." It is a pastime in which the sufferers use sticks with nobbly ends.

Identify the Johannesburg player who, after a strenuous afternoon on the courts during the strike, discovered a friend with a well-filled flask, and uttered the following line: "There are moments in life worth purchasing with worlds."

Secretary Hales, at the recent championships, after megaphoning in vain for one of the competitors, locked himself in the referee's office, and recited Campbell's poignant lament:

"Absence! Is not the heart torn by it
From more than light, or life, or breath?"

L. B. Raymond, explaining what sometimes puts him off his game:

"The bashful virgin's side-long looks of love,
The matron's glance that would those looks reprove."

(*Goldsmith.*)

COMING: "LIGHTNIN'."

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JOHANNESBURG, Tuesday afternoon.

THE steadiness of the market is almost as rock-like, to use an up-to-date simile, as the attitudes of the Chamber of Mines and of the Industrial Federation. In fact, it keeps so firm that nobody has a chance to cover in their "bears." There is precious little doing, as is evidenced by the tally of eight to twelve stocks dealt in at High 'Change. The war between Capital and Labour on the Rand is accompanied by a stagnation only equalled by that of periods during the Great War. The not infrequent electric atmosphere of the Exchange, of past times, is entirely absent, accounted for perhaps, as a witty member put it, by the absence of the town's current. As to that, one can only hope that "Albion" will again prove victorious, if only in the matter of coal supply!

In these days of narrow movements a rise of a shilling or so in Government Areas (to 77s.) suffices for the share to be characterised as "strong," while in "Modders" the fluctuation has been about sixpence. By the way, the market is awaiting an announcement regarding the outcome of negotiations with the Custodian as to the ex-enemy holding. Holders are expecting quite a nice little "turn" on the shares they will be able to purchase.

Geduldes, on buying for London and on the satisfactory quarterly report, are distinctly better at 47s. 3d., and their backers are expecting a rise of ten shillings when the market becomes active, while optimists glibly talk of the "sixties."

My other favourite, New States, moved to 21s. 3d. buyers, last night. Van Ryn Deeps have improved a florin to even money (60s.).

The "Under Par" Brigade.

I wonder if our Labour friends ever realise that market quotations are a pretty good test of the remunerative character of any industry? Why, you can buy four or five hundred shares for a mere £100, a sum little accounted of in the days of bonus, and some of them dividend-payers at that. Here is a list: East Rands, Nourse Mines, Kleinfonteins, and Wolhuters—just a sovereign a share for the lot! If your fancy runs to newer lines, West Springs are on offer at 7s. 6d., the sponsors having put up the capital at 20s. "less ten"; or Modder Easts at 5s. which, having had its capital pretty well "watered," is now being flooded by the action of the strikers.

As anticipated, the Johannesburg Conference was as complete a failure as that at Washington has been a success. So much depends upon the attitude of mind of the delegates. Have we not had rather too much of lawyer-like methods of procedure, of which in respect of the diplomacy of Mr. Lansing the American Ambassador in London frequently complained? Both sides were anxious to score points, and while Comrade Thompson used the phrase "stone cold" in respect of the Chamber's figures, he had by no means the monopoly of the idea.

It is evident that the revised proposals of the Chamber of Mines are more onerous than the original suggestions, but this is only natural in view of the daily deterioration of the mines. The worse the disease the more drastic the remedy. I see that *The Mail* speaks of the discontinuance of Dingaan's and May Day holidays as a "silly and unnecessary pin-prick," but it must be remembered that when this concession was granted gold was standing at almost its record price.

Perusal of the quarterly reports, which is one of the penalties of denizens of the Rialto, suggests that numerous companies will receive a "knock-out" blow, or *quietus*, as the result of the prolonged strike. The classic Robinson sustained a loss of £6,500, though it made a working profit of a couple of "tickeys" a ton. Well, you can't do much with a 4¼ dwt. yield, even with all Mr. Hildick-Smith's capacity for cheap working. It is recognised that the price now ruling for gold makes continuation of profitable mining uncertain unless a material reduction can be made in working costs. Goch crushed 50,000 tons for a profit of £225, or about a penny per ton.

Personally, I do not think the "Corner House" can afford to let the Village Deep go under, though the S.A.I.F., with its weird ideas of SAIFETY of men's occupations, is doing all it can to let it go under water. It made a working profit of £15,500, or a florin a ton, and a grateful Government and a rapacious "P.C." managed to collar exactly half of it. Roodepoort United made a loss of sixpence a ton and is in process of being closed down. Aurora West did better, making fifteenpence a ton, but is certainly on the brink of closing, while West Rand Consolidated is also "dicky." Primrose and Unified must be affected by low premium and strike incidence, and may have to stop earlier than otherwise necessary; they are styled "New," but are getting very old. Durban Deep, the last survivor in the Roodepoort district, made a loss of £900, a precious poor showing for the crushing of 80,000 tons. E.R.P.M. spent £466,500 for a profit "almost reduced to the vanishing point" of £6,700. Randfontein Central, whose brilliant result in December I referred to a fortnight ago, made only £27,000 profit, or a mere eighteenpence a ton. Geldenhuis spent practically £200,000 in making a loss of £5,000. Rose and Simmer are dependent for profits on the gold premium. This list is not exhaustive, but is sufficient to show how serious the position has become.

Why do you close "up" a business and close "down" a mine?

A Pleasing Contrast.

With so much that is depressing about it is refreshing to turn to the New Modder. Three-quarters of the sampled development in the December quarter was payable, going the phenomenally rich 1,012 inch-dwt. Profit approached £400,000, representing nearly 25s. a ton. Little Meyer and Charlton had a higher rate, but only bulked £72,000.

Modder B is not a very popular share at the moment, nor, indeed, has it been so for some time past. It makes fine profits, but only about a quarter of the development sampled in last quarter was payable. What was payable went 660 inch-dwt.

Among Central Rand mines, City Deep made a good showing with 2,000 feet of payable development, going better than an ounce over 22 inches of reef.

Transvaal Silvers on the issue of the report slackened to 23s. 6d. At the Dwarsfontein workings little more than a quarter of the development was payable, going 10½ per cent. lead and the same number of ounces of silver. Values go hand in hand in this fashion. A winze has reached the position of the fourth level. Rather tantalising to be told that values are not yet available—why not have kept the report back for a day or so? Still, the "appearance of the lode is distinctly encouraging. The concentrates and smelting plant is running smoothly, and a second furnace is being erected. Ninety tons of lead bullion have been shipped to Europe."

For no very obvious reason, the market developed strength after High 'Change. Anglo-Americans 18s. 9d. and Consolidated Diamonds 14s. 9d. Some thousands of New States were put through at 22s. 9d. up to 22s. 3d. I hope you bought them at 20s. as I suggested. Randfontein 15s. 3d. and buyers of New Modders at 64s. 6d.

"LOS ANGELES-ON-THAMES."

"Los Angeles-on-Thames" describes a wonderful film city, which is springing up at Walton-on-Thames, England. Six big studios, with attendant buildings, are in course of erection, and Oatlands Park, a fine old English estate, has been acquired for the development of film manufacture.

It is appropriate that this development should take place at Walton, for it was in the small kitchen of a house in Hurst Grove twenty-one years ago that Cecil Hepworth, the pioneer of British film production, made his first moving picture.

Since then the Hepworth firm alone has turned out 5,500 films from one small studio, many of which have gained world-wide reputation.

There was found to be a reaction against the constant Californian settings of film pictures, and Great Britain compares favourably with Los Angeles' best. The Thames valley affords scenery that is incomparable anywhere.—*Kansas City Star.*

COMING: "'POSSUM PADDOCK."

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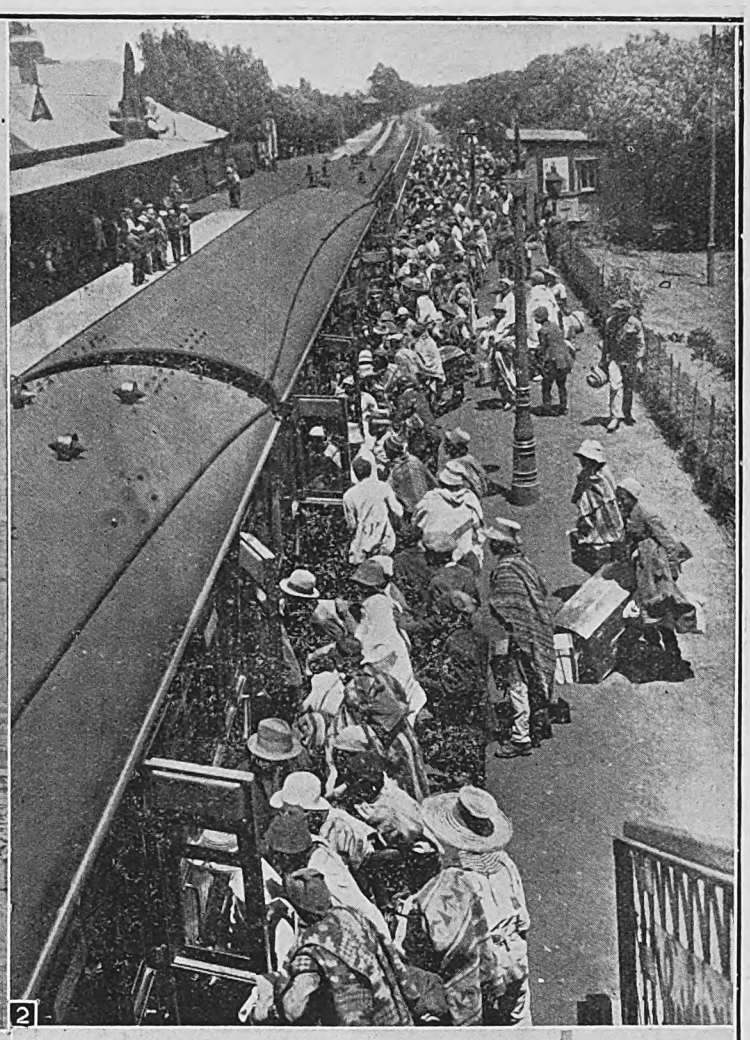
THOUSANDS OF NATIVES SENT HOME.



SINCE THE BEGINNING OF THE STRIKE NEARLY 40,000 NATIVES HAVE BEEN REPATRIATED FROM THE RAND GOLD MINES.

1. Mine natives lined up at a shaft-head pay-office to receive their discharge passes. **2.** Entraining for their homes at Fordsburg Station. **3.** and **4.** Types of mine natives.

Photos for "S.A. Pictorial."

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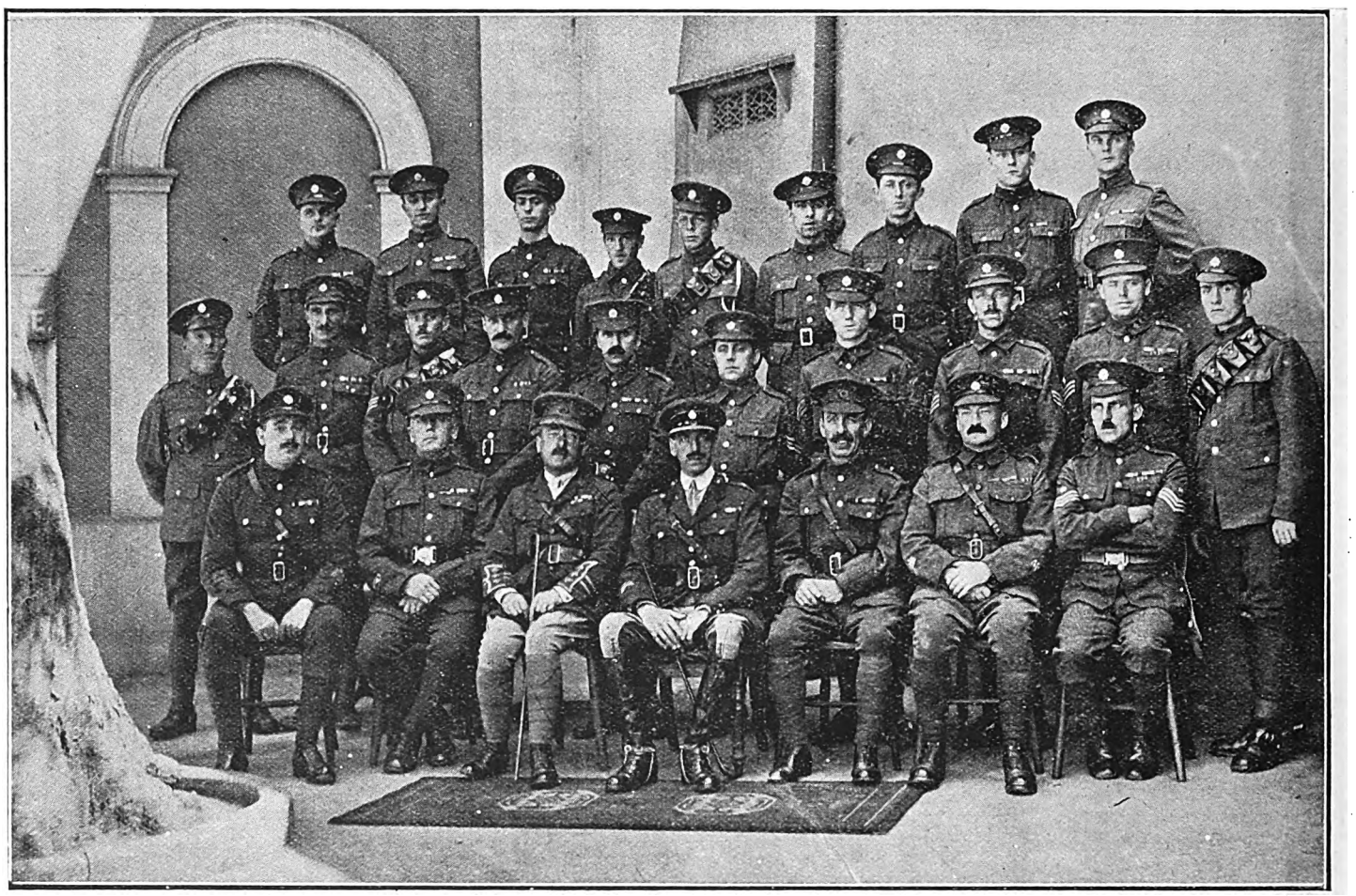
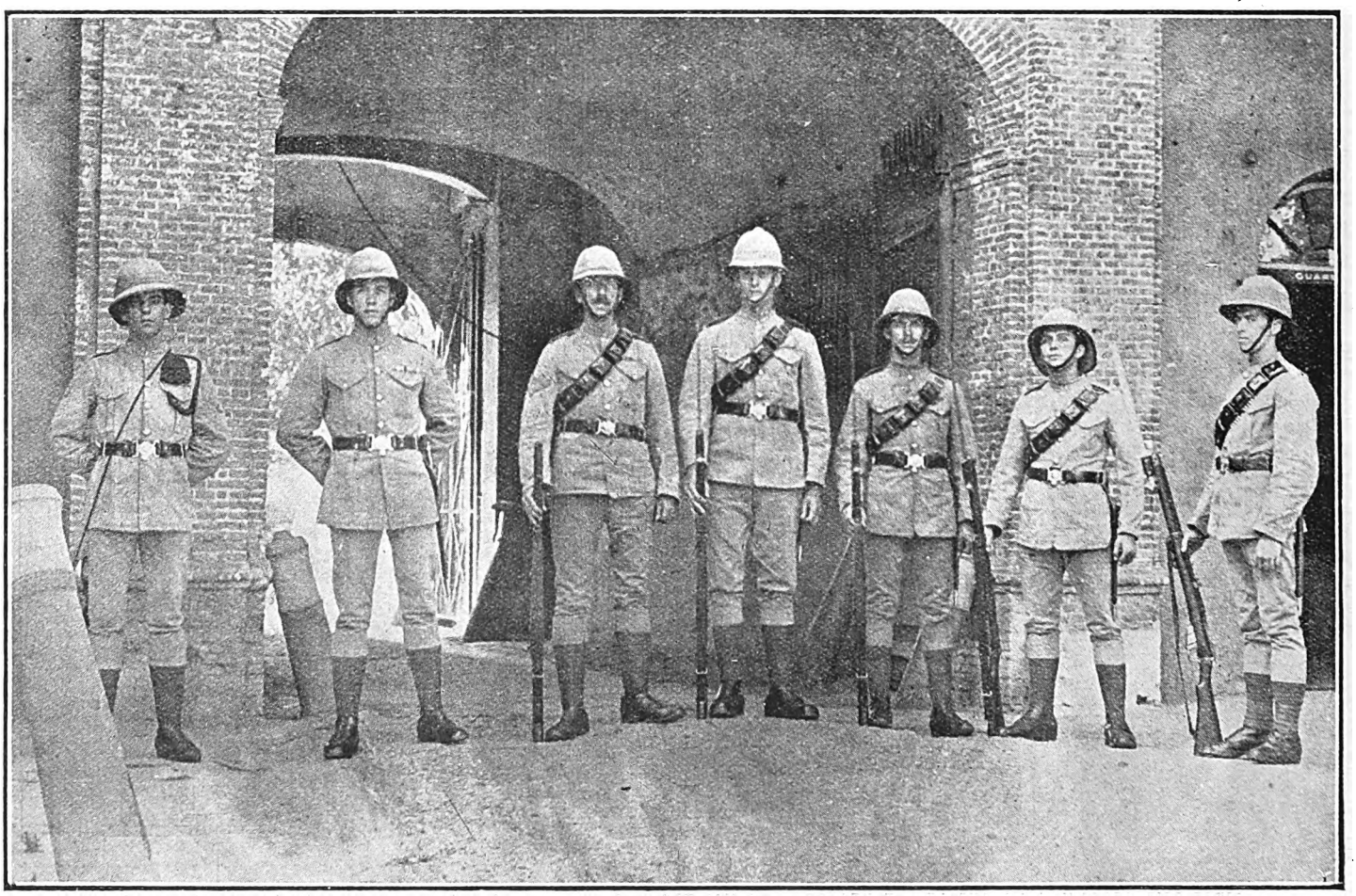
THE LAST IMPERIAL TROOPS IN AFRICA.



THE LAST TO LEAVE: A DETACHMENT OF THE ARMY SERVICE CORPS AT THE CASTLE, CAPE TOWN.
The Assistant Director of Supplies and Transport, and Staff, Royal Army Service Corps, Imperial Garrison, South Africa, photographed at the Castle, Cape Town, prior to handing over the Department to the Union Defence Force.



NOW CONTROLLED BY THE UNION DEFENCE FORCE: THE CASTLE, CAPE TOWN. THE GUARD AT THE MAIN GATES.
Photos for "S.A. Pictorial" by Edgcome & Co.

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HIS MAJESTY'S THEATRE
JOHANNESBURG.
(AFRICAN THEATRES, LIMITED.)

LONDON'S GREATEST CHARACTER ACTOR.

Mr. Horace Hodges in
"SKITTLES"

By Lechmere Worrall and Arthur Rose.

The following Star Cast assist in th wholly delightful Production:

MISS WINIFRED IZARD **MISS DOREEN WHITTEN** **MR. NEVILLE BROOK**
MR. FRANK TENNANT **MISS MARGARET DAMER** **MISS VERE WEBB**
MR. CECIL FOWLER **MR. Wm. TANNER RILEY.**

EVERY EVENING AT 8.15.

MATINEES: Wednesdays and Saturdays at 2.30. (If Municipal Electric Current is available ONLY)

PLANS AT CARLTON HOTEL.

STANDARD THEATRE
— JOHANNESBURG —
(AFRICAN THEATRES, LIMITED).

RETURN VISIT

of

"CHU CHIN CHOW"

South Africa's Record-Breaking Production

(The 150th Performance will be celebrated this Friday night, February 3.)

COMING: "LIGHTNIN'."

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I THINK after mentioning that there are still no trams in Plein Street, and that many people are now used to the taste of water and " ginger-ale " to drink, that is about all there is to say on the subject of the last seven days! One might as well be at Springfontein or Pietpotgietersrust these days for all that there is doing in our once-joyful Johannesburg. And by this, it isn't even mildly interesting to discuss what might happen if some of the things happened that don't happen and probably never will happen!

* * *

Believe there is a boom in the kind o' tonic wines that you buy at the chemist's, guaranteed to make you feel like a two-year-old in ten doses or so. Some of the confirmed thirsters have taken to Pain-killer, they say; but some are looking younger and better than they've done for years, having got over the first jolt and lived to tell the tale.

* * *

Dunno whether it was done for a bet, or for life-saving, but it is true that a party of inventive folks went to the trouble of buying a coffin for 30s. in Pretoria last week, which was then conveyed sadly to the Rand. The chief "mourners" kept it well in view, not wishing to lose the spirit of the occasion—which was neatly packed in bottles inside that sad emblem! It was a horrid idea, and ought to have spoiled the taste of the drinks!

* * *

Being blessed with cussedness, that makes me not keen on anything much until I can't get it, I've been pining for a tram-ride for the last week—just there and back, when it is getting dark and people are turning on the lights and (sometimes) pulling down the blinds. You get the most fascinating glimpses of dinner-tables, and parties, and nurseries, and people gazing at themselves in mirrors. Sometimes you see a house you wish you lived in, and oftener you are jolly glad you don't.

* * *

I'd love to tell you about some of the quaint people I've met lately, but I'm afraid they mightn't like it, as you couldn't help recognising them, 'coz there's nothing like them in town. But I must mention that when my 'phone rang like Hades at 7.45 the other morning it was not with my politest and best that I answered the energetic lady t'other end. She wanted to know if I knew of a good cook! I merely remarked that at 7.45 before breakfast I didn't know anything, and good-by-ee!

* * *

Also apologise to the loving couple that had such a heartfelt conversation over the 'phone, of which I got such a good hearing. 'Twasn't my fault—they just wouldn't go away! After I'd had about my seventh attempt at getting the number I wanted, he was still saying, " Oh, *do* come to dinner with me to-night, darling! Please do! " I stood it for a bit, and then remarked, " For goodness sake, darling, say you'll go, and ring off. This is getting monotonous." There followed a startled silence, and I know no more!

* * *

Moral: 'Tisn't always only " two out " when you talk on the telephone."

* * *

One or two women are touring the town babbling of the sales—not many, though. Here and there you find the bargain-hunters on the trail, buying up bits and talking of dressmakers. Sometimes—not often! there is some pleasure in having a dress made when you design it yourself, and guess it wants letting out here and taking in there; even if you are quite wrong, as you generally are! And when it comes home and you hate it, as you generally do, you know all over again how difficult it is to be economical and beautiful.

* * *

People who do plain sewing generally look like it. I've never been able to decide whether they get plain on the sewing or whether Merciful Providence taught 'em to sew as a compensation. Can't sew, and don't care that I can't; but when I try, half-way down a seam or along a hem I begin to " think in continents," and by the time I've been half round the world (after having revenged myself on my few but valued enemies—you're nobody worth while if you haven't any!), seen the earth and the fulness thereof, and all the people I want to talk to, I come back with a jerk to find there is a hump where once was a seam—and I wake up! But that proves that there are other uses for plain sewing besides wearing it. And you can't buy fairy-dreams in shops—mine only materialise by tribulation of pricked fingers, bleed, and another good something-you-wear gone to glory!

* * *

Headed by Mr. F. Gers, Mr. Dowling, and Mr. H. Jacobs, the U.P.C. Jazz Band made a successful first appearance at the 200 Club dance on Tuesday at Berkeley Rooms, Johannesburg. Despite strike conditions, the attendance was satisfactory. Among those present were Mrs. Liddle, Mrs. Lavine, Miss Railton, Dr. and Mrs. Horwich and party, Mr. and Mrs. E. Solomon, Major Harris, Dr. Wolf, Dr. Fred Israel, Mr. and Mrs. Macdonald, Mr. Ferreira, and many others.

* * *

Praises be that the disgusting month of January, 1922, is over, and hope that there'll never be another like it!

EVE.

A SMART EVENING DRESS to be seen at STORE BROS.

COMING: " 'POSSUM PADDOCK."

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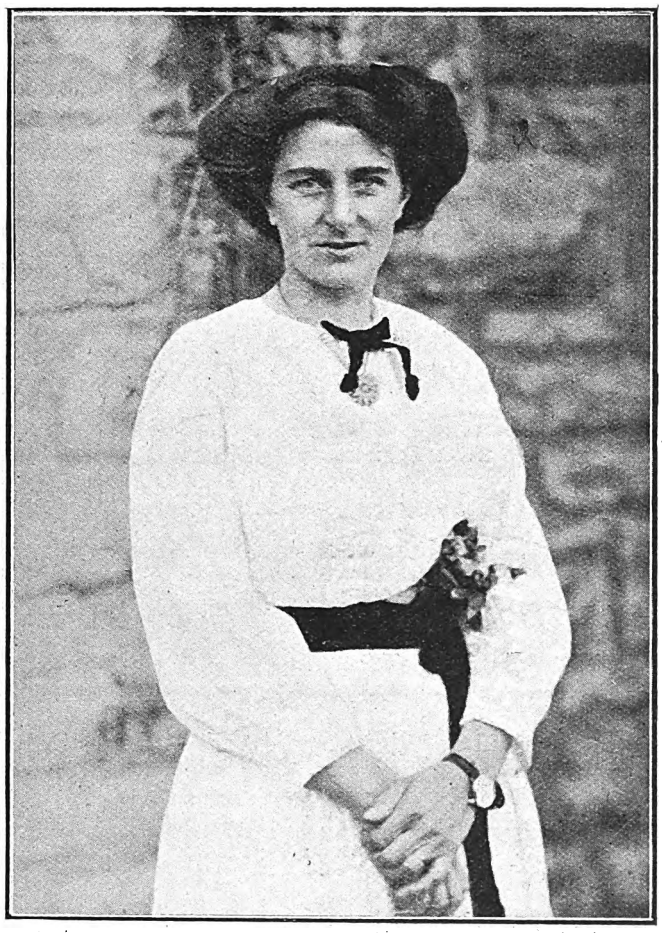

SOUTH POLAR HERO'S WIDOW TO MARRY AGAIN: LADY SCOTT. The engagement is announced of Lieutenant-Commander Hilton Young, Financial Secretary to the Treasury, and Lady Scott, widow of Captain Robert Falconer Scott, the Antarctic explorer. She is the daughter of Canon Lloyd Bruce, and is a sculptor and painter of some renown. This photograph was taken at Pretoria during her visit to South Africa on the occasion of Captain Scott's last tragic voyage to the Antarctic.

Photo by T. Brittain.

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UNDER the patronage of Lady Kathleen Villiers, the Rev. Dr. and Mrs. Landau, His Worship the Mayor and the Mayoress of Johannesburg and others, there will be a concert on Sunday night, February 5, at the Anglo-African Bioscope Café, corner of Pritchard and Joubert Streets, in aid of a deserving cause. The concert is organised on behalf of a widow with four children who has worked hard for nearly eight years at two cafés—seven years with one of them—but has been obliged to give up her work owing to ill-health. Mr. Melman, the proprietor of the café where the concert is to be held, is giving the hall and light refreshments free of charge.

* * *

The following artists are generously giving their services: Mrs. Harold Vickers, Mrs. Whitehouse, Mrs. Frank Phillips, Mrs. L. Japhet, Miss Aimee Parkerson, the Misses Marjorie and Enid Silva, Miss Poppins Salomon, Mr. G. F. Hooson, Mr. Wm. Mathews, and Signor Danza. Tickets can be obtained from Mrs. Nethersole, of the Children's Aid Society, Mrs. T. F. Allen (chairman of the Committee), Mrs. Frank Phillips, Mrs. Gomes, Mrs. J. Andrew Cohen, Mrs. Orr, Miss Christine Taylor, and Mrs. E. Solomon.

In aid of the Children's Memorial Hopsital, the Business Women's Section announces that there is in hand the sum of £425 19s. 9d., collected from Johannesburg (which has contributed £374 1s. 9d.), Pretoria and other towns. All the collectors have done good work, those leading the list being Miss B. Rakers, Miss A. Turner, Miss Bishop, Miss Townsend, and Mrs. Penney.

THE LATE SIR ERNEST SHACKLETON,
The great Antarctic explorer and commander of the *Quest*, whose death from angina pectoris was announced by cable from Montevideo on Monday morning.

* * *

At Durban recently, the marriage was solemnised of Mr. Frederick George Thomas, M.C., eldest son of Captain W. J. Thomas, D.C.M., and Mrs. Thomas, of the Millsite, Randfontein Central, and Miss Janet Dawson, daughter of Mr. and Mrs. J. Dawson, of Haverigg, Cumberland, England. The bride, who had just arrived by the *Llanstephan Castle* from the Old Country, served as a nursing sister throughout the War. The bridegroom, who is well known and extremely popular, is well known in football and social circles on the West Rand, and has a long record of war service with the Rand Light Infantry.

* * *

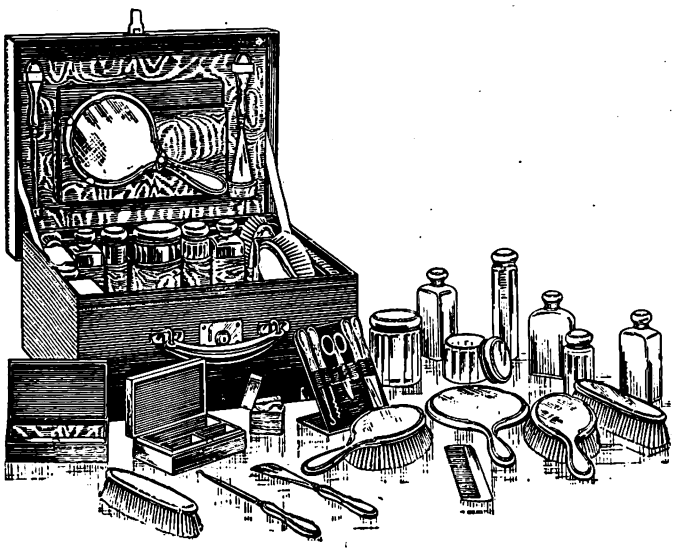
Major and Mrs. Brett-Young (says the *Cape Argus*), who have been spending some time at a cottage on Lady Phillips's farm, Vergelegen, Somerset West, sailed by the *Suevic* the other day for Europe. One of Major Brett-Young's plays has recently been produced in London. The Cape Repertory Theatre Society is busy on another, "Captain Swing," which they hope to produce soon in Cape Town. The object of Major Brett-Young's visit to this country was to write an historical novel.

* * *

Pretorians have now decided upon a site for the Louis Botha Home—one practically opposite the Riviera School on the west side of the Wonderboom Road. Three sites were under discussion—one adjoining the proposed new hospital site, one in Beatrix Street, west of Meintjes Kop, and the one chosen. The Committee has £15,000 in hand for building purposes and has met to decide on the plan. Probably the institution will be a double storey building, and its erection will commence within two months. The Committee has had notice to vacate its present house at Roberts' Heights at the end of March. Any outstanding contributions to the Christmas appeal should be sent immediately to the hon. treasurer, Mr. W. West, P.O. Box 101.

* * *

Last week, at St. George's Church, Parktown, the marriage took place of Miss Kathleen Muriel Dix, younger daughter of Mrs. C. W. Dix and the late Mr. Dix, and Mr. Percy van der Bijl Store, eldest son of Mr. Fred Store. The ceremony was performed by the Rev. Canon Shaw, assisted by the Rev. Wilfred Parker. The church had been artistically decorated with pink, mauve, and white flowers by Miss Dix, sister of the bride, and a group of her girl friends, and a large number of people were present at the ceremony. Mrs. C. W. Dix gave away the bride, and the best man was Mr. Melville de Villiers.



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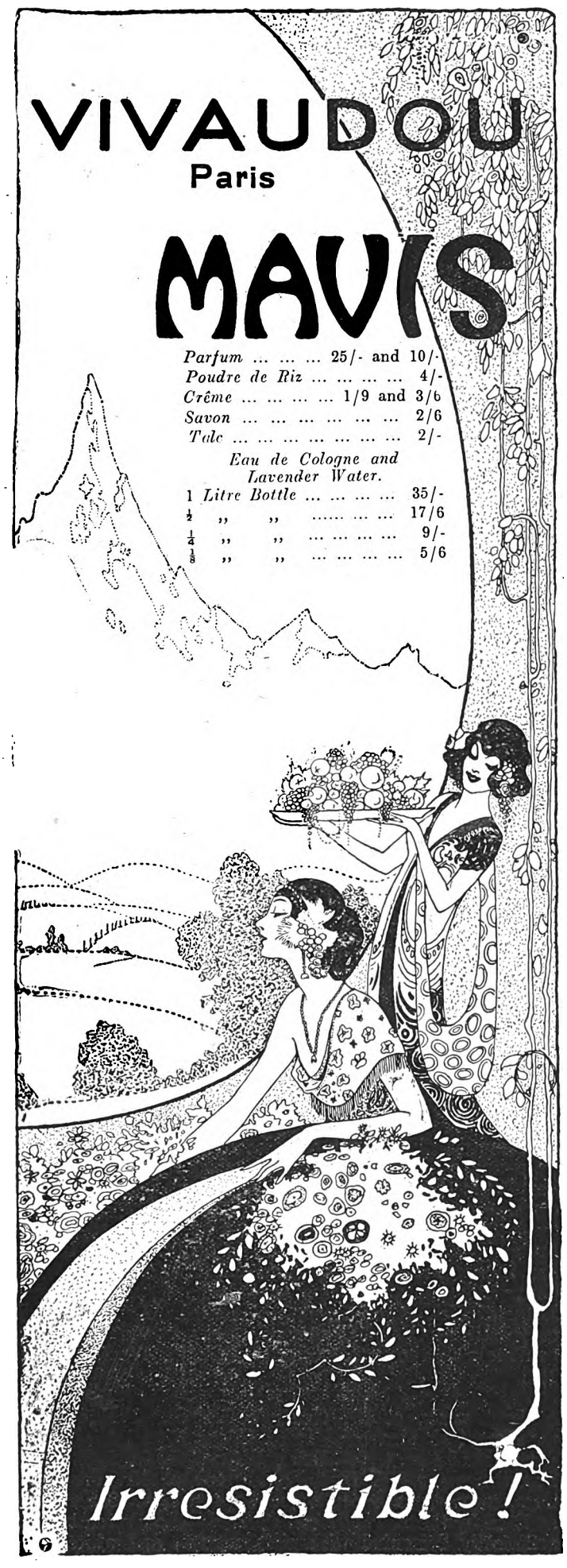

A beautiful gown of ivory taffeta and georgette was worn by the bride, and her train of ivory brocade was lined with hydrangea-blue, and a touch of silver at the shoulders matched the silver ribbon that bound her veil of embroidered tulle. A girdle and posies of orange-blossom were worn, and she carried a bouquet of white and blue flowers. She was attended by three charming little girls, Miss Joyce Tyler being the bridesmaid, little Wyn Solomon the flower girl, and Betty Tyler acted as train-bearer. They wore picture frocks of primrose *crêpe-de-chine* embroidered in self colour, with picot-edged frills on the short skirts, and posies of purple pansies and violets at the waist, with Dutch caps of Brussels lace wreathed with flowers.

* * *

Afterwards a few intimate friends were received by the bride's mother at her house, "Abberton," Berea, and among the guests were Mr. and Mrs. Fred Store, Mrs. Hubert Hosken, Miss Molly Store, Miss Dix, Sir Thomas and Lady Cullinan, Mr. T. W. Cullinan, Mr. and Mrs. Gordon Solomon, Miss P. Store, Dr. and Mrs. Sauer, Mr. and Mrs. A. M. Holloway, Mr. R. Cullinan, Captain and Mrs. Charles Egan, Miss Beynon, Commander Z. Marsh and Mrs. Marsh, Mr. and Mrs. Burden, Mr. S. Rose-Innes, Mr. H. Tyson, Mr. S. Rawlinson, Mr. R. S. Magrath, Miss E. M. Tann, Mr. and Mrs. F. A. Stokes, Miss Stokes, Mr. and Mrs. Stanley Anderson, Mr. F. Boustred, and Mr. D. Mackay.

A RISING YOUNG SHAKESPEARIAN: MR. HENRY BAYNTON AS HIMSELF AND AS KING LEAR.

Mr. Henry Baynton visited South Africa as principal "juvenile" with Mr. Henry Herbert's second company in 1913-14. Since then he has had striking successes as a Shakespearian actor with his own company in the English Provinces, and in mail week he was giving a series of Shakespearian matinees at the Savoy Theatre, London.

From the staff of Messrs. Store Bros. the bridegroom received a pair of silver fish-servers and a set of silver fish-eaters. Mr. F. Store presented the bride and bridegroom with shares in the firm of Store Bros. The bride's present from the bridegroom was a toilet set of tortoiseshell and silver, and she gave him a handsome gold cigarette case. The bridesmaid and flower girls received gold slave bangles. The honeymoon is being spent at the Cape, and Mrs. Percy Store travelled in a becoming gown of brown *crêpe-de-chine*, with the corsage of blue and gold taffeta, and a little brown hat trimmed with blue and gold flowers and a lace veil. Her wrap was of fawn gaberdine.

* * *

Evelyn, the daughter of Mr. E. P. Mathers, proprietor of the newspaper *South Africa*, was married recently to Mr. Wilfred Medd at St. Columba Church, London, in the presence of a large congregation of South Africans and others, including the Lord Mayor and Lady Mayoress of London, Sir Lionel Phillips, Sir Roderick and Lady Jones, Lady Walton, Lady Lyell, Lady Molteno, and Sir Reginald and Lady Blanckenberg.

* * *

The students of the University of the Witwatersrand are faced by the fact that there are no funds available for completing the sports grounds at the new site of their institution in Milner Park. They are now to endeavour to raise the sum of £4,000 which is considered necessary for the purpose. Their big effort is to be made during March, and the preliminaries are already being arranged for the movement in the way of collections, entertainments and other methods of getting in the money. A meeting to which all interested, including the ex-students particularly, are invited, is to be held this week, and in the meantime the Senate of the University, the Mayor of Johannesburg, and other powerful influences have been successfully enrolled.

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ACTORS ON CRITICS.

MR. GEORGE ROBEY: There are three principal kinds of brave men—lion-tamers, widowers who re-marry, and Dramatic Critics. Of these three the latter is by far the most courageous. The first two often die from the dangerous nature of their undertaking; the Dramatic Critic must often wish he could. When I feel depressed and dissatisfied with my lot I often sit apart from my fellows and try to imagine myself sitting night after night in the stalls watching each new show as it comes along and then writing the truth about it without offending anybody. Would I swap jobs with a theatrical scribe? No! No!! N-n-n-no!!!

MR. GEORGE GROSSMITH: As I have always considered a bad criticism better than no criticism, I shall always welcome the Dramatic Critic. Moreover, as every single member of the audience can do as much or as little good to the plays by his own passed-on verdict, the abolition of critics and criticism would have a more disastrous effect on theatres than any coal strike.

MR. W. H. BERRY: In my humble opinion Dramatic Critics are a very wonderful body of men and possessed of enormous strength of mind and will power. How they can sit out night after night, week after week, month after month, and year after year, the efforts of a lot of, more or less, aspiring (and *per*spiring) actors, including myself, passes my understanding. Personally, I have nothing but admiration for them, plus a feeling of gratitude: to me their life must be one long round of "Put and Take"—putting their first-night impressions into print and taking all the "nasty knocks" afterwards for doing so.—*The Bystander.*

CAPTAIN PERSIMMON PERKINS.

(*Continued from Page 2.*)

"I handed the lozenge to a monkey at the Zoo. He called me a son of Belial, likewise a dog-gone thief an' liar, with similarious opprobriatious adjectivals. Guess he thought it was a nut.

"Friend, they shore label their animals; but they don't advertise the aquarium. Aquarium? Shore thing. I found the boss shark, an' it wore petticoats.

"I was jest havin' a spell-ho where the birds of the air do flitter an' frolic (say, that ain't bad, eh?), when she hove in sight with her helm loose an' sails aback. She totters along an' garsps 'Oh! Oh!'

"Of course, I rings for full-speed an' comes up jest in time to save her languishin' form from hittin' the dust.

"She was real togo; a dandy. I heaves her across to a seat an' she drops her head on my bosom.

"'Water, water,' she garsps.

"I props her wiltin' form up gently an' beats it to locate some aqua puerisque. Bud, I ran hard, but it was quite a spell before I made back. An' then the lady were gone, vamoosed, mizzled, vanished. Gol darn it, friend, so was my scarf-pin.

"No, sir, there was nothin' said of no sharks an' aquariums.

"Bo, I registers a shore objectment when, on my way back to the City, a feller asseverates to indooce me to buy the Carlton from him, an' a Chinee gentleman of the washee-washee seck do alienate my second-best pair of white pants.

"I been sittin' on that dee-po platform sence last night waitin' for this aggregation of rail transport to hie me hence to a land where sin ain't more'n general an' a man can go to bed at night wearin' whiskers and wake unshorn.

"I ain't no gun-merchant, Bud, but if ever a man do asseverate to me that he are from Johannesburg, I shoot; yes, Bo, I shoot!"

E. P. D.

Port Elizabeth.

The Cynic And The Beauty Competition

POWDER PUFFS IN THE BALANCE.

The recent *Daily Mirror* Beauty Competition seems, like a stone dropped in a pond, to have awakened a series of ripples which penetrate to all parts of society.

Hardly can one go to a "Victory Ball" for a few hours' undiluted merriment not entirely unconnected with jazz, without finding that the dancing is to be interrupted by a "beauty competition." Certainly the winners of these affairs do not leap into fame and fortune at a bound like the *Daily Mirror's* lovely find, but they probably enjoy a certain amount of private satisfaction.

One can imagine a cynic inviting his lady guest to a beauty-competition-dance. They appear painted, powdered, and marcelled. They dance, until the small hours, in the tempered glare of electric lights. Comes the dawn. The lights are turned out: the curtains pulled back to let in the cruel morning light. "Ladies," says the host, "will you take your places for the Beauty Competition?" Need any more be said?

Few of us claim the perfection of beauty as set forth in someone's criterion.

"If you can face the sun when all the others are sitting with their backs towards the light," but under more kindly illumination it is possible to look one's very prettiest at a dance. One must admit that the heat of ballrooms and the ardour of dancing are foes to the complexion, and what maiden in these days of serious dancing dares retire too frequently to powder her shining little nose?

Yet even this has its remedy, as the wise girl knows. Before coming to the dance Phyllis bathes her face and neck with a solution of pure cleminite, which she rubs well into the skin with her finger-tips until it is quite dry. This done, her complexion assumes a peach-like finish which will remain unchanged during a whole evening's dancing.

I suppose every girl would like a new frock for each dance she goes to? But even the unemployed would find that rather a strain on the exchequer. It is a consolation, even if a poor one, to reflect that no amount of frocks will give a girl real prettiness—which is what counts in the end. A pretty complexion, which is the beginning of all beauty, is quite cheap, you know. For about one half-penny you can have a clean, fresh, new skin (*not* the old one cleaned up for the occasion) for every dance you go to.

I expect any girl could explain this apparent mystery. For the benefit of those who cannot, here is the solution. Get some mercolised wax from the chemist. It is rather expensive but it lasts a long time with care. Smear it over your face before going to bed, not using too much, and wash it off in the morning. The oxygen contained in the wax absorbs the outer skin which has become rough and coarse, and gives the new skin below a chance to show itself. Quite simple, isn't it?

Certainly, the sort of complexion you get from using simple preparations like the above should be an asset in any beauty competition—even the cynic's!

COMING: "'POSSUM PADDOCK."

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PUNTERS DO WELL AT PARK.

THOUGH we are still squatting on the edge of the industrial volcano we continue to derive much relaxation from the gloomy and electrically-charged outfit through our various avenues of sport. The interrogation " What's doing? " is nowadays invariably accepted as a reference to the progress of the Strike. The now ancient methods of

Dividing and Ruling

are being exploited to the full, and the air is charged with suspicion of one's neighbours. At the outset of the Strike there were rumblings of another Ireland, the very idea of which was, of course, perfectly ludicrous. Ten thousand pounds was the price on Mick Collins's head prior to the armistice which resulted in the welcome peace pact between Great Britain and Ireland, and it is doubtful if any Irish man, woman or child ever harboured a thought so indecent as to give away the patriot. Such a price on any leader's head in this country would find a thousand instantaneously fighting for the spoil, and that about sums up the attitude of the working class towards each other in South Africa. They may boast of their so-called solidarity, but they are ever distrustful and ready to rend one another, and this is little to be wondered at when one assesses the average standard of integrity in this country. The consequences of the Strike up to now are awful to contemplate, and one simply dreads the prospects of the future. Even the merchants and commercial community are so heavily hit over the present business that they are on the verge of clamouring to the Government to bring about peace. Meanwhile the Government is probing its military strength and is so ostentatious about it as to present about as peaceful an appearance as a belligerent mother-in-law.

* * *

So that it is good to get away from it all sometimes and get amongst the sports. At the Park last Saturday there was a much bigger attendance than the Tote (£14,000 odd) indicated, and those who shook off the dust of the gloomy city for the day were amply repaid—that is, if they were punters. It is remarkable how winners were traced so successfully considering the number of runners—over 160 for the eight races. Those who were in early

Must Have Shown A Profit

in the case of Otto's three successful mounts, The Dalesman, Vienna and Ben Lomond. The winner of the Handicap for Imported Maidens, Vienna, was on offer at auction during the week but failed to realise the reserve. Fives was the best prevailing offer at the close of betting and even then there were four others preferred to the winner. The Maiden Handicap for Colonial-bred horses went to the Parhelion filly, Novelty, which certainly had the best credentials, having frequently run prominently in her two-year-old season and again this season.

* * *

Amongst the bunch of moderates we saw out in the Juvenile Plate, Suzette, Lang Syne and Polygon had the call in the order named. A long way from the judge the two former had the issue to themselves, and Mr. Forbes's gelding had the better of Suzette as they crossed over. Though he appeared in the card as owned by Mr. F. H. Langerman, The Dalesman ran in the name and interests of Mr. J. E. Foster and was backed at nice prices down to twos. New Style flattered momentarily in the home run, but

No Mistake Had Been Made

with the " springer " and he cut New Style out of it comfortably at the close. With Oribi out of the Auckland Park Handicap the race was robbed of much of its interest. It was not surprising either to see Meyer's stable relying on the Derby colt Pluto, and the son of Perseus III. and Witchery wound up at a fractional call over evens. Mr. A. Rowe relied on Defence instead of Oribi, but whilst it was certain that Oribi, fit and well, must have given Pluto trouble, the latter had no difficulty in stalling from Rowe's substitute when it came to racing.

* * *

With a difference of 12 lbs. in his favour, Defence was able to turn the trick against Melriqua, and in so doing ran a better horse than at Germiston. The tit-bit of the day's racing was the dead-heat between Essex and Ephemera, first and second favourites respectively for the Newlands " B." The subsequent run-off confounded backers who had

Cheerfully Laid The Odds-On

the five-year-old gelding beating the three-year-old filly in a second contest over the seven furlongs. The latter proved the tougher and ran away from Essex in the last furlong. The hefty and substantial-looking chestnut gelding Ben Lomond commanded most attention in the Newlands " A," and, as his price indicated, gave his midget pilot little trouble in scoring a second leg for trainer Jim Russell. Back Answer was backed to beat everything in the Newlands " C," the Springs winner, Pertic, having second call. Whilst the former was always prominent and won cleverly at the close, Pertic never flattered and finished a long way back.

* * *

The handsome if somewhat backward colt, Dark Brown, who until a week or two ago was racing here amongst the young 'uns, bids fair to justify his Show Ring honours more successfully than has Pertic. The thousand-guineas colt

Opened His Winning Score

in a Juvenile Handicap last Saturday at Cape Town and started at twos. Tamil has struck form at the Shank End, and Cecil Ray, who rode him a winner last week, is retaining his form in the saddle, despite the fact that he left here somewhat exhausted and run down from rigorous wasting.

* * *

The exciting finish between Frank Wootton and F. B. Rees for the cross-country premiership in England came to a close when approaching the last lap, for the former had

The Bad Luck to Meet With An Accident

when each had 61 wins to his credit with a week to go. It is quite likely, however, that last year's crack would have topped the list in any case. The feature of the season has been the phenomenal rise of F. Wootton to the ranks of successful riders over the big timber.

* *

Wonderful luck attends buyers at yearling sales on occasions, and an instance of this is shown in the case of David, one of the best horses in the Commonwealth to-day, perhaps event better than his performances indicate. Pur-

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chased by Mr. R. Bailie, of Sydney, for forty guineas, he has earned over £8,000 in stakes, and was said to have been

A Trifle Unlucky

in not adding a Derby and a Melbourne Cup to his score. He was disposed of recently for a figure said to be 5,000 guineas, and goes into the same stable as the crack Erythmic and Tangalooma. The same owner was not out of luck when he failed to dispose of King of the Forest for 1,500 guineas. This fellow was difficult to train but evidently came right and accounted for the valuable Summer Cup at Sydney recently.

* * *

Whilst the film of the Dempsey-Carpentier world's championship fight is being shown at the Empire this week it is interesting to note that Kearns, Dempsey's manager, announces that

A Powerful London Syndicate

has made a similar offer to that which enabled Tex Rickard to stage the big fight, for a second meeting between the men to take place in London. I fancy they will not be disappointed if such an offer is afoot.

* * *

Squires is to meet Oliver, of Pretoria, at Bloemfontein this Saturday. Oliver is a rank moderate, and if Squires has had the good fortune to have been decently handled since his contest with Corrigan he should have very little trouble in accounting for the Pretorian.

* * *

Our athletes visiting the Commonwealth are making history, and from all accounts are having a good time and are up to now doing as well as could be expected. Their more creditable efforts have been

As A Team

and in relay races, whilst there are some individual efforts of outstanding merit. We can hope to hear of some of the Australasian middle-distance records being lowered by our chaps.

* * *

Springs Club had a most successful outing last week, thanks to those who are out of work during the strike. The outside clubs are certainly in for a lean time when matters do become settled, so they are not to be begrudged the little additional support which comes their way these bad times. Harry Wadsworth must be getting tired of winning races, and he only caught one on this occasion with the aid of Songster. Little Green, after being wrongly described as Lily Green on the boards,

Gave The Ring A Turn-up.

Campaigner lost his maiden certificate, and Pertie, who had previously won a maiden race on this track, again got a bracket in the Springs "D." Punters fastened on Bondsman early as the goods for the "B" division, but the stable pinned its faith to Algol and scored. Later in the day Mr. C. J. Laubscher sought to bring off a useful double with Candytuft, but dead-heated with Tickey, who scored subsequently in the closely-contested decider. £5,000 odd through the machine.

* * *

My selections for the Pony and Galloway meeting at Turffontein this Saturday are as follow:

12.20 p.m.—Trial Plate, about 5 furlongs.
Androsa, Codfish, Cross Roads.

1.0 p.m.—Galloway and Pony Plate, about 5 furlongs.
River Girl, Good Ally, Aragon.

2.0 p.m.—Junior Galloway and Pony Plate, about 6 furlongs.
King's Pick, Inspiration, Sontay.

2.40 p.m.—Pony Plate, about 1 mile.
Grenadier, Donna Ferrara, Basil.

3.20 p.m.—Pony Purse, about 5 furlongs.
Monocle, Weltevreden, Stealaway.

4.0 p.m.—Galloway Pony Purse, about 1 mile.
Lenæus, Helios, Sparta.

4.40 p.m.—Galloway Pony Stakes, about 7 furlongs.
Katie, Lady Shenley, Snow Queen.

5.20 p.m.—Junior Pony Plate.
Infanta, Crystal Gazer, Vacillate.

Free Fares For Five.

BUT WHERE ARE PROMISED FILMS?

CURIOUS AFFAIR DISCLOSED IN AUDITOR-GENERAL'S ANNUAL REPORT.

THE annual report of the Auditor-General of the Union (Mr. J. de V. Roos) contains the following interesting news-item:—

"An amount of £250 13s. 2d. is outstanding against a certain individual—a Belfast (Transvaal) boy—who stated that he was a representative of an American filming company. The amount represents the cost of catering for a party, consisting of representatives of that company, which was provided with a coach for a journey from Cape Town to Port Elizabeth. The tour of the party lasted from the 23rd March to 27th April, 1920, and the cost of catering was: Meals, teas, etc., £121 14s. 1d.; wines, spirits, minerals, £54 2s. 10d.; bedding, £3 2s. 6d.; railage on provisions over N.C.C.R., £2 11s. 8d.; attendance, £69 2s. 1d.; total, £250 13s. 2d. The person referred to was granted free passes for himself and his four companions over twenty-one sections of the S.A.R. lines in all the Provinces of the Union, as well as the saloon between Cape Town and Port Elizabeth, in return for which he agreed 'to produce scenic and industrial motion pictures in natural colours,' to bring about 'immediate oversea distribution of the motion pictures for exhibition through the medium of the World's Film Exchange,' and to provide the Administration with 'a copy of each motion picture free of cost.' No pictures have, however, been received by the Administration.

"It further appears that, on the instructions of the Hon. Colonel Mentz, then Minister for Lands and Defence, who, it seems, came into contact with the party when travelling in the neighbourhood of George in the early part of 1920, motor transport facilities to the value of £103 3s. 9d. were supplied by the Defence Department. In addition to this, there is a further sum due by the party, amounting to £18 7s. 7d., representing the cost of a second-class ticket available between Grahamstown and Cape Town issued to Corporal Van der Bijl in connection with the conveyance of a motor car between the same points, this service having also been authorised by the same Minister. In reply to an enquiry made by me of the General Manager as to the

KRUGERSDORP RACES.

Next WEDNESDAY,

7 RACES 7

Splendid Train Service to Course Gate

Catch the 11.10 Special from Park.

First Race at 12.50 Last Race at 4.55 p.m.

P.O. Box 1474 Johannesburg. J. M. Culhane, Secretary.
'Phone 1614 Johannesburg.

COMING: "'POSSUM PADDOCK."

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Tennis rackets completely re-strung with best gut 30/-

WARD AND SALMONS
ELOFF & PRESIDENT STREETS, JOHANNESBURG.
(AFRICA'S PREMIER SPORTING STORE.)

SPORTING REQUISITES OF ALL KINDS

All our Bats for the coming season have been specially selected by H. W. Lee, late Pro. at the Wanderers'.

approximate full fare value of the concessions granted to this party, I was informed that this is in the neighbourhood of £600. The total value of the concessions granted to the party is, therefore £972 4s. 6d Considerable difficulty in collecting the outstandings in respect of catering facilities and motor transport has been experienced, and, as already indicated, no films or anything of a similar nature by way of return have so far been received for the free travelling facilities. I am informed, however, that recently a payment of $100 on account has been received, and that arrangements have been made for the catering account to be liquidated by a monthly payment of this sum for the future, as a result of representations made through the High Commissioner to His Majesty's Consul-General in New York. As regards the amount of £103 3s. 9d., owing to the difficulty found in recovery, the Financial Under-Secretary of the Defence Department approached the Treasury with a view to this being written off, but this was refused, and the Secretary for Finance in so doing remarked that there was no evidence in the papers transmitted by him to show that the person to whom the car had been hired was a *bona fide* representative of the film corporation, nor that any steps were taken to ensure that he was in a position to defray the cost of the transport placed at his disposal. I gather from the papers that the representative of the company was introduced to the General Manager by a member of the Legislative Assembly, and it seems, moreover, that while not their accredited representative, he was in some way connected with the filming company whom he purported to represent. It seems, further, that it was not the intention of the Administration that the catering services should be supplied without prepayment, but that the credit given was due to a misunderstanding. While making due allowance for these facts, however, I am of the opinion that no facilities of any sort without prepayment or some substantial guarantee should have been given."

PALLADIUM THEATRE.

THE STEELE-PAYNE BELLRINGERS.

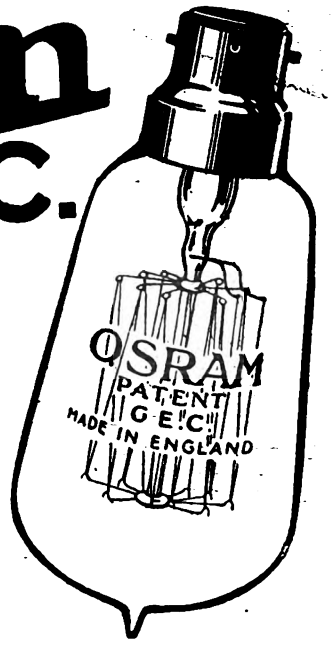
THE Steele-Payne Bellringers are always sure of a warm welcome from Johannesburg, and their season opened well last week at the Palladium, where there was a good house on the opening evening to greet old and new members of the company. Since their last appearance here, the Bellringers have secured an excellent soprano artist in the person of Miss Merna Stewart, and Mr. Reg. Moore, their new tenor, is also a real acquisition. Both have well-trained voices, of good quality, and their solos and duets, both grave and gay, are among the best items of the evening. Dorothy Gardner, clever burlesque and humorous artist, who has a host of friends and admirers here, is singing as delightfully as ever, and presents a number of new songs.

The Bellringers have retained the best features of previous visits—such as their popular pot-pourri of Dutch melodies—and are featuring a jazz-band in which all the company takes part. Cuthbert Rose and Miss Gardner have a particularly clever burlesque number that went very well, and Kate Maher, the Irish singer, provides serious ballads accompanied by the grand organ chimes. As always, there is plenty of variety in the eighteen turns that are given, and the Steele-Paynes Bellringers are as popular as ever they were.

Mrs. Ralph Steele was presented with a bouquet at the opening performance, and the reception accorded to her and all the other members of the company was one of real friendship and welcome. The programme changes during the week, and Saturday sees the end of the present season.

FALCONER.

Osram G.E.C.



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COMING: "LIGHTNIN'."

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Nightly at 8.15.

Matinees on Wednesday and Saturday, at 2.30.

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GEORGE GRAVES,
The Famous London Comedian, in "The Key of the Flat." Supported by his own Company.

LALLA SELBINI AND BERT ALBERT,
"The Butterfly and The Cat."

ARTHUR FERRIS,
Character Comedian.

MONICA DALY AND FRANK MARR,
A Brogue and a Banjo.

ANNA BRADY AND LAURIE DUNN,
Burlesque Artists.

MURPHY AND MACK
In "The Major's Reflection."

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Two Happy Songsters.

BETANCOURT,
The Cuban Wonder.

Booking at the Carlton Hotel, Commissioner Street Entrance, daily from 9 a.m. to 6.30 p.m. 'Phone 5426.

New Bijou.

AFRICAN THEATRES, LTD.

MON., TUES. & WED., FEB. 6, 7 and 8.
"TWIN BEDS,"
6-Part First National Farce-Comedy, featuring
Mr. and Mrs. Carter De Haven.

THURS., FRI. & SAT., FEB. 9, 10 and 11.
"THE CONQUEROR,"
8-Part Fox Drama, featuring
William Farnum.

His Majesty's.

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WEEK COMMENCING MONDAY, FEBRUARY 6.

HORACE HODGES
And Full London Company in
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By Lechmere Worrall and Arthur Rose.
Every Evening at 8.15.

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The Famous Anglo-French Comedian, from the Gaiety Theatre, London. Originator of the "Tickle Toe." Assisted by Miss May Vivian.

THE GREAT FANJACKS,
England's Premier Society Equilibrists.

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"THE GIRL WITH THE JAZZ HEART,"
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Madge Kennedy.

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"THE MARRIAGE PRICE,"
5-Part Artcraft Drama, featuring
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AFRICAN THEATRES, LTD.

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"THE BRIDE OF FEAR,"
5-Part Fox Drama, featuring
Jewel Carmen.

THURS., FRI. & SAT., FEB. 9, 10 and 11
"SCRATCH MY BACK,"
6-Part Goldwyn Comedy-Drama, featuring
T. Roy Barnes and Helene Chadwick.
(From the story by Rupert Hughes.)

Standard Theatre.

AFRICAN THEATRES, LTD.
WEEK COMMENCING MONDAY, FEBRUARY 6.
"CHU CHIN CHOW."
(Return Visit.)
A Musical Tale of the East, by Oscar Asche.
Set to Music by Frederick Norton.
PRODUCED BY FRED COYNE.
Every Evening at 8.15.
Matinees on Wednesday and Saturday at 2.30.
Plans at Carlton Hotel (Commissioner Street Entrance). 'Phone 5426.

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Artist for Week Commencing February 6.
CHARLES ANCASTER,
The Juggler.

MONDAY & TUESDAY, FEBRUARY 6 and 7.
"MARY REGAN,"
6-Part First National Drama, featuring
Anita Stewart.

WEDNESDAY & THURSDAY, FEB. 8 and 9.
"DINTY,"
7-Part First National Drama, featuring
Wesley Barry.

FRIDAY & SATURDAY, FEB. 10 and 11.
"THE BATTLE OF JUTLAND,"
The True Story of the World's Greatest Naval Battle.

Lyric Theatre.

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ADMISSION: 6d. and 1s

MONDAY & TUESDAY, FEBRUARY 6 and 7.
Julian Eltinge in
"THE WIDOW'S MIGHT,"
Lasky Comedy-Drama in 5 Parts.

WEDNESDAY & THURSDAY, FEB. 8 and 9.
Sidney Fairbrother in
"LADDIE,"
Master Film Drama in 5 Acts.

FRIDAY & SATURDAY, FEBRUARY 10 & 11.
Wesley Barry in
"DINTY,"
First National Drama in 7 Reels.

Next Week's Calls.

WEEK COMMENCING MONDAY, FEBRUARY 6.

Tivoli, Cape Town.—"Little Red Riding-Hood."

Opera House, Cape Town.—Leonard Rayne's Company.

Empire, Johannesburg.—George Graves & Co., Selbini and Albert, Arthur Ferris, Brady and Dunn, Daly and Marr, Murphy and Mack, Walsh Brothers, Betancourt.

His Majesty's, Johannesburg.—Horace Hodges and Company in "Skittles."

Standard, Johannesburg.—"Chu Chin Chow."

Orpheum, Johannesburg.—Henry De Bray and May Vivian, The Fanjacks.

Jeppes, Johannesburg.—Charles Ancaster.

Apollo, Germiston.—February 6, 7 and 8: Steele-Payne Bellringers.

Grand, Pretoria.—Goodfellow and Gregson, H. and E. Martell.

Vaudette, Krugersdorp.—February 9, 10 and 11: Benson Gray, Jack Riskit and Betty.

Criterion, Benoni.—Arthur Beresford, Harem and Scarem.

Palace, Vogelfontein.—February 9, 10 and 11: Steele-Payne Bellringers.

Vaudette, Bloemfontein.—P. T. Selbit, in "Sawing Through a Woman."

Rinko, Maritzburg.—Lily Denville, Niblo and Doris.

Criterion, Durban.—Varney and Butt, Pearl Mitchell and Sister, Pierce and Roslyn, Rutherford and Tim.

Theatre Royal, Durban.—Sir Frank Benson and Company.

Grand, Port Elizabeth.—The Jollity Seven.

Palace, Salisbury.—Graham Moffat and Company.

ADA REEVE FOR AUSTRALIA.

TAKING JESS SWEET WITH HER.

MISS ADA REEVE, accompanied by her manager, Mr. T. J. Holt, and a company of over a dozen principals, is now on her way to Australia by the liner *Ceramic*, which is due to call at Cape Town about February 10. At Cape Town the company will be joined by Messrs. Jess Sweet and Harry Gould, late of the "Chu Chin Chow" company.

Mr. Jess Sweet is the last remaining member (still in South Africa) of thirteen principals who came out as the nucleus of the first new musical-comedy company after the War. They left England in June, 1919, and had to travel overland to Lisbon, where they embarked on a Portuguese boat which landed them at Cape Town at the end of July. They opened at His Majesty's, Johannesburg, on September 1, in "The Boy." Mr. Sweet has done excellent work during his two-and-a-half years in South Africa, and has played in all the following twelve parts (which bear testimony to his versatility): With the New Musical-Comedy Company: Mr. Honeyball in "The Boy"; Diablo Casablanca in "Yes, Uncle!"; James Brookes in "Going Up"; Constable Simms in "Oh, Joy!"; Auguste Gustave in "Katinka"; and Slithers in "Our Miss Gibbs." With the Ada Reeve Company: Nish in "The Merry Widow"; Napoleon Bonaparte in "The Duchess of Dantzic"; and Cyrus W. Gilfain in "Florodora." With the London Musical-Comedy Company (of which he was also stage-manager): Carabana in "The Lilac Domino" and William Pye in "Baby Bunting." With the "Chu Chin Chow" Company: Kasim Baba. Kasim Baba in "Chu Chin Chow" is now being played by Mr. Andrew Higginson.

A mixture of bath brick and vinegar will take the worst stains from enamel and earthenware pans and utensils.

COMING: "'POSSUM PADDOCK."

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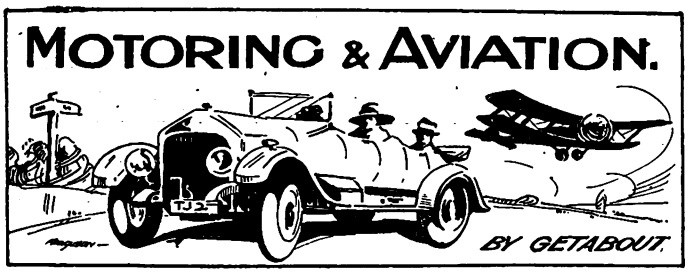
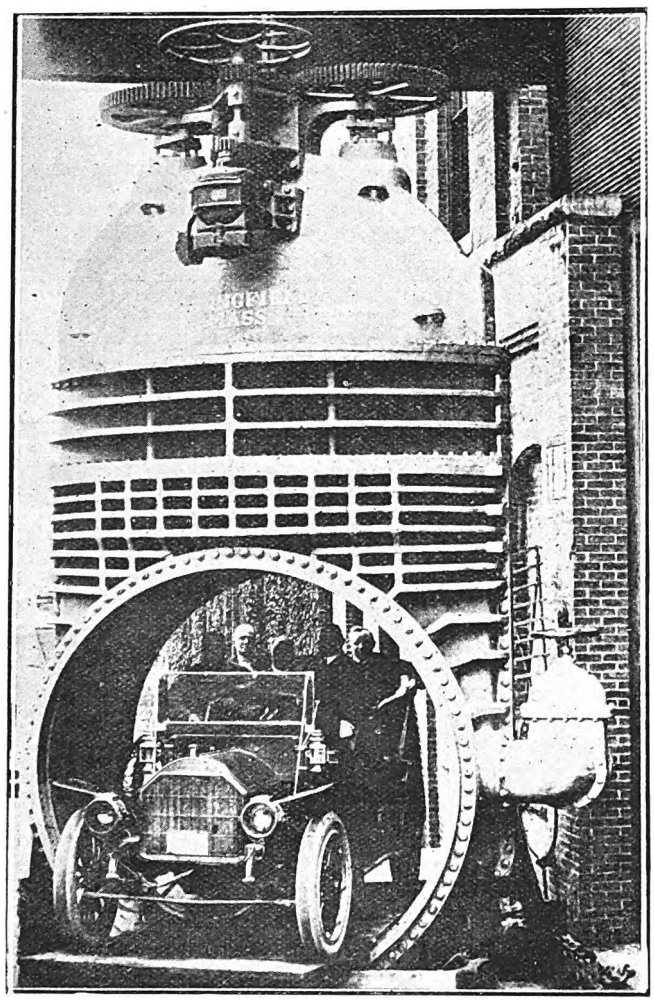


Oversized Fords.

One of our prominent tyre companies has received the following enquiry from one of the outposts of the veld. It "reads for itself." "Dear Sirs, Kindly let us your wholesale quotations four your tyres and tubes for Ford Car size in ordinary and oversized." An oversized Ford might do well in this country.

"Heath Robinson" Transport.

Some of the vehicles carrying citizens to and from their suburbs are so grotesque that one could imagine that Heath Robinson had something to do with their design. A properly-equipped motor-'bus is very rare in Johannesburg, and the few that are running are naturally in demand. But rather than walk long distances people will ride in anything that moves, and one soon loses that idea about the vehicle looking absurd. To-day very few people turn round to look at vehicles that caused stares and many comments when they first appeared. Among the most useful—although grotesque—vehicles at present operating are the big steam trucks with 'bus bodies mounted on their *chassis*. The 'bus bodies in use once belonged to the Tilling-Stevens petrol-electric 'buses owned by the municipal tramways, which were used as feeders for the trams. These bodies were well-equipped "in the days of their youth," but have since suffered much by reason of standing out in the open for many years. Mounted on the huge six-ton steam-truck *chassis* they look, to say the least of it, out of place. Although they can accommodate over twenty-five passengers, they look strangely small perched as they are away up in the air. When passengers wish to get aboard, the "conductor" has to let down a ladder, and his method of doing so is simple. The ladder is operated by means of a rope—a few knots in it give flavour to the Heath Robinson idea. The rope being pulled, the ladder comes up, and the steamer is ready to start on its journey. Then there are motor-trucks that suffer under grave disabilities in regard to accessibility. They are intended for carrying freight. Step ladders are also part of the "equipment" of these trucks. On one of them there is a tailboard, and whenever a passenger wishes to get in or alight this tailboard has to be unshackled and let down. Then a ladder, across the back of the truck, is disclosed. It is taken out, put into position, and the passenger climbs in or out. And it is a climb too, believe me! Taken all round, Johannesburg is never likely to see such a wonderful and weird collection of vehicles again. A remarkable feature about the present transport is that it is nearly all mechanical. The horseless age is really here. A few years ago one would have seen a great majority of animal-drawn vehicles, but to-day they are in the minority. Even since the last tram stoppage there is a noticeable difference in the type of transport. But Johannesburg can learn one very important lesson from the present trouble. It should not be caught napping again without any motor-'buses. A fleet of twenty motor-'buses would do a lot towards carrying passengers in a time like this, and would be a valuable help to our much over-burdened tram system in "times of peace."



THE BIGGEST VALVE IN THE WORLD.
This electric valve, manufactured at Springfield, Mass., U.S.A., is large enough to hold a motor-car, and is said to be the biggest valve in the world.

What Better Proof?

When a speed-limit trap is in progress the constables employed on this task find it extremely onerous and unpleasant, yet it now and then happens that a ray of humour enlivens the proceedings. In a certain town where a trap was being conducted the officer halted a seedy-looking car that was coming along at a fair speed. "What is the charge, constable?" asked the driver. "The charge is," replied the policeman, "that you were exceeding the speed limit." The other pondered a few seconds and said, "Will you tell me at what speed I was travelling?" "You were doing 35 miles an hour." The motorist's face brightened up at this, as he remarked, "I am really pleased to hear you tell me this, but will you give me a written guarantee that such was the case?" The constable, thinking he was being made game of, replied testily, "Never mind a guarantee, you will get a summons to-morrow, and that will be sufficient for you." "But tell me, officer, what will you put on the summons?" "Oh, the summons will simply state that you were travelling 35 miles an hour and order you to appear in court." "That's all I want to know," gaily responded the motorist. "I am very pleased about this. In fact, it couldn't have happened better, and I must thank you very much." The custodian of the law, now very much out of humour at what he thought was only "kid," said, "Look here, what are you getting at? If you think it's too cheap to be fined a couple of quid for this charge, I can add another to it—insulting behaviour." "I beg your pardon," replied the car proprietor, "I didn't mean it as a joke at all, and I am in earnest in saying I shall be glad to receive the summons. The fact is that I have a buyer for this old 'bus, but he won't part unless I bring him a written guarantee that it can do thirty miles per hour, and what better guarantee can I have than one signed by the law of the country. It means a certain sale for me, so thank you again, and good-night."

R.M.C.C. Meet.

The Rand Motor Cycle Club held their annual general meeting last week, and, as was a foregone conclusion, Mr. Hoffmann, the energetic secretary, was unanimously re-elected. The R.M.C.C. reported upon their year of progress, and showed that 1921 was one of the most successful and active years they had had. It is anticipated that 1922 will see a racing track of some sort in operation. It is felt that the country is sufficiently interested in motor-cycling to be able to support a speedway. Several schemes have been submitted for a racing-track, among which are what are known as the "Langlaagte Scheme," the "Ellis Park Track," and the "Half-way House Speedway." Up to the present the Langlaagte idea seems to have been considered the most useful.

COMING: "LIGHTNIN'."

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New Hair Growth After BALDNESS

My head at the top and back was absolutely bald. The scalp was shiny. An expert said that he thought the hair roots were extinct, and there was no hope of my ever having a new hair growth. **Yet now,** at an age of over **66,** I have a **luxuriant growth** of soft, strong, lustrous hair! No trace of baldness. The pictures shown here are drawn from my photographs.

After hair growth

INDIAN'S SECRET OF HAIR GROWTH.

At a time when I had become discouraged at trying various hair lotions, tonics, specialists' treatments, etc. I came across, in my travels, a Cherokee Indian 'medicine man,' who had an elixir that he asseverated would grow my hair. Although I had but little faith, I gave it a trial.. To my **amazement** a light fuzz soon appeared. It **developed day by day into a healthy growth,** and ere long my hair was as prolific as in my youthful days. *That I was astonished and happy is expressing my state of mind mildly.* **Obviously,** the hair roots had not been dead, but were dormant in the scalp, awaiting the fertilizing potency of this mysterious pomade. **I negotiated** for, and came into possession of, the principle for preparing this mysterious elixir, now called Kotalko, and later had the recipe put into practical form by a chemist. **That** my own hair growth was **permanent** has been amply proved.

For women's hair.

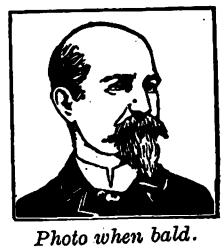

Photo when bald.

How YOU May Grow YOUR Hair.

It has been proved in very many cases that hair roots did not die even when the hair fell out through dandruff, fever, *alopecia areata,* or certain other hair or scalp disorders. Miss A. D. Otto reports: "About 8 years ago my head was **entirely bald.** I used everything that was recommended, but was always disappointed, until at last I came across Kotalko. **My bald spots are being covered now;** the growth is already about three inches." G. W. Mitchell reports: "I had spots completely bald, over which **hair is now growing** since I used Kotalko." Mrs. Matilda Maxwell reports: "The whole front of my head was as bald as the palm of my hand for about **15 years.** Since using Kotalko, **hair is growing all over the place that was bald.**"

MANY MORE SPLENDID REPORTS FROM SATISFIED USERS

KOTALKO contains **GENUINE BEAR OIL** and other potent ingredients. No alcohol, no shampoo; but a hair elixir of wonderful efficacy. Determine **NOW** to eliminate DANDRUFF, to treat BALDNESS, to STOP HAIR FROM FALLING. Buy a box of KOTALKO at the chemist's; apply once or twice daily. Remember the name, accept nothing else as "just as good." **£50 GUARANTEE.** Or if you send sixpence (stamps or P.O.), you will receive a **Proof Box** of Kotalko post paid from

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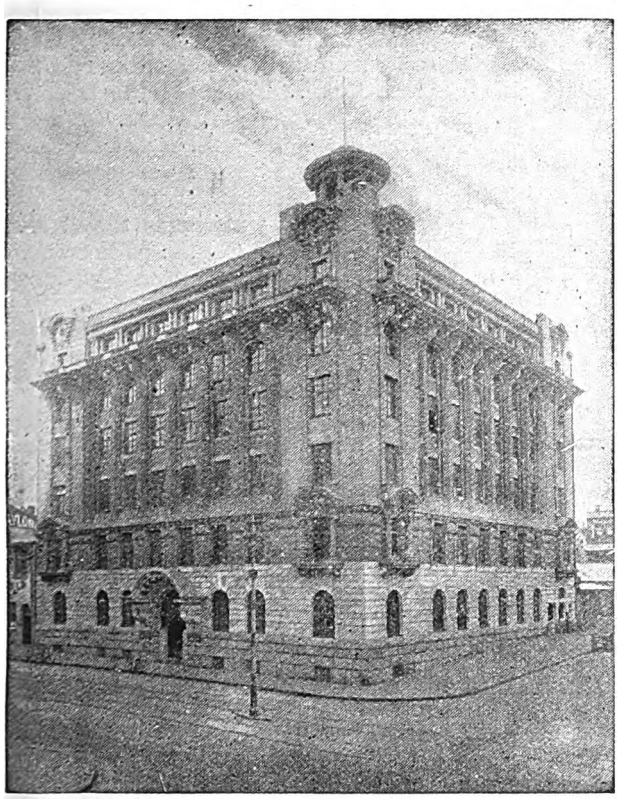

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COMING: "'POSSUM PADDOCK."

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CORNER OF MAIN AND CENTRAL ROADS, FORDSBURG.

We have a nice assortment of Scent, Face Powders and Face Creams. Our famous Electric Headache Powders are a quick cure. 1/6 and, 2/6 a Box.

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THE EXPLOITS OF TROOPER HARTLEY.

The Outstation.

(*Written for* S.A. PICTORIAL *by* F. H. SIBSON. *Copyright.*)

"HARTLEY, old man," said Captain Pleasanton, his speech a trifle indistinct on account of the penholder between his teeth, "this is what one might call an *impasse*, an insurmountable wall of opposition, a—a—— "

" A bit thick, sir," finished the tall, bronzed man with the three glittering new stripes on his arm.

" Exactly," agreed the Captain gravely. " The Hotazell people are wanting that outstation badly—specially since this native trouble started out there. They'll be mighty fed up when they hear it's likely to be refused."

" On the ground of economy! " added Lieutenant Lees savagely. " Economy be absolutely jiggered! That outstation's necessary, bejabers! An unborn nanny-goat with two glass eyes, blue spectacles, and brain made of Cooper's Dip," he went on with furious emphasis and that gift of hyperbolic exaggeration with which he was wont to drive home his opinions, " could see that with ease after that meeting out there Hartley reported last week. Something serious in the wind out there lately, according to your reports." He had turned to the newly-appointed sergeant. " Have you found out anything more about things since? " he asked.

Hartley's face was inscrutable. " Nothing officially," he said woodenly. Pleasanton nodded slowly.

" Quite so," he said. " I understand you've put in for command of the post if it's granted? "

" That's right, sir. The people out there asked me to. I know 'em all pretty well, you see, and they know me and my ways by now. What the society papers would call a suitable match."

" What d'you know about society papers, you old blighter? " demanded Lees suddenly.

" Only that they're an unfailing source of undisguised amusement to me," was the quick answer, and a dangerous situation passed. The truth was that this Sergeant of Police, lately Trooper, came of a rich and well-known family, but had early found that the ways and pleasures of their circle struck him as both aimless and stuffy. He would never forget the time he had gone with a large party to the theatre. " Felt as though the whole bally consignment was breathing down the back of my neck," he explained afterwards when chaffed about his bored and unhappy demeanour during the performance. And after that the big cities and pleasure-seeking crowds had known him no more. For there were other reasons besides, which perhaps some day I shall be at liberty to set down.

" Quite so," said the O.C. again, rapidly sketching a series of bull-terriers on the virgin surface of his blotting-pad. " I think we can safely leave the further handling of this rather delicate matter in the Sergeant's hands, eh, Donald? "

Lees yawned and lit a cigarette, passing the case to Hartley. " I guess so. B'lieve one o' the inspecting staff's comin' round shortly to have a dekko at Hotazell. Feller at H.Q. wrote an' told me. Deal gently with the little lad." He winked solemnly and turned his eyes to the ceiling.

Pleasanton absent-mindedly reached up with the *Government Gazette* and neatly squashed a large tarantula on the wall. " Let's see," he went on dreamily, " who's the Inspecting Officer? "

" A Captain Smit," replied Lees, without much interest.

Pleasanton's eyes lit up with pure joy. He thrust his hands deep down into the pockets of his " slacks," tilted back his chair till it nearly fell over, and carefully placed his feet on the table between a bottle of ink and the oil-lamp that lighted the room. He was chuckling idiotically. Lees stared at his superior in amazement, which was considerably augmented when he found that Hartley was in a similar condition of helpless merriment.

" Well," gasped the O.C. at last, drawing a deep breath, " if you can't make something out of that, Hartley, you ought to be shot at dawn and have your jam-ration stopped! The man's hated you like poison ever since you arranged his transfer from this district with such beautiful simplicity. Lord, I bet he's not forgotten the time he togged up as a poor-white and tried to bribe you! Gad, what fun it was! "

" Blimey! " yelled the Lieutenant vulgarly, catching the infection. " Is *that* the blighter? How on earth did he wangle a lovely job like that? " He had at first failed to connect Captain Smit of the Staff with Lieutenant Smit, S.A.M.R., his egregious predecessor as second-in-command of X Squadron.

" He'll hate me worse before I've finished with him," opined Hartley. " I take it you'll detach Lees here and myself to show the gentleman round? "

Pleasanton eyed him in surprise. " Now how in the name of the Hotazell Yacht Club—a sacred oath, I understand—did you guess that? " he asked.

" I should worry! " drawled Lees. Pleasanton nodded once more, and his face did not belie his name.

" Smit will! " he pronounced sagely.

The Captain was something of a prophet at times. . . .

* * *

There was a great chatter and squeal of brake-blocks as " Tipperary " ground to a stop on the steep incline at Hotazell Siding. A dazzling vision of khaki and brass descended leisurely from the dining-saloon and surveyed his surroundings with a kind of superior distaste. He had once been stationed in that district, and the memories he had carried away with him had been none too pleasant. He had failed to grasp the axiom that the sort of time a man is likely to have in any given place is in direct ratio to his own character. He was still in complete ignorance of this vital fact, as he couldn't have seen a thing like that when applied to himself in a century of Sundays, and no one at H.Q. had thought it worth while to enlighten him. When it is added that his was a nature that suspected everybody of the worst possible motives in almost every action, it will be readily gathered that he possessed a singularly unbeautiful character.

Good, however, has been known to flow from the most unlikely sources, and the case of Captain Smit and the projected Hotazell outstation is in no way an exception.

The Staff-Captain superintended the disembarkation of the mountainous pile of luggage without which he could not possibly dream of travelling, and sat down disconsolately on his rug-strap. There was no one there to meet him, and this disgraceful state of affairs put him in a very bad temper. He was inclined to take it as a personal insult. The way " Tipperary " whistled seemed to have a scornful ring in it. Then she lifted her brakes and rolled away down the grade towards the river and the bridge, taking no further notice of him at all. It was maddening. Everything was maddening. Why the blazes couldn't they let X Squadron have their rotten little outstation without digging him up and sending him off to look at the wretched one-horse place?

A noisy little car of the inevitable make came whirling into sight away up the hill, and bore down upon him in a rattling, tempestuous gallop. She spun round to a grinding stop, deluging him with a torrent of sand from the furiously starboarded helm. The clatter of the fan against the radiator ceased, and there remained only the chuckling bubble of the latter, boiling as always. For a moment the

(*Continued on Page 13.*)

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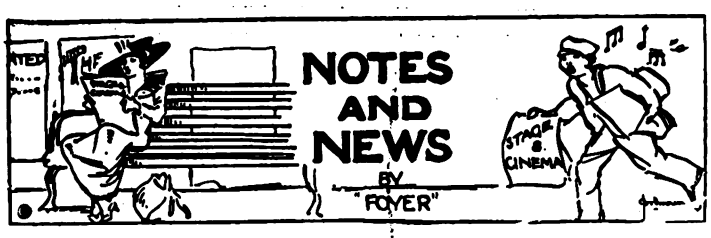

The Melodians' 'Cellist.

Miss Francesca Woolf, the 'cellist of "The Melodians" quartette, with whom Miss Audrey Goldstein, the South African pianist, is to make her first appearance after her return from England at the Johannesburg Empire next week, is a native of Newport, Monmouthshire, and made her *début* on the cocert platform at a public recital (given by herself) at the Steinway Hall, London. She has also played at the Queen's Hall, London, at the Devonshire Park Winter Gardens, Eastbourne, and at the National Sunday League Concerts in London, and was for some time the solo 'cellist with the Femina Quartette. Although at the time of her recital in the Steinway Hall she had not yet completed her studies—indeed the recital was given with the object of obtaining the means to enable her to do so—the musical critics of the principal London dailies were most flattering in their notices of her playing, and predicted for her a brilliant future, which she has since largely achieved.

And Vocalists.

Miss Mary Mackie, the soprano, and Miss Bessie Kerr, the contralto, with The Melodians, have both sung at the Queen's Hall and at the National Sunday League Concerts. Miss Mackie was formerly in musical comedy and played a leading part in "To-Night's the Night," both on tour and in London. She was one of the first to go with Miss Lena Ashwell's concert parties to France in 1915, and went over on four consecutive tours. Both Miss Mackie and Miss Kerr come from across the Tweed, the former hailing from Aberdeen and the latter from Banff.

In Panto at Birmingham.

At Christmas-time Miss Billie Browne appeared as Margery (principal girl) in "The Queen of Hearts" pantomime at the Theatre Royal, Birmingham, with Miss Christine Roy as the Prince of Paragonia. Owing to the sudden death of Mr. Fred Allandale, who was to have played the title-*rôle* and who left the cast of "The Peep Show" in London for that purpose, the part of the Queen of Hearts was taken up within twenty-four hours (without rehearsal) by Eddie Garr. Sydney Russell appeared as the Joker and Harry Weldon as the Knave.

"A Letter From South Africa."

The following letter appears in *The Encore* of January 12: "Empire, Johannesburg. Dear Friends,—Well, we are here and enjoying it very much. Our act is very successful and we are having a real good time. The weather is wonderful. In Johannesburg we are 6,000 feet above sea level, and all artists are affected in their singing and speaking by the high altitude. As the acts are all picked acts from England they are all good, and the theatres are doing a fair business considering the slump in trade out here at present. I have found that the African Theatres treat their artists very well, and acts need not fear coming out here for living is very reasonable. Hotels are from £3 to £3 10s., and in Durban as low as £2 10s., and the food in those hotels is all that can be desired. Most of the theatres have one show nightly and two matinees in the week, only one house—the Orpheum, Johannesburg—doing twice nightly. When the performer finishes his week's engagement and packs his baggage, he does not worry any more about it, as the baggage master of the theatre sees it on the train and hands the performer the baggage slip, which he hands to the baggage man at the next town where he is playing. Taken in all, South Africa is a wonderfully pleasant engagement, and I have yet to find the performer who speaks badly of it. At the Empire, Johannesburg, this week (December 19), we have Dawn and Derris (musical act), Benson Gray (ventriloquist), Florence Yaymen, Selbit's 'Sawing Through A Woman,' Henry De Bray & Co. (the Anglo-French comedian), The Fanjacks (equilibrists), and Holden & Graham; every act successful and making a hit. We expect to leave about the first week in February for England. Trusting you are well and with all kind wishes.—Yours very sincerely, MAX HOLDEN."

MISS MONICA DALY,

Of Daly and Marr, who are now appearing at the Johannesburg Empire with "A Brogue and a Banjo."

In New York.

Not for a generation has the drama in New York, with her fifty playhouses, suffered a slump so serious as this of the present season (writes "Puritanicus," the New York correspondent of *The Referee*). If the Actors' Equity Association hands out but little relief it is because the players out of work are frankly earning their livelihood in other ways, some of them as librarians or insurance agents or actresses as saleswomen in stores or *mannequins* in the dress department. The output in 1920 was forty-six plays and sixteen musical comedies. In the autumn of 1921 the output was sixty-four plays and seventeen musical comedies, and the failures more than equalled the entire production of the previous year. That the dramatist has "fallen down" is obvious from the desperate pilgrimages made by the managers to London and Paris—especially Paris—in hope of raw material. Another reason for the depression is insufficient rehearsals.

A Promising Shakespearian.

Apropos of the photographs of Mr. Henry Baynton, the young Shakespearian actor who visited South Africa with Mr. Henry Herbert in 1913-14, published in last week's PICTORIAL, a leading London critic writes of his Shylock: "As an actor Mr. Baynton is undoubtedly full of promise. He has grace, power, passion, and sympathy. His Shylock is frankly of the idealist order, and upon the Irving model, though with very few of those touches of sardonic humour with which Sir Henry managed to salt what would otherwise have been an over-heroic study. With all his dignity, there was no gush about Sir Henry Irving's Shylock. Mr. Baynton suggests a weaker personality altogether. He is out for sheer pathos at every pore in the 'Hath not a Jew eyes' speech, and in the Trial Scene betrays a quite interesting nervousness of the crowd's ridicule. In both these matters, for its own ends, it was a very able study. Also there was no harm in the touch of a foreign accent, though the two shots at every emphatic word made more slow what was too slow already. Still, Mr. Baynton has the makings in him of a fine Shakespearian actor."

A Quick Gag.

Fred Warden tells *The Stage* of a good example of the quick and effective gag for which Clarkson Rose was responsible in the Dublin pantomime in mail week. The news of the ratification of the Irish Treaty came over the telephone, and on his walk from the 'phone to the stage Mr. Rose worked out a couplet giving the news, and paused in midst of Abanazar's upbraiding of Aladdin to say:—

"I'll cease from cursing you with words so strong and heaty,
Because by seven votes they've ratified the Treaty."

For seven minutes the audience cheered the news.

EMPIRE, FEBRUARY 13: THE MELODIANS (including AUDREY GOLDSTEIN).

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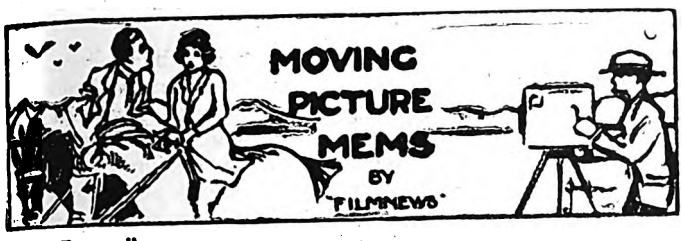

"Alf's Button."

When the Hepworth firm produced "Alf's Button" it was hailed both by "the trade" and the critics as a huge stride in British film-making and as one of the finest photoplay comedies ever turned out on either side of the Atlantic. The picture will be shown for the first time in Johannesburg at the New Bijou shortly. The cast includes: Leslie Henson (as Alf), Alma Taylor, James Carew, Gerald Ames, John MacAndrews, Gwynne Herbert and Eileen Dennes. After seeing the trade show of "Alf's Button" in London, "Morgan" wrote of it in *The Referee:* "As an antidote to the gloomy films that have been trade shown recently, 'Alf's Button' is ideal. It has all the whimsical humour of Barrie and the charm of the oldest of all fairy tales, 'Aladdin,' mixed up with the trials of a modern Tommy in the Great War. Alf has a magic button on his Army tunic, and every time he cleans it a genie appears and grants his every wish. At first he is surprised, and shrieks 'Gorblimey, strike me pink!' The genie thinks this a strange request, but grants it, with the result that the M.O. has to be called in to discover what new and mysterious disease is breaking out in camp. This is only the beginning of Alf's adventures, and Cecil Hepworth is to be complimented on the splendour of his Eastern scenes. Leslie Henson, as Alf, is every bit as funny as he is on the stage; James Carew, as the genie, gives a really excellent performance; Miss Alma Taylor, who is seldom seen in character parts, makes a delightful study of a coster girl, 'Liz'; Miss Gwynne Herbert and Gerald Ames are good in their small *rôles*, and the latest member of the Hepworth stock company, Miss Eileen Dennes, is perfectly delightful, and we hope soon to see her in a leading part." The film, which is in seven reels, was adapted from the book by W. A. Darlington.

MISS ANNA BRADY,

Of Brady and Dunn, burlesque artists, who are in the current programme at the Johannesburg Empire.

New York City is not America.

Neither New York nor any other large city is the criterion by which to measure the worth of a motion picture. This is not the opinion of any advocate of the small town or person who for any reason holds a prejudice. It is advanced by a New Yorker who has practical knowledge of the films from the angle of Kansas, where he once resided, and of Manhattan, whence he keeps a close touch on the pulse of the playgoing public. Arthur S. Kane, who sponsors the Charles Ray productions, says: "There have been several notable artistic achievements among special productions released during the last two years. On Broadway they were hailed for the glorious accomplishments they were, and they made money for their exhibitors in the metropolis. Outside of New York they failed miserably. This may seem inexplicable until we realise that the population of New York in a large degree is the most provincial population in the country. Many of its residents have never been away from the greater city. Thousands more have come from other lands and have never been west of their landing place. By environment and psychology New York is apart from the rest of the country. It does not understand the customs, the habits, the temperament of the rest of the States. Moreover, the theatre-going population of New York represents a vastly more sophisticated audience than any other section of the country. For these reasons it is folly to make New York the standard whereby the motion-picture programme of the entire country is to be regulated."

Pars from Los Angeles.

Magistrate McAdoo, of New York, has denounced as indecent and purposely vulgar the comedy "The Demi-Virgin," which has been running in the Eltinge Theatre in Manhattan. The play purported to reveal the doings of Hollywood movie stars in their leisure hours and was a gross libel on the vast body of actors who work hard and lead clean, normal lives.

An intoxicated cowboy ran amok at the great plant of the Universal Film Company near Los Angeles the other day and, before he was overpowered by studio attendants, did considerable damage by breaking windows and furniture.

Between pictures Tom Santschi may often be found in his garage in the company of his automobiles, clad in overalls. Tom is an expert mechanician and likes nothing better (except acting) than finding an outlet for his skill in keeping his cars tuned up to the highest pitch.

During his vacation abroad Cecil B. de Mille will go to northern Africa and hunt with a falcon from the back of a camel. It is an ancient sport little known in other countries.

At the suggestion of Benjamin B. Hampton, a leading producer, the makers of motion pictures in California may unite to produce a series of films to promote the cause of peace and amity among nations.

Lon Chaney, noted character actor of the screen, has, like Charles Ray, been enjoying his first view of New York City. Both have been too busy in the west for years to indulge themselves in an absence long enough to cover a trip to the metroplis.

Something like $35,000 damage was done to Universal City, the largest movie studio in the world, by floods which followed terrific rainstorms in Southern California.

A company organised in Los Angeles is producing, in a series of pictures of two reels each, adaptations from Grimm's Fairy Tales and other childhood classics. The ogres and good fairies will be given very careful embodiment.

The clever dog, Teddy, which has become famous as an actor in Mack Sennett comedies, was an active worker during the holidays in Los Angeles in collecting funds for the Salvation Army's Christmas benevolences. Wearing the garb of the Army and carrying a tambourine, he collected large sums.

Poets' Corner: The Comforters.

When I crept over the hill, broken with tears,
When I crouched down on the grass, dumb in despair,
I heard the soft croon of the wind bend to my ears,
I felt the light kiss of the wind touching my hair.

When I stood lone on the height my sorrow did speak,
As I went down the hill, I cried and I cried;
The soft little hands of the rain stroking my cheek,
The kind little feet of the rain ran by my side.

When I went to thy grave, broken with tears,
When I crouched down in the grass, dumb in despair,
I heard the sweet croon of the wind soft in my ears,
I felt the kind lips of the wind touching my hair.

When I stood lone by thy cross, sorrow did speak,
When I went down the long hill, I cried and I cried,
The soft little hand of the rain stroked my pale cheek,
The kind little feet of the rain ran by my side.

By Dora Sigerson.

STANDARD, FEBRUARY 20: KATE HOWARDE IN "'POSSUM PADDOCK."

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MUSIC AND MUSICIANS

BY "C.A.O.D."

New Syllabus of S. A. University.

The system of musical examination hitherto followed by the University of South Africa has from time to time created a certain amount of criticism, and it was only recently that the writer, both through these columns and orally, ventured to suggest certain changes calculated to increase and widen the utility of this phase in musical education. The University examination system has in the past been a strong factor in raising the standards of practical music study, and the value of the system has now been greatly strengthened by the new syllabuses issued for the current year. The first step towards improvement has been made by the introduction of a series of aural tests, which indicates that the importance of systematic ear training is now being recognised. The first effect of this introduction should be noted by the substitution of the aural sense for the visual, and it may now be expected that the study of musical science will proceed naturally, instead of unnaturally as before. The decision is therefore welcomed, since it will direct attention to the ear rather than the eye in music study.

Marking System.

Some comments made recently on the University marking system were suggested by the prevailing method which told the instructor little and the candidates less. The examiner's opinions were in recent years conveyed in the vaguest possible manner. This, also, has been duly recognised, and a new system will be introduced this year. The new syllabus states: "Many of the headings which appeared in the mark forms of former years have now been discarded. In pianoforte, for example, the marks allotted under such separate headings as 'Accuracy as to Notes, Duration of Notes and Rests, *Legato* and *Staccato*', 'Correctness of Fingering,' 'Strictness of Time and Choice of *Tempo*,' 'Observance of Phrasing and Accent,' 'Variety of Tone,' and under similar headings in other subjects, will now be awarded as regards these qualities in the candidate's performance to each study and piece, as well as under the general heading 'Impression of Musicianship.'" It will be seen that in future the examiner will be compelled to record his opinions in detail, and the result will no doubt prove of great benefit both to teachers and candidates. The alteration marks a distinct progressive step, and one that will no doubt receive its due appreciation as its utility is recognised.

The Licentiate Examinations.

A new rule will also govern the future licentiate examinations. This will embody a special examination in the rudiments of music (advanced) which has been substituted for advanced harmony as one of the requirements for this certificate in both branches—teachers and performers—though the intermediate or advanced harmony certificate will exempt candidates from this special rudiments test. Here is a thoroughly sound regulation, and one which should serve to kill finally the purely mechanical and arithmetical study of harmony represented by figured basses. I note with much satisfaction that the name of Aloys Schmidt does not figure in the lower pianoforte examination syllabus. Some years ago the writer recommended strongly that these things should be removed from the syllabus altogether, as tests of this nature are not only valueless but actually harmful in the technical training of the young. As these studies are not mentioned in the 1922 syllabus, let us hope that this is no oversight, but that Schmidt has at last really been consigned to the oblivion where he rightly belongs. Again, the new policy is here a well-informed and far-sighted one, thoroughly in conformity with modern ideas and practice.

Music and Matriculation.

The regulations governing the study of practical music as a subject for matriculation have never been either clear or satisfactory. The new regulations have not yet been issued, but it is hoped that the conditions will be set out with a greater degree of precision. Hitherto the music student has received but scant courtesy or recognition, and the University idea of standards has always succeeded in creating confusion and uncertainty. Whatever may be the new policy in this regard, the hope is expressed that the previous regulation by which intermediate and advanced standards are regarded as interchangeable will be discarded for a definite condition governing either standard in its relation to the matriculation certificate. However, the new syllabus will no doubt cause the greatest satisfaction among progressive musical educationists and the full appreciation of the musical community is due to the University authorities for their latest steps in the cause of music study.

MISS FRANCESCA WOOLF,
Solo 'cellist with The Melodians, who will make their first appearance in South Africa at the Johannesburg Empire next week.

Musical Society.

A new pianist—in the person of Miss Effie Archer—will be heard at the next concert of the Johannesburg Musical Society in the Selborne Hall on Wednesday evening next, February 15. Miss Archer will play an "*Andante*" by Brahms, Chopin's F-major Study, and Ravel's "*Jeux D'eau.*" The vocalists will be Madame Kate Opperman-Urquhart, who will sing "*Lungi dal caro bene*" (Secchi), "In Autumn" (Franz), "Hymn of Praise" (Beethoven), "Dreams" (Wagner) and Elgar's "Sabbath Morning at Sea"; and Mr. William Matthews, whose solos will be Gounod's "Vulcan's Song" and Elgar's "The Pipes of Pan." Mr. J. Idelson will play viola solos by Cecil Forsyth and Farjeon, and also Benjamin Dale's Phantasy for Viola and Pianoforte, Op 3. Miss Archer's appearance will be awaited with considerable interest, as she comes with a high reputation. She has played in concerted music with the Cape Orchestra and will shortly give a recital. The date of this concert has been fixed for the evening following the Chamber concert to be given by Signor Danza and his colleagues. This is a pity, for the proximity of the two events will probably be mutually disadvantageous.

Instead of using wet cloths and whiting for window cleaning, sprinkle a little brass polish on a rag. Remove dust, and rub this over the surface. When dry, use a soft duster. The result is a lasting brilliant polish.

Rub discoloured knife handles with damp newspaper dipped in fine sand, then polish with chamois leather.

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EMPIRE PALACE.

AN EXCELLENT AND WELL-BALANCED PROGRAMME.

THE new bill at the Empire, which is attracting big houses every evening, contains one of the cleverest and brightest turns seen there for some time, provided by Lalla Selbini and Bert Albert. Entitled "The Butterfly and the Cat," it features some dainty dancing, some singing and a little bicycle trick-work done by Lalla Selbini, and a wonderful cat-impersonation by Bert Albert. Lalla Selbini has a most attractive way with her, as well as a beautiful figure, and Albert's cat study shows real artistry, as well as a very close following of the ways and movements of the cat tribe. His jumping is so lightly and deftly done that one hardly realises its difficulties, and the act ends with the "butterfly and cat" scena that gives the final touch of distinction to a turn that is well out of the ordinary.

Arthur Ferris, the character comedian, is making a pronounced success, and of his three songs, "Silly Billy" has appealed especially to popular fancy, earning him plenty of applause and a recall every evening. Daly and Marr, with "a brogue and a banjo," provide a pleasant little turn, with patter that is more or less new, and a song from the pretty feminine half of the duo. Betancourt, the Cuban wonder, is in his third week, and Murphy and Mack, in their clever sketch, "The Major's Reflection," do their full share towards the evening's amusement. The Brothers Walsh, in their second week, sing a selection of rag-time songs, work their act well, and are popular.

The fourth week of the George Graves' season and the second of "The Key of the Flat" have proved that Mr. Graves is as versatile as he is amusing. One may see him playing Colonel George Bloodwell half-a-dozen times, and each time the Colonel has a new joke to work in to the dialogue, or some allusion to matters topical or personal that makes its special appeal to some section of the house. Now that he is at home with Johannesburg audiences, Mr. Graves is at his best, and how good that is very few people need to be told.

The big Dempsey-Carpentier film rounds off a well-balanced programme, and is witnessed every evening with great interest and applause. There is no fault to find with the bill of fare at the Empire at present, which is just as cheery and amusing as anyone could wish.

Next week George Graves and Betancourt will be replaced by those popular favourites Pierce and Roslyn, and by The Melodians (including Audrey Goldstein, the South African pianist), who will be making their first appearance in South Africa as a vaudeville quartette.

FALCONER.

HIS MAJESTY'S THEATRE.

"SKITTLES" IN GREAT FAVOUR.

"SKITTLES" and her adventures as the adopted daughter of the quaint old London pawnbroker, have kept His Majesty's well attended even through strike disadvantages. Mr. Horace Hodges' study of the part of the old pawnbroker is one that lifts the comedy out of the general run of plays of the kind, and his many admirers here rank his interpretation almost level with that of "Grumpy." Miss Doreen Whitten plays the heroine very prettily, and the love-interest makes a strong appeal to theatre-goers who like plenty of sentiment in the story. All the players are more than equal to the demands made upon them, and the dressing and staging are added attractions to the comedy, which goes with a swing throughout the prologue and three acts.

"Lightnin'," the next play of the Horace Hodges Company (already described in THE PICTORIAL), is at the dress-rehearsal stage, but as many people are now flocking to see "Skittles" who could not get in to town at night while the trams were not running, no announcement has yet been made concerning the date of production.

STANDARD THEATRE.

THE LAST OF "CHU CHIN CHOW."

"CHU CHIN CHOW" has so much appeal and is so full of varied interest that audiences at the Standard keep up in numbers wonderfully. Many people have seen the show half-a-dozen times and still find fresh beauty and attraction in the story, the music, the colour and the scenery of the wonderful Eastern story. The final week of the season has been well attended, and the few remaining performances promise good houses. Those who have not yet seen "Chu Chin Chow" should avail themselves of this last opportunity, and, as the booking is good for the final shows, they will be sure of seeing it under the good condition that accompanies appreciative and big attendances. Miss Marjorie Burnside, Miss Billie Bell, Mr. J. C. Aubrey and Mr. Frank Foster, with all the members of the company, are at their best now that they have become accustomed to their new surroundings at the Standard.

"Chu Chin Chow" will play its last week in South Africa at the Grand Theatre, Pretoria, next week.

The Standard Theatre will be closed next week. On Monday, February 20, Miss Kate Howarde will produce her Australian comedy-drama, "'Possum Paddock."

THE LATE JAMES W. TATE.

It is not generally known that the late James W. Tate, whose death in England was announced by cable on Tuesday afternoon, married as his first wife Miss Lottie Collins, of "Ta-ra-ra-boom-de-ay!" fame. With his second wife, Miss Clarice Mayne, he has appeared for a number of years in vaudeville as "Clarice Mayne and 'That'." He had a gift for composing "popular" songs, and was responsible for a great number, including "Joshua," "A Broken Doll," and "Every Little While." He was a partner in the firm of Wylie and Tate, and composed the music for several revues, including "The Peep-Show," which is to be staged at the Johannesburg Empire at Easter.

THE ELUSIVE BOER GENERAL OF THE SOUTH AFRICAN WAR: THE LATE GENERAL CHRISTIAN DE WET.

General De Wet died on Friday afternoon last week at his farm Klipfontein, near Dewetsdorp, in the Orange Free State. He was buried next to President Steyn at the National Women's Memorial at Bloemfontein on Wednesday. The pall-bearers were General Smuts, General Hertzog, ex-President Reitz, Senator Charles Marais, General Wessel Wessels, General N. W. Serfontein, General Kritzinger and Senator Brebner.

STANDARD, FEBRUARY 20: KATE HOWARDE IN "'POSSUM PADDOCK."

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TWO DELIGHTFUL STARS IN CURRENT PHOTOPLAYS.

MISS SHIRLEY MASON.

Miss Shirley Mason is appearing as Nora Nolan in a Paramount drama entitled "The Final Close-Up." Nora is a counter-girl in a large department store and goes through adventures which, though different, recall those of Mary Turner in "Within the Law." The picture will be shown at the Orpheum Theatre, Johannesburg, next Monday, Tuesday and Wednesday.

MISS ETHEL CLAYTON.

In another Paramount production, a Society drama entitled "A Sporting Chance," Miss Ethel Clayton appears as Carey Brent, a girl who puts into execution nearly every impulse which seizes her mind. She engages a crook for a chauffeur with the intention of reforming him, and is considerably surprised at the result. The film will be screened at the Orpheum next Thursday, Friday and Saturday.

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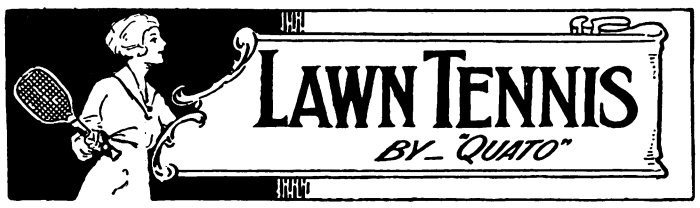

Ladies' Competitions.

At the monthly meeting of the Council of the Southern Transvaal L.T. Association the acting chairman pointed out that, whilst the usual annual provision had been made for the benefit of the selfish masculine, no steps whatever had been taken to arrange for a league competition for women. Say, you can't beat the male legislator for selfishness, can you? The usual and ancient wheeze about shortage of court accommodation was trotted out for inspection, and one delegate, no doubt inspired by the fear that some injustice might be suffered by the male members of clubs, recommended that mixed doubles should be substituted for women's singles and doubles. In the end it was resolved to circularise the affiliated clubs on the subject, and call for their decision at the March meeting of the Association.

A Brain Storm.

A veteran delegate solemnly suggested, at this meeting, that if a ladies' league competition be held this year it should be confined to players not over twenty-five years of age! After the laughter had subsided, someone proposed that the delegate should be invested with the duty of going round the clubs asking ladies their age in order that an authentic list of competitors, eligible for the competition, might be filed by the Association. One need hardly say that the proposed age-limit was politely smiled out of court. On the general question of the ladies' league, I consider that the Wednesday afternoon league—so popular in pre-War days—should be revived, and there is not the slightest excuse for pushing the ladies' fixtures off into a winter season either.

The Tennis Cot.

Some time ago the Southern Transvaal Association set out to provide a " Tennis Cot " at the Transvaal Children's Memorial Hospital. A number of Johannesburg clubs got busy, and the sum collected by them so far is in the region of £300. Only £200 more and the cot will be established. I hope that club committees will tackle this matter in earnest once more, and without delay, in order that the balance required to make up the necessary £500 will be forthcoming by Easter. If this note catches the attention of energetic lady players in the various clubs I hope it will revive the interest in this worthy object.

Leagues' Last Lap.

The fixtures for this week-end are as follow:

FIRST LEAGUE.

West Rand *v.* Wanderers'; Berea *v.* Pretoria.

SECOND LEAGUE.

Kensington *v.* Troyeville-Jeppe " B "; Nourse Mines *v.* E.R.P.M. " B "; Belgravia *v.* Malvern; Turffontein *v.* Observatory; Yeoville *v.* Berea " B "; Troyeville-Jeppe *v.* Wanderers' " B "; Krugersdorp *v.* Maraisburg; Wanderers' " C " *v.* Turffontein " B "; Berea " C " *v.* Roodepoort.

THIRD LEAGUE.

Troyeville-Jeppe " C " *v.* Malvern " B "; Yeoville "C" *v.* S.A.R. " B "; E.R.P.M. " C " *v.* Nourse Mines " B "; Orange Grove *v.* Yeoville " B "; City Deep *v.* Wanderers' " D "; Berea " D " *v.* Observatory " B "; S.A.R. " A " *v.* Roodepoort " B "; Wanderers' " E " *v.* Troyeville-Jeppe " D "; Block B *v.* Maraisburg " B."

Much Ado!

The last copy of *Lawn Tennis* to hand contains the following: " Commenting on a statement in a recent issue of this paper that B. I. C. Norton is now qualified by residence to represent Great Britain in the Davis Cup, *The Field* says that in order to give Norton the necessary qualification of two years' residence, the period during which he was sojourning in England in 1920 as a member of the South African Davis Cup team must be included. Presumably, therefore, *The Field* thinks that we are wrong in saying that Norton now possesses a British qualification. But there is nothing in the Davis Cup conditions which makes the acquisition of a residential qualification dependent upon the nature of the pursuit or pursuits upon which a player happens to be engaged during the period of residence. In fact, since the conditions expressly state that a player may play for one nation while he is qualifying for another, the converse must, of necessity, hold good.

Norton's Proper Place.

" *The Field* further says that Norton has been invited by the South African Union to play for South Africa this year, and that he intends to do so. Here again it seems necessary for us to point out that we merely stated that Norton is qualified to play for Great Britain in the Davis Cup. We did not even express a hope that he would play for Great Britain, because we hold the belief that a nation should be represented preferably by players who really ' belong ' to it. Norton's proper place is in the South African team, and his inclusion in it will do away with the temptation which, since he is such a fine player, would otherwise have arisen to invite him to play for the land of his quite recent adoption! "

Languishing Hope.

Unfortunately, Norton's failure to reply to the communications of the South African L.T.U. would appear to have been a factor in delaying a decision upon the question whether a South African team shall be included in the Davis Cup competition this year. Months of uncertainty killed the prospect of despatching a representative side oversea, and it may be taken for granted that the parent body will bow to the inevitable. It is a thousand pities that South Africa cannot reap the fruit of the 1919 and 1920 efforts, and it is quite certain that the countless oversea friends of South African tennis will be surprised and disappointed. There is a clear want of heart in this country, bred of indifference and inter-provincial jealousies and the financial difficulties surrounding the despatch and equipment of a touring side.

On Hitting.

In *The New York Tribune* Grantland Rice, in discussing how far a baseball has been hit and how far a golf ball has been driven, says: " It might be interesting now to see just how far Bill Tilden, on a quiet day or with a favouring wind, could bat a tennis ball on the carry. The tennis ball, being much lighter, would sail like a shot for the first fifty yards, but after that length the impetus begins to fade out quickly. Tilden can hit a tennis ball harder than any other man in the game to-day. Whether he could out-carry the McLoughlin of 1913 or 1914 is another guess." In the view of *American Lawn Tennis* the crux of the matter has been missed, as it doesn't make the slightest difference how far Tilden, or anyone else, " could bat a tennis ball on the carry."

Speed and Direction.

In lawn tennis the game is not to hit the ball outside the boundaries. What really matters is speed—speed and direction. In baseball the distance of the carry is of vast importance, for if the ball can be hit out of reach of the fielders a home run follows; but speed and direction are also of prime importance, for upon them depends whether the batter can make his base. In lawn tennis and baseball there is always active human competition, the constant striving to outwit, or outhit, the opponent. The players are always " up against " the opponents; they must put the ball where the other man, or men, " ain't "; and no matter how good the shot they must always take the opponent into consideration. There is no such thing in tennis as hitting the ball and then absolutely ignoring the opponent.

Blow for Blow.

In golf a player's ball is never touched save by himself. Speed counts only as it is necessary to make it carry the desired distance. The golfer has all the time in the world to make his shot, and nothing that his opponent can do detracts one jot or tittle from the efficiency or effectiveness of it. He may be likened to the gunner, whose target may be out of sight; while the lawn tennis player is like the devotee of Fistiana—he must exchange blow for blow, and know always that his seeming winner can come back a winner for his opponent. How *far* a fellow can bat a tennis ball " cuts no ice " in the game.

EMPIRE, FEBRUARY 13: THE MELODIANS (including AUDREY GOLDSTEIN).

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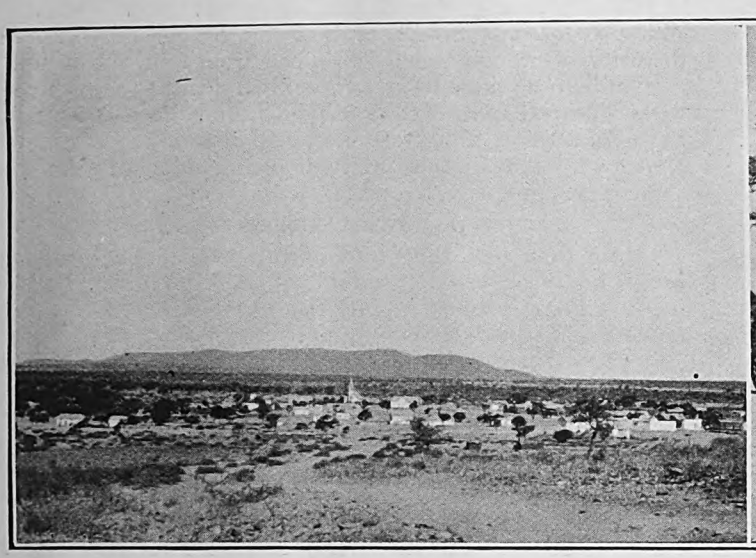
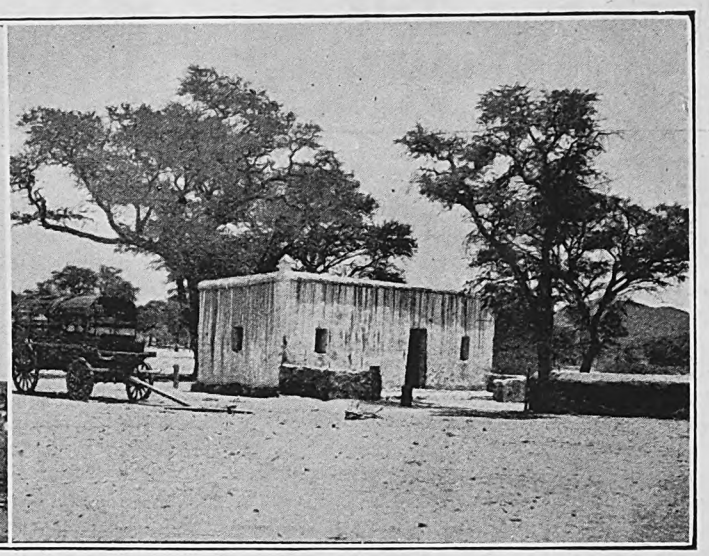
IN THE COUNTRY OF THE BASTARDS.

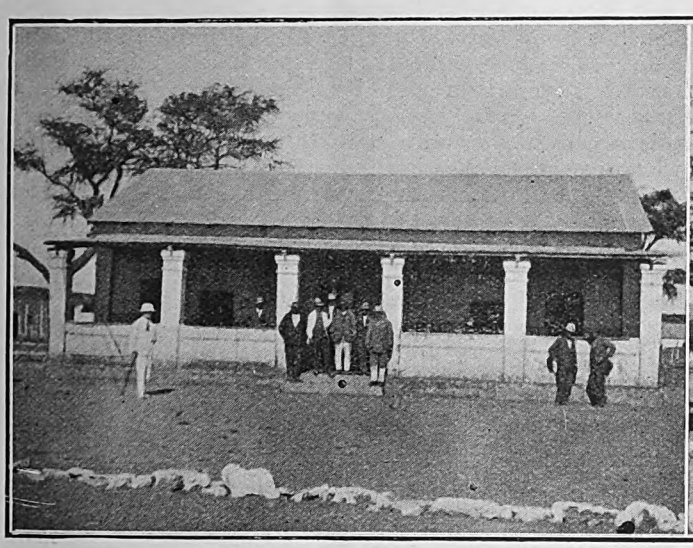


REHOBOTH, THE CENTRE OF THE BASTARD REPUBLIC.

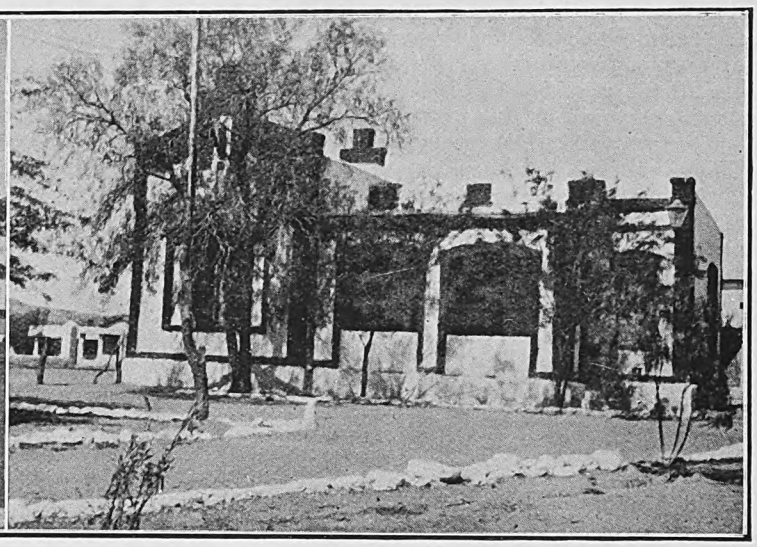


A TYPICAL BASTARD HOMESTEAD.

The Bastards are descendants of a cross of Cape Dutch farmers and Hottentots. They number between three and four thousand, and live in the Rehoboth district of the Protectorate of South-West Africa, where they settled fifty years ago. They allied themselves with the Union during the German South-West campaign, and on that occasion General Botha promised them their independence, which they now enjoy.

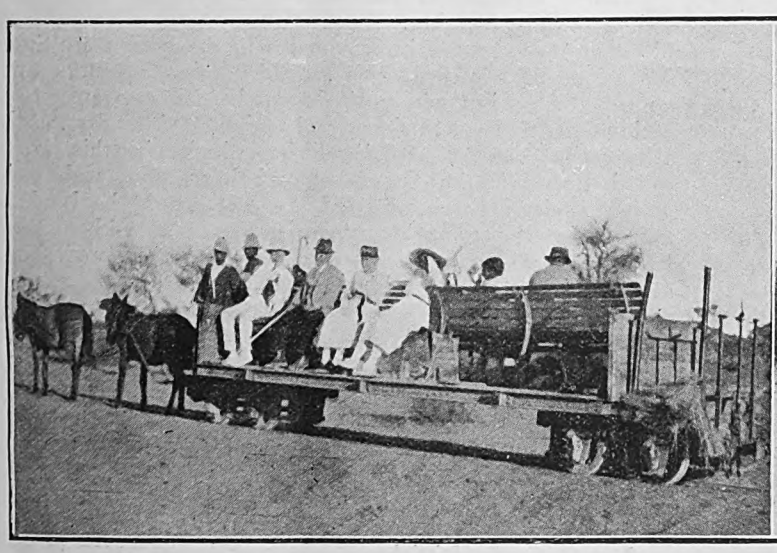


THE RAADHUIS.

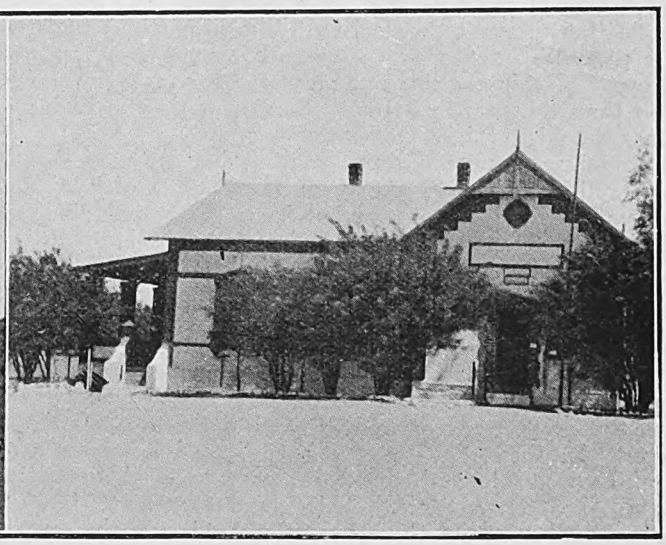


THE MAGISTRATE'S COURT.

The Bastards make their own laws and are free from taxation. They are allowed to punish their own people for petty offences, such as minor thefts, for which they usually inflict lashes. They are ruled by a chief, with the title of "Captain," supported by a Raad or Council chosen every five years by the "Burghers" of Rehoboth.



A PRIMITIVE TRAM-CAR.



THE POST OFFICE, REHOBOTH.

Rehoboth, which has a population of 453 white and 9,295 coloured people, lies seven miles west of the railway and 60 miles south of Windhuk, at the head of the Great Fish River Valley. The "tram-car" shown in the picture on the left conveys the villagers and magistrate to the railway. The Bastards are superior in intelligence to the other native races of the South-West, and are fine cattle breeders and good hunters, although their favourite occupation is "sun-watching."

Photos for "S.A. Pictorial" by A. H. Forsbrook Taylor.

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JOHANNESBURG, Tuesday afternoon.

THE market moves within narrow limits in accord with the phases of the labour position from day to day. The favourite stocks are remarkably firm, a position assisted by short supply of scrip in certain instances. New Modders were as good as 67s. 6d. after the official close last night, but came back to 66s. 6d. this morning. There is still no definite news about the enemy shares. Of Government Areas there is good buying round about 77s. 6d. New States have been quieter after touching 24s. as the result of heavy buying by a local operator, at 23s. 6d., which is above London parity. Taking a view over a fortnight, Geduld have advanced 2s. 6d., Van Ryn Deeps 3s. 6d., and Springs about 2s. 6d. On the other hand, Modder Deeps were no better than 37s. 9d. this morning. Good development is frequently given as the reason for advances in price, but this could scarcely apply to New States, as the figures to the end of December were issued a fortnight ago, and there was little time between that and the start of the strike for anything sensational to have happened.

In ordinary course we should be getting the first returns for the past month by now. But the strike has altered all that. Only the figures for the two outside mines, at Lydenburg, are forthcoming. "T.G.M." made a loss of £440 with gold taken at 93s. 6d. per ounce net. There was also abnormal expenditure on prospecting consequent upon improvement in native labour. Glynns made a profit of £750.

There will be no other group returns this month, the gold won in the first week being merged with that recovered in February, presuming the mines soon get to work again. A large portion of the expenses is going on, although the white employees only drew pay for the first week or so. But officials and numerous natives are being paid, and any figures would be misleading. The expenditure at some of the big "Far East" mines will, I hear, run from £50,000 to £75,000—and no gold being recovered!

Will Mines Restart Next Week?

I wonder if an attempt will have been made before my next week's notes to restart some of the mines? I think it would be a good plan to get the more moderate men employed again, as many of them are becoming very "fed up" with this inactivity. When the mines do restart, it will be a matter of selecting men, and the incompetents will find they are not wanted.

The Chamber's offer to confine the abolition of the *status quo* agreement to mines where the cost of producing an ounce of gold exceeded 85s. (the normal price), the general application to await the decision of an impartial board referable to Parliament, was a substantial concession, inasmuch as many of this class are already working on a lower white ratio than the proposed 10·5. Consequently the high-grade mines would not have benefited.

Premium or no premium, gold-mining companies can at least sell all the gold they can turn out. With diamond companies this is not so, and it is no good producing gems which you cannot sell. The crisis in the diamond trade has hit the Premier and De Beers companies very hard. The former made less profit last year than Modder makes in a month, whereas in 1920 it beat any gold mine with the exceptions of New Modder and Government Areas.

Its profit was a mere £110,000, as against £1,332,350, or just about a twelfth. It was once said of the Premier Mine that the profit was cut in half, and the State collared the larger. In these days of "matric." results one must be careful to avoid mathematical bloomers! Actually, the State takes 60 per cent. This came to only £54,000, as against well over three-quarters of a million in the previous year. The amount accruing to shareholders was a mere £36,000, as compared with over half a million. Not only was it impossible to pay the deferred shareholders any dividend, but the profit fell considerably short of the requirements of the preference. Luckily £100,000 was brought in as sundry revenue, which enabled the preference dividends to be maintained, and the balance forward increased. The Government will find its ownership revenue and export duty on diamonds, as well as dividend and income taxation, seriously deficient.

The Premier's output of diamonds was valued at £440,000, or only a fifth of that for the earlier year. The quantity of ground washed dropped from four and a half or five million to less than two million loads, the value per carat slumped from 50s. to a guinea, and the profit per load from 6s. to 1s. To-day the small demand is being met by Bolshevik stones, and production outside of the four Conference producers.

Springs Mines' Excellent Values.

More than half the profit of £400,000 made by Springs Mines last year was attributable to gold premium. Development is being pushed rapidly, the total of 6,750 feet marking considerable increase on the previous quarter's figures, and comparing favourably with that accomplished at the other big properties in the district. The pay ratio has gone up to 60 per cent., no less than 3,000 feet being payable with an average of 32 dwt. over a couple of feet of reef, which is much the same value as in the September quarter, but the payable distance is nearly double. It is even better than the results at Modder Deep.

A re-estimate of ore development shows 3,056,000 tons at practically nine dwt., representing several years ahead of mill requirements. Even if the premium went down to 5s. an ounce, the profit contained in the reserve would represent 20s. a share; leaving the whole of the remaining area, plant, and so on, to be covered by the balance of 15s. 6d. at the present share quotation.

The feature of the quarterly report of Geduld is the increase from 35 to 47 per cent. in pay ratio of the development. The low percentage of payable to entire development has for a long while been an adverse condition of this concern. As usual, the payable ore had a high value, on this occasion an ounce over three feet of reef. For the year the average has been over 700 inch-dwt.

At Modder Deep, the pay ratio at 66 per cent. was not so good as usual—in the two preceding quarters the figure was 85. The value of 16 dwt. over 44 inches is not so good as at Geduld or Springs.

No revised ore-reserve estimates are given for either of the Union Corporation mines. I presume the survey staff has been too busy helping to pump, though at Modder Deep so little water is going into the workings that the management has been able to stop pumping. Indeed, the mine could stand for months without trouble in this respect.

Disappointing West Springs.

Things are not looking by any means rosy at West Springs. The company has now done 10,000 feet of development, of which about half has been on reef. In that done from Springs Mines the value is only about 8 dwt. over 27 inches of reef, in that from No. 1 shaft West Springs it is even worse, 4¼ dwt. over 23 inches. "Half as good, or doubly as bad," as you prefer to look at it. Out of 1,870 feet sampled in the two localities in the final quarter, only 180 were payable.

There are signs of improvement in the work from Springs Mines, as 25 per cent. was payable, going an ounce over a couple of feet, but you can't do much with a seven per cent. ratio at No. 1 West Springs, and under 320 inch-dwt. at that. I hope that the "C.M.S." will have luck with this property —it is not a "mine" yet—one of these days, and get into a decent-sized patch of good ore. It would be hard luck indeed for the group's enterprise to meet with a second failure like Daggafontein—which, by the way, were quoted at 2s. 6d. *ex*-London this morning.

Wednesday.

The "Corner House" was the first with its dividend payments, followed by the Pretoria Cement this morning. The market is rather harder, with sales of Government Areas at 78s., of New States at 24s. 3d., and of Springs, on the excellent quarterly report above referred to, at 36s. 3d. Cements are better at 41s. sales.

PLAYING IN "THE BAT."

Mr. C. Stafford Dickens, who was leading man in South Africa in 1920-21 in "Tilly of Bloomsbury," "French Leave," and other plays, is appearing as Richard Fleming in the London production of "The Bat" at the St. James's Theatre. In New York the part is played by Richard Barrows. "The Bat" will probably be staged in South Africa this year.

STANDARD, FEBRUARY 20: KATE HOWARDE IN "'POSSUM PADDOCK."

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THE EXPLOITS OF TROOPER HARTLEY.

(*Continued from page 2.*)

occupants of the car regarded the glittering officer in silence, then one of them shook himself free of the road-grit that had accumulated upon him and got out.

" Hullo! ' he said casually. " How goes it? "

Smit stared at the speaker, noting the sergeant's stripes with a supercilious eye.

" I think you forget whom you're addressing," he countered stonily.

" Strewth, I think not! " was the coarse and unexpected answer. " Couldn't forget a face and manner like yours in a million years. Once seen, never forgotten, like the Victoria Falls, a locust-swarm, or a staff-officer with a wound stripe. Ever caught anybody accepting bribes since you left this part of the world? "

The new arrival went white with anger, and then, peering into the face of the impertinent sergeant, turned brick-red with quite another emotion. This reference to an inglorious episode from the past jolted him for a moment out of his mould of conscious superiority. For that moment he was speechless. Then, catching sight of Lees' two stars, he addressed himself acidly to him.

" Lieutenant! Why do you allow your men to speak in this disgracefully disrespectful manner? " he demanded.

" I don't," replied Lees imperturbably. He disliked this haughty individual at sight. " They just do it."

" Habit of ours," interjected Hartley. " Keeps us cheerful and contented."

" Well, why the—the dickens don't you use your authority? "

" Hartley, old man, shut up! " replied Lees dutifully, with awful gravity. " Can't you see the gentleman doesn't like it! "

This was bad enough in all conscience, but worse was to follow. The driver of the car draped his long legs over the closed door. They were encased in clothing that at some far-back epoch in the world's history had been white, but were now—well, you try and drive a Ford up-country in whites, and you'll see for yourself. The driver had a long, thin, melancholy face surmounted by a most disreputable Panama with a hole in the top, through which projected a lock of lank, black hair. Though he hardly looked it, he was the settlement's founder, and perhaps the richest man in the North-West.

" Here," he called, with an air of intense boredom, " you with the brass hat! For the Lord's sake get a move on, or we'll be here for a fixture. Radiator's leaked about half the water out already, and I haven't any more. Get that portable Army and Navy Stores of yours aboard and perhaps we'll be able to get along." He nodded at the luggage-pile. " This business is a thundering nuisance," he concluded in an amiable undertone, cascading out of the car and walking round to the starting-handle.

" Hartley, give him a hand with his gear, will you? " suggested Lieutenant Lees, gravely winking at Panama, who was surveying his passengers with gloomy distrust. Apparently he had no overwhelming affection for the Police.

Over the drive to the settlement I will draw a partial veil. I have ridden behind Panama myself—once—and not for the world and all that therein dwells would I do it again. He drives like a man who has a fixed and determined objection to life in any form whatever, and how the car has withstood the treatment for the three years he's had it I'm hanged if I can make out. No wonder his radiator leaks and is perennially boiling!

Smit once managed to lean forward and tap the driver on the shoulder. They were going down a long hill at the time, in a whirling cloud of dust and steam, the engine roaring so that he had to shout at the pitch of his lungs to make himself heard.

" Not so fast! " he howled. " You're killing us! "

Panama turned and looked him up and down, deliberately, the car apparently steering itself.

" I've always hoped to be able to do something useful for the community some day." With which cryptic remark he applied himself to the accelerator with diligence and a kind of holy enthusiasm. Smit gave it up as a bad job and devoted his energies to hanging on. His mind was in far too chaotic a condition to grasp, much less adequately resent, the series of insults to which he was being subjected. That was to come later, with the cessation of this appalling dive through howling space. But dimly he began to realise that the idea of a Police Post—if Panama's manner was any criterion—was rather hotly resented at Hotazell. This impression was heightened on arrival at the store—the settlement's great meeting-place.

The car stopped with a soul-smashing jerk, and Panama went out feet first over the side in a kind of complicated dive that must have been the result of long practice, wiping the crust of sand from his face in the same motion. Forde sauntered out to meet the party, a striking contrast in his spick and span whites. Behind him came Thornton, resplendent in his beloved yachting-cap, and Kenrick in faded khaki.

" Hullo, Hartley," said the storekeeper funereally. " You back again? What is it this time? " There was little welcome in his voice. " Reckon you'd all better come in and clean up a bit and have a nice cooling drink. It's hot."

It was, but not so hot as Forde's nice cooling drink. It was strong bush-tea without milk, with a spoonful of lemon syrup, sugar, and a peppermint stirred in. Though it doesn't sound very much like it, it's far more cooling than anything else I know. Many's the time I've blessed it on those gasping midsummer days when the thermometer stands at 120 and the world is a white-hot, airless furnace.

But what the Staff Officer wanted was whisky, in a bucket. He went up the steps into the comparative coolness of the stoep with his tongue hanging out, and his disappointment was keen.

Outside he heard Panama talking to the young man in the yachting cap. (Taste in dress seems to run to hats in Hotazell. Forde has a huge white pith helmet that looks like the steam-dome of a locomotive. Kenrick sports a great Baden Powell with an ostrich feather. Panama's headgear I have already described.)

" What's all this about a Police Post? " asked Thornton.

" Hanged if I know," replied Panama grumpily. "What on earth they want to interfere for beats me entirely. We've always got along well enough without 'em so far."

" Have you heard who's to command if the thing goes through? " enquired Yachting Cap, with anxiety in his tones.

" That man Hartley," grunted the other, in a tone which caused the listening Staff Officer to revise his opinion of the lanky man in the dirty whites. The fellow seemed to have some sense after all.

" Good Lord, *that* chap? " exploded Thornton. " How they could possibly be such blithering idiots as to hit on him 's got me guessing. Why, everybody hates him like blazes! He's so cursedly conceited—'nough to make the Archangel Gabriel cuss. He'll have a jolly rough time here."

Panama nodded. " Guess so! " he agreed. " Won't be my fault if he doesn't."

Smit lifted his tea and tasted it gingerly. It wasn't half so bad as he'd thought it would be. In fact, everything seemed to be looking up. It almost appeared as though he might, after all, manage to get his own back for that rankling episode in the past when, trying to catch Hartley napping, he had been so badly caught himself.

* * *

A month later. The sun had been under the horizon for an hour, and already the cool sou'-easter was wafting relief up the whispering valley after the baking day. A half-moon swung high in the heavens, silvering the gently-rippled water with its soft beam. Faintly there echoed down the stream the low roar of the distant rapids round the willow-clad bend. The low-hanging branches on the banks swayed gently to the light air. The last flush of the sunset afterglow slowly waned in the west, till presently the moonlit night held undisputed sway.

Gradually the teeming life among the trees settled to rest; gradually the silence closed in—a silence that stirs one to a poignant feeling that is akin to pain. It is not absolute like that white silence of the Arctic the explorers know. There are yet the myriad tiny noises of the night—Nature herself muttering in her sleep—the faint murmur of foliage as some restless monkey changes a too-cramped position,

(*Continued on Page 21.*)

EMPIRE, FEBRUARY 13: THE MELODIANS (including AUDREY GOLDSTEIN).

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NO SETTLEMENT IN SIGHT: STRIKE STILL DRAGGING ON.

EVENTS OVER LAST WEEK-END MOVED RAPIDLY, BUT AGAIN NEGOTIATIONS BROKE DOWN AND HOPES OF A SETTLEMENT WERE DISAPPOINTED.

On Saturday General Smuts took a hand in the Strike negotiations and endeavoured to act as mediator between the Industrial Federation and the Chamber of Mines, but on Tuesday morning it was announced that this second conference had broken down. On Sunday afternoon a meeting of 3,000 strikers in the Johannesburg Town Hall passed a resolution in favour of proclaiming a South African Republic, but when, on Monday, the resolution was put to a meeting of members of Parliament at Pretoria, the Nationalists refused to have anything to do with it. It was also freely stated on Sunday that "the balloon would go up" first thing on Monday morning—that is, that the Strikers' Commandos would visit all the mines on the Reef and "pull out" the officials who were working; but only four officials were stopped and three of them subsequently returned to work. Our pictures show: **1.** Waiting for "the balloon to go up": Police troop at George Goch at sunrise on Monday. **2.** The Village Deep Commando parading through Johannesburg on Monday morning: The Commando turning Cuthbert's Corner from Eloff Street into Pritchard Street. **3.** The Commando on the Village Deep Mine property. **4.** Officers and dispatch riders of the Village Deep Commando.

Photos for "S.A. Pictorial."

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EMPIRE PALACE OF VARIETIES.

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MISS BESSIE KERR, Contralto.
MISS FRANCESCA WOOLF, 'Cellist.

—AND—

MISS AUDREY GOLDSTEIN,

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MR. FRANK TENNANT **MISS MARGARET DAMER** **MISS VERE WEBB**
MR. CECIL FOWLER **MR. Wm. TANNER RILEY.**

EVERY EVENING AT 8.15.

MATINEES: Wednesdays and Saturdays at 2.30.

PLANS AT CARLTON HOTEL.

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ALL that has happened this week is that all the thrills that should have happened haven't happened! Some of us had it all planned out what we were going to be in the new Bolshevist show, and now there don't seem to be none! Every time they shunt a train at Park everyone near sits up and listens, and even a tram crossing the points with a noise like a distant gun has its jumpiness. Most of the men one meets have only three subjects of conversation, thusly: (1) When the bars will open; (2) Who (if anyone) still has a "secret bottle"; (3) If and when you can buy the cursed liquor once more, will they or won't they be in the first three?

* * *

Have met quite a few warlike ones who wish to take to the veld, wrapped in the old blanket, engaged in protecting the earth with one hand and drawing a few days' pay with the other. Most people are feeling very cross and disgusted, and when you meet anyone really cheerful, you cling to that person as long as they've time to let you, and beg them to go on talking!

* * *

A few courageous people have been improving the by-no-means shining hours by getting married, there have been a couple of concerts, and here and there a little jazz-music has been heard. Otherwise the theatres and bioscopes are the chief refuge of all of us who don't care to sit at home and talk to ourselves about how we don't like us as much as we useter.

* * *

Which reminds me that apparently this was far from being the case with a very loving couple who went to one of the theatres about the middle of last week. Wouldn't for the world tell you who they were (though we know), but the honeymoonish manner of their conduct was very trying to five poor orfens who sat just behind them. And when the lady laid her head for the 'steenth time on husband's shoulder, the man in the front row of the pit, who had been eating bull's eyes, gave a low moan, and screwing up the paper bag, he aimed, and lo! another bull's-eye, plop on the lady's shoulder!

* * *

And for most of the rest of the evening, she contented herself with gazing at him every time there was light enough. Not ten minutes before the show began, we had been agreeing that the only united couple we knew of in Johannesburg were the two goldfish in the U.P.C. fishpond. Just shows you how wrong you can be, doesn't it?

* * *

Had a quiet grin the other day over the harrowing story of an inexperienced one who departed from the straight and narrow path to upstairs when offered ginger ale under the name of champagne. Ordinarily, she wouldn't have wanted laughing water, but would have been pleased with lemonade. This time, thinking the people must be clever to own real fizz-wine a month after the drought, she said, "Yes, please." There's a deal of human nature in most people, you see! The gold foil gave the necessary realistic touch, and (as she said) the liquid "tickled," so it was imbibed as laughing-water, and the deluded one proceeded on her way rejoicing. The story of her journey to a certain street "where all the numbers were on one side" (side of the house, or their own sides, or side of the street not specified!) was a lovely evidence of what happens when you "think" you know!

* * *

Someone who has just survived moving sent me the following effusion. Blessings on her, for I need it!

"The Moving Fiend has little sense;
He moves about at large expense,
(Or 'She' I mean; except for her
'He,' doubtless, wouldn't even stir),
The Moving Fiend gives up the flat
Saying, "I'm sick to death of that,'
And moves into another. Then
When autumn comes (she-he) moves again
From house to flat, and vice versa,
From bad to worse and worse to worser.
The tables break, the mirrors smash,
The dishes tumble with a crash,
The new piano's scratched and cracked,
The silver lost, the beds are racked,
And when at last the job is done
The new home's like the other one.
The only winner is the man
Who owns and lets the moving van."

* * *

February is one of the "moving" months here, and it is astonishing how the real Jo'burger loves getting a new place to live in. But last week it rained just as all the vans and carts were doing their rounds. and quite a number of people couldn't sleep in their little beds that night, but had to drape themselves over a couple o' chairs, or sit up all night playing bridge while the mattresses got dry.

* * *

There's nothing so thrilling as a drapery sale! Jewellery pales and furniture flees before the charm of reduced ribbons and blouses fallen from their high estates; and as far as I can see, everybody is due for unusual temptation just now. I think a month or two at the coast would come out cheaper than a really conscientious attendance at the sales this season. When you can buy a model dress (which doesn't fit you) for a third of its original cost (as you can see by the ticket—and figures cannot lie!) and you can acquire an evening coat for the winter (which will ensure a few colds, as it was made for the summer and hasn't got a lining) at less than cost price, what reasonable woman wouldn't spend all her

A DAINTY FROCK to be seen at STORE BROS.

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dress allowance and half the housekeeping to save so much money?

* * *

"If they'd been bought a week ago, they'd have cost me £23," said a pal to me the other day. "As it is, I paid £11 5s. for them all!" "They" included one dress that needed a "little" alteration—I know that "little"!; one frock that never in life would fit by any means of persuasion, but which she might sell to a confiding sister; one petticoat of many frillies, which will have to wait for the crinoline boom before being in fashion; three pairs of bilious gloves; several oddments in coloured stockings, which will need shoes to match; about eight really nice embroidered handkerchiefs, which were quite an accident; and the most awful, appalling collection of bobs and tags and ends which she alludes to as "neck-finishes"! They'd finish any neck I've ever met—nobody could wear them and look even moderately tidy!

* * *

The horridest man-habit I know is taking snuff—but I believe you do get something for your money. The silliest woman-habit is buying "bits"—and you only get something you eventually give away with a sigh of joy at seeing the last of it. And yet the "neck-finish" counter is always crowded.

* * *

Sorry I babble of sales! But I'm not alone in that! I heard of somebody's small son who came home to tea telling excitedly of a lady "in a cage with some of her hat coming through." He was asked for more about the wonder, and said she was very lurking. It appeared that the lady wore a veil, "so that you'd think she wasn't there until her eyes jumped at you through between." And that woman is probably congratulating herself on her smartness! It was a sale-veil, I know; I've seen 'em!

* * *

If the strike doesn't stop, and people don't cheer up, some of us, and probably me among 'em, will find a new address, and it is likely to be "The Greenhouse," Pretoria! The only reason for living in Johannesburg is having so much to do that you haven't time to remember you're here at all. And that's that.

EVE.

A few drops of lemon juice squeezed over bananas will keep them from discolouring.

Before using lemons, place them in the oven for a couple of minutes, and twice as much juice will be extracted.

NOWADAYS it is essential to have your portrait highly finished and you will find it advantageous to call at

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LORENZA DANZA *and* SELMA WHITEHOUSE
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A CHAMBER MUSIC CONCERT
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TICKETS 7/6 5/- 2/6. A reduction will be made to parties of 10 as follows: 6/6 4/- 2/-.
Booking at Mackay's and Concert Direction, Isabel J. Salomon, 48 Honey Street.

REMARKABLE SALE VALUES

SUNSHADES.
Stupendous Reductions during the month.
The remainder of our Stock of Cretonne Sunshades we have reduced to two prices, **15/-** and **19/6** each.

EMBROIDERIES.
For all occasions and uses.
Longcloth Edgings and Insertions, 1½ to 2½ inches wide, **5/-** per dozen.
Longcloth Flouncing for Skirt Frills, etc. Smart large scallop effects.
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Voile Flouncings, White ground, daintily embroidered in colours; 44 inches wide.
Sale Prices, **8/6, 10/6, 15/-** yard.

OVERALLS.
Cretonne Overalls, new dress style, most suitable for mornings or the garden. Sale Price, **10/6** each.

SILK HOSE.
Ladies' Pure Silk Hose, ¾ Silk leg, Lisle tops and feet, in Black only. A reliable Stocking at **10/6** pair.
Ladies' Full Length Pure Silk Hose, in Black only, at the special Sale Price of **19/6** per pair.

CHINA LACE.
China Hand-made Laces have all been specially reduced, and can now be bought to advantage.

CIRE LACES.
New and Smart Patterns in the most wanted shades in Flouncings and Allovers, 34 inches wide, which, though only just received, during the sale.
have been marked at reduced prices
Prices, **8/9, 12/6, 16/6** yard.

BRET NET.
Brettonne Net, 36 inches wide, in White or Paris.
Sale Price, **1/9** yard.

CLUNY LACE.
Cotton Cluny Lace and Insertions in Real shade and White, 2 to 4 inches wide. Prices from **1/-** per yard.

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EMPIRE, FEBRUARY 13: THE MELODIANS (including AUDREY GOLDSTEIN).

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NUTRITIOUS **NEL'S RUST ICE CREAM** DELICIOUS
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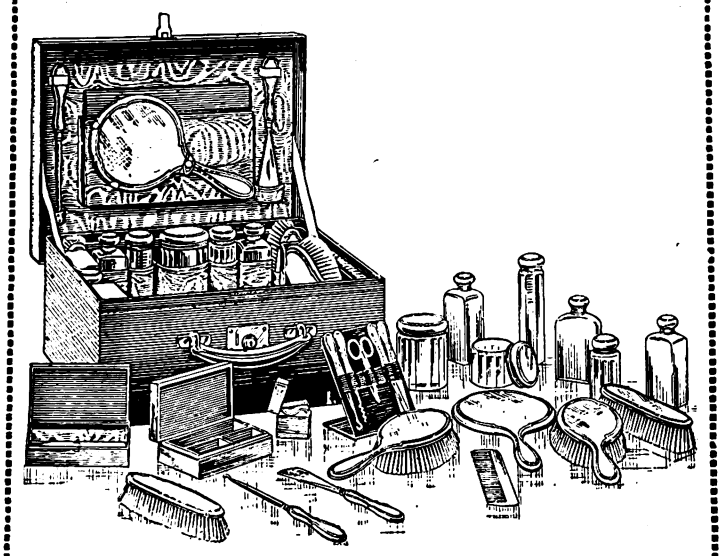
TEA ROOMS and MILK LOUNGE JOUBERT STREET, JOHANNESBURG.

FRIDAY, February 24th, has been fixed by the Transvaal Amateur Swimming Association as the date for their gala in aid of the Currie Cup funds. At present the T.A.S.A. have £100 in hand for this purpose, and it is hoped that, with the full co-operation of the clubs, a good profit will be realised. The programme includes, besides handicap and team races, a 66 yards invitation Currie Cup trial, in which swimmers will compete for their place in the Transvaal team race.

* * *

The inter-district team race is one of the best items, while the " Probables " and " Possibles " match, in which Transvaal's best polo players will participate, will, from the public point of view, be the most popular event. A band will be in attendance. The following is the programme: 50 yards handicap boys under 16, 66 yards invitation Currie Cup trial, 250 yards men's scratch race, 50 yards handicap (ladies), men's team race (handicap), inter-district team race, 33 yards old crocks race (for those over 40), 100 yards men's handicap, fancy swimming display by N. Robertson, and a Currie Cup polo trial. The gala will be held at the Doornfontein Baths.



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Silversmiths to His Majesty the King.

Last week a meeting of the executive committee of the District Nursing Association, Johannesburg, was held in the S.A. Red Cross Society's office, Dr. W. T. F. Davies presiding. The following were present: Miss Alexander, R.R.C., Mrs. Colby, Mrs. C. E. Farquharson, Miss Morisse, Mrs. Pomfret, Dr. Jane Henderson-Ruthven, Mrs. Scandrett, Mrs. Thurlow, Mr. Fred Rowland, O.B.E., and the secretary, Mrs. K. C. Wright. A letter was read from the Countess Buxton, C.B.E., expressing her interest in the work of the Association and accepting office as patron. It was reported that during January 70 new cases were attended, and 932 visits paid. Thirty-nine cases were still on the books. The nurses had been working under very difficult conditions owing to the lack of transport, and it was owing to their devotion that the sick poor have not been neglected.

* * *

Thanks were given to the Yeoville Tennis Club for a donation as the result of a tennis tournament. The analysis of work for the six months July-December, 1921, was submitted. During that period 353 cases were attended, and 5,378 visits paid. All, with the exception of 13, were treated free of charge. The large number of cases referred from social welfare agencies in the town proved that the Association was meeting a great need and that it was working in co-operation with all those who engaged in helping the sick and poor in Johannesburg.

* * *

The Wanderers' Gymnastic Club is holding a ball at the Wanderers' Hall on Wednesday, February 22, at 8.30 p.m., in aid of the Wanderers' Cot Fund. Mr. Barnett Suzman, Box 218, or 'phone 485 Central, is the hon. secretary.

* * *

The marriage took place at the Wesleyan Church, Randfontein, on Thursday last, by the Rev. J. A. Girdler, superintendent of the West Rand Wesleyan circuit, assisted by the Rev. J. Mullineux, M.L.A., of Mr. Jack Harris, of the Randfontein Central power station, only son of Mr. and Mrs. J. H. Harris, of the North Randfontein, to Miss Theodosia Dora Francis, eldest daughter of Mr. Francis, stationmaster, Robinson, and Mrs. Francis. The bride wore a becoming gown of ivory taffeta and lace, with a pretty hat to match, and was given away by her father. She was attended by Miss Annie Hornby (Roodepoort) and Miss Gladys Francis, sister of the bride, and Mr. Cecil Largue acted as best man. After the ceremony a reception was held at the residence of the bride's parents, near the Robinson Deep station, where a large company assembled. During the evening Mr. and Mrs. Harris left for Pretoria, where the honeymoon is being spent.

* * *

The Overseas Club has now moved into new and large premises at Vernon House, St. James, London, and recently the Duke of York performed the official opening there. Afterwards a luncheon was held, presided over by Lord Burnham and attended by Lord Sutherland, Lord Inchape, Lord Leverhulme, Sir Owen Philipps, the High Commissioners (Sir Joseph Cook, Sir Edgar Walton, and Mr. Allen), the Canadian and Australian Agents-General, Sir William Meyer, Sir Godfrey Lagden, Sir Roderick Jones and Sir Howard D'Egville.

* * *

Lord Burnham, in proposing the toast of the Royal family, paid a tribute to their strong sense of duty. He pointed to the generous figure of the Prince of Wales, who, he said, had no easy job, but he had done it as well as it could have been done. They could not expect impossibilities, but they at least knew that his influence was on the side of healing.

* * *

The Duke of York, in responding, congratulated the Club on its membership of 25,000, scattered over all parts of the Empire; also on its war record, it having presented the Government with 250 aeroplanes and seaplanes. He paid a

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tribute to the democratic character of the membership, adding that ours was an Empire of mind, intelligence and spirit. By utilising the best in the Empire and co-operating with eyes steadily fixed on the ideals of service and self-sacrifice, which alone sustained her national greatness, he was confident that Britain would reach her ultimate goal of greater human happiness for the Empire in particular and the world in general.

* * *

Great success attended the concert held on Sunday evening at the Anglo-African *Café*, Pritchard Street, in aid of a widow and her family. Mrs. T. F. Allen headed the committee which organised the concert, and it was held under the patronage of the Mayor and Mayoress of Johannesburg (Councillor and Mrs. S. Hancock), of the Chief Rabbi and Mrs. Landau and of Lady Kathleen Villiers.

* * *

Mrs. J. Whitehouse, Mrs. Frank Phillips (who made her first appearance in Johannesburg as a violinist), Miss Aimee Parkerson, Mrs. Harold Vickers, Miss Enid Silva, Miss Marjorie Silva, Miss Poppins Salomon, Signor Danza, Mr. William Matthews, Mr. G. F. Hooson gave their services. Mrs. E. Solomon, who had arranged the programme, acted as accompanist, assisted by Signor Danza and Miss Enid Silva.

* *

Miss Thelma Tuson also kindly sang, accompanied by Mrs. Harold Vickers, and others who helped by arranging flowers and looking after the comfort of the guests included Mrs. Gomes (hon. secretary of the committee), Miss C. Taylor, Miss Marks, Mrs. Ellenbogen, Miss R. Salomon, Miss I. Wentzel and Miss Adler, Messrs. T. F. Allen, P. Marks, Solomon, Melman and Stuart Taylor. Mr. Molman generously lent the hall and gave the refreshments. Mr. Justice Ward moved a vote of thanks at the end of the evening to all who had contributed to the general success of the concert.

* * *

The Witwatersrand University students have arranged a campaign for the collection of funds to provide sports grounds at the University at Milner Park, and their plans include a street collection, a dance, an auction by Mr. Lezard, a " hold-up " theatre night, and a swimming gala. These will be arranged to take place as soon as conditions permit, and a strong committee is in charge of all the details.

* * *

The marriage of Captain Dirk Cloete, M.C., of the Permanent Air Force, Union Defence Force, to Miss M. Hudson, will take place at Rosebank, Cape, this week. The bride is a distant cousin of the Cloetes of Alphen, and the bridegroom, who gained an Air Force decoration as well as the Military Cross in the War, is the son of the late Louis Cloete and Mrs. Cloete, of Glendirk, Constantia.

* * *

At the Simmer and Jack last week, Mr. and Mrs. Flowers celebrated their golden wedding, having been married in Durban on January 29th, 1872. All the members of their family and many friends attended to congratulate them, and among the relatives were Mr. and Mrs. A. E. Flowers, Mr. W. F. Foster, Mrs. A. Lucas (Pretoria), Mrs. W. Bennett, Mrs. A. S. Webber, and Mrs. H. Norrish. Mr. Flowers has been caretaker of the Simmer and Jack Recreation Hall for the past 26 years, and, in fact, took part in the opening of the institution. Prior to that he was for 16 years in the service of the Natal Government Railways, and assisted in the erection of the triumphal arch, on the completion of the line from Durban to Maritzburg, Charlestown and Harrismith.

The marriage took place on Sunday last, at the Wolmarans Street Synagogue of Miss Esther Cohen, elder daughter of Mr. and Mrs. L. Cohen, of Johannesburg, to Mr. Louis Kirsch, of Pretoria. The ceremony was performed by the Rev. S. Manne and the Rev. W. Woolf, the unterfuhrers being the bride's parents and Mr. and Mrs. L. Fingelson. The canopy-holders were Messrs. M. Panzer, W. Goldstein, S. Silverman, and H. Schneider. The Synagogue was beautifully decorated and well filled with friends of the bride and bridegroom, and afterwards Mr. and Mrs. L. Cohen gave a reception at the Freemasons' Hall, Claim Street, at which there was a very big gathering.

* * *

The bride looked very charming in a beautiful gown of ivory *crêpe* marocain with panels of chenille fringe, and a coat of the same material beautifully embroidered with chenille. Her hat of ivory hatter's plush was embroidered in chenille and silver, and draped with a long veil of silk lace. She carried a shower bouquet of white roses and carnations and was attended by her sister, Miss B. Cohen, who wore a dainty frock of pale primrose *crêpe-de-chine*, with large motifs of mauve and gold on the skirt, which had wide pleats at the sides. Her picture hat was of black velvet and charmeuse. Mr. Jack Cohen, brother of the bride, was the best man.

* * *

Mrs. L. Cohen (mother of the bride) received her guests in a handsome gown of black charmeuse with graceful draperies of jade-green and embroidered in steel, with a smart black hat with black aigrettes. Mrs. L. Fingelson wore a beautiful dress of sapphire blue net embroidered in silver and steel over steel-grey taffeta, and her hat of grey velvet had a beautiful osprey. Mrs. M. Fingelson (Bulawayo), the bride's sister, had on a charming frock of rose-pink *crêpe-de-chine*, with applique embroidered of pink and steel, and a hat of black lace with pink coque feathers. Miss Cohen (Cape Town) wore a pretty dress of turquoise broche. Mrs. (Dr.) Coplans (sister of the bridegroom) was in black cire lace and jet, with a hat of black satin adorned with beautiful black Paradise plumes.

* * *

Mrs. Abrahams wore a becoming gown of grey charmeuse with silver and steel embroideries and the new draped skirt, with feather mounts.

* * *

Councillor M. J. Green, M.P.C., proposed the toast of the bride and bridegroom, and Mr. J. Langley Levy that of the unterfuhrers. Among the guests were Dr. Coplans, Dr. Kanin, Mr. and Mrs. Hedley Chilvers, Mr. Abrahams, Mr. H. S. Silva, Mr. Davis, Mr. Barnett, Mr. and Mrs. Green, Mr. and Mrs. McDonald, Mr. and Miss Rosenthal, the Misses Freeman, Mr., Mrs. and Miss Cumes, Miss Frank (Cape Town), Mr. Pincus, Mr., Mrs. and Miss Teve, Mrs. Brewster, Mr. and Mrs. Hewlett, Mr. and Mrs. Morris, the Misses McInerney, Fisher, Wilson, Ash, Messrs. L. Fingelson, Tucker, Schulman, Jackson and Madden.

* * *

Messrs. Clark and Adeler's band played for the reception. Among the many wedding-gifts was a handsome canteen of silver to the bride from the staffs of the *Rand Daily Mail* and *Sunday Times*. Her gift from the bridegroom was a diamond ring, and to the maid of honour he gave a cheque. The honeymoon is being spent in Parys, and Mrs. Kirsch travelled in a smart costume of grey French velours, trimmed with moleskin, and a little mole-coloured hat to match.

EMPIRE, FEBRUARY 13: THE MELODIANS (including AUDREY GOLDSTEIN).

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THE EXPLOITS OF TROOPER HARTLEY.

(*Continued from Page 13.*)

the chirrup of crickets and the croaking of the frogs down there in the creek, with occasionally the low moan of a hoot-owl to break it and set one speculating on the apparently aimless cruelty of life. And through and beneath and intermingled, the keynote, the voice of the river herself, subdued now and gentle, but carrying a menacing undertone that speaks of flood and destruction—the ever-changing rumble of the rapids.

Silently the dark silhouette of a sail glided into view from the creek beyond Monkey Island. Heeling gently to the breeze, the boat slid slowly out on to the broad river, picking her way between the faint ripples and eddies that hid the rocks below. She turned, and with her mainsheet hauled taut home, came tacking down with the current. A low murmur of conversation echoed whispering along the banks from her cockpit, where the crew reclined in comfortable laziness on the bottom-boards.

Suddenly the brooding quiet was shattered by a chorus of delighted laughter that rang loud along the shore, startling a cloud of swallows from their nests in the honeycombed silt.

"And the best of it is," Hartley was saying, "old Smit, the silly ass, thinks he's let you chaps in for an outpost you don't want, and me for the roughest time he could possibly wish me—and that's no picnic, you can take my word! It's really rather rich."

Thornton nodded. He was smiling happily. There would be a fourth gun in the springhare hunts now, and perhaps another boat to enter for the races. "May Heaven forgive us," he chuckled, "for the awful things we said about you when he was nosing round. Your scheme worked spiffingly."

Forde blew a big cloud of smoke, desecrating the clean air with its reek, and grinned silently.

"But Smit's report alone would never have convinced the authorities, surely?" queried Panama, with a glance at the Police Captain, unrecognisable as such in his sailing clothes. His voice held not a trace of his former animosity to all things khaki.

"No," was the reply, with a puzzled note in it. "It helped, of course, very materially, but it was Hartley's own reports of those secret native meetings that really did the trick. You've only got to whisper a suspicion of native trouble and the Government's all anxiety at once. By the way, Hartley, how are your enquiries getting on with regard to this native business?

"Officially—not at all," was the reply. Did the Sergeant's eyelid droop a trifle, or did it not? It was hard to say in the deceptive moonlight, but Pleasanton could have sworn that it did. Good Lord, perhaps——

"Never mind 'officially,'" insisted the Captain. "I'm off duty just now—helping celebrate your appointment—which, by the way, looks as if it's going to be a very pleasant one."

"Well, sir," said the Sergeant slowly, "to tell you the truth—and I always do that, sooner or later—there is no native trouble, and never has been."

"Then what . . .?" began the mystified officer. The others leaned forward in intense interest. This was the first they had heard of anything of the kind.

"I know the Government's little ways as well as you do," Hartley went on. "As for the secret meetings, well, they've certainly been going on—but their purpose was not what it might seem from a casual study. You see, that missionary chap's leaving for England next week. He's an awfully decent sort, and he's made himself so loved by the natives and coloured people round here that they've been getting up a subscription to present him with something or other. But they wanted it to be a surprise to him. That's why the meetings have been secret."

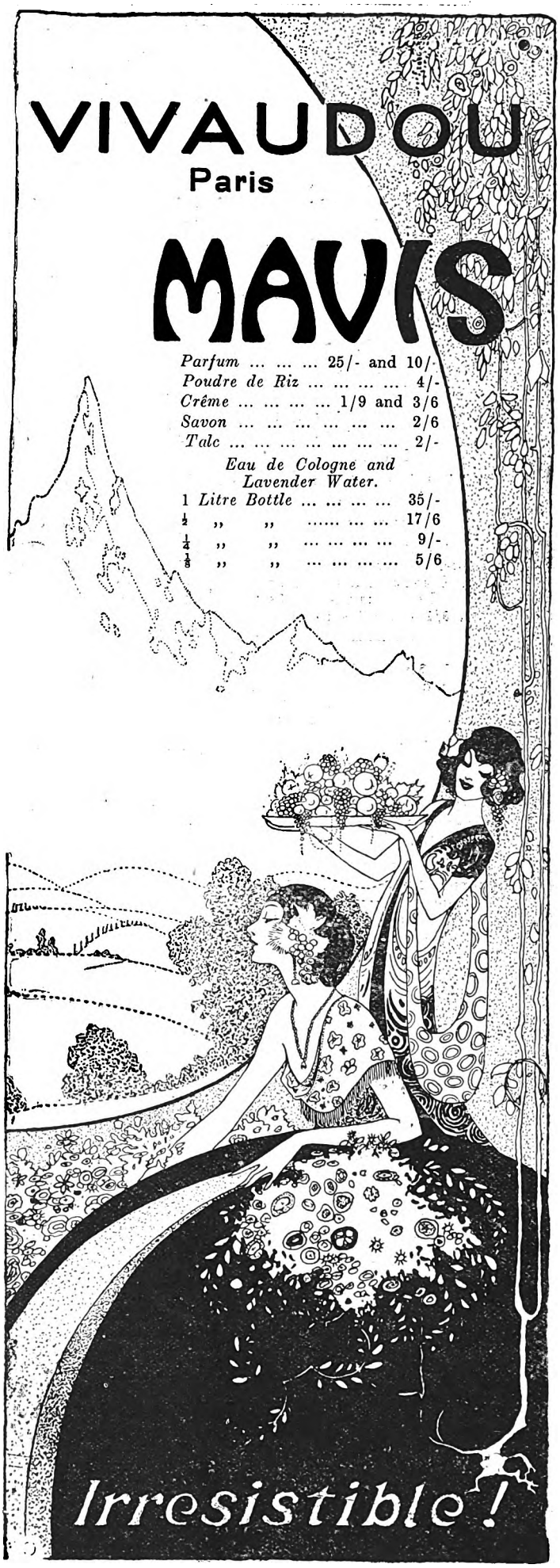
Captain Pleasanton's suspicions became a certainty.

"One way of wangling a permanent holiday! Well, I can't say you haven't earned it!" he exploded.

It was then that the peace and quiet of the night had been so rudely broken. . . .

F. H. SIBSON.

Port Elizabeth.



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RAISE MEASURE TO 14·3.

Pony Fields Too Small, Horse Fields Too Big.

A SOLUTION SUGGESTED.

THE time for the annual general meeting of the Johannesburg Pony and Galloway Club is fast approaching, and with it the need for the

Close and Earnest Consideration

of the position in regard to the threatened scarcity of entries during the coming winter months. That a possible shortage is looming ahead became obvious last Saturday, when anyone whose powers of discernment are not warped should have observed the increasing shrinkage in the volume of the entries and sizes of the fields seen out. The evolutionary period which was bound to follow in the trail of the tightening-up process as far as measuring is concerned is slowly but surely asserting itself, and one hardly requires the qualifications of an actuary to enable him to assess a further considerable falling-off in entries before the winter months are far advanced. The Pony and Galloway Club is an institution much valued for the want it fills as far as most of our breeders and owners are concerned, and, if its stake offerings are any criterion, it can at once be asserted that it has the interests of the miniature thoroughbred at heart. It therefore becomes the duty of members, in the present state of affairs, to look ahead a bit and offer a little keen study to the financial aspects.

* * *

For instance, it is bad business—we must associate business with racing to-day—to be giving away fancy stakes to fields of, say, half-a-dozen runners. What solution can be offered, and wherein lies the panacea for the P. & G. winter problem? No one has any quarrel with the Official Measurer. He is carrying out his duties efficiently, and no one desires the introduction of elastic methods. There appears to be

One Solution Well Worthy of a Trial,

and that is the introduction of the 14.3 standard of measurement. The idea has very much to recommend it. It does not in the least affect the present standards. It merely increases the scope of measurement, and would greatly augment the at-present-depleted galloway ranks. It further has the virtue of being a double-barrelled remedy, in the sense that it would greatly relieve the position of those clubs which have recently been at their wits' end how to cater for and handicap the enormous entries they have been receiving, a vast number of which could undoubtedly be absorbed into measured racing if the 14.3 standard were favoured.

* * *

It will not be long before the Jockey Club will be holding its annual function also, and we know the matter of big fields has been giving them concern and that they have many tentative proposals before them to assist in dealing with the matter. It would therefore be interesting to know if this proposal is amongst those to come up for consideration. If not, it should have immediate consideration from the P. & G. stewards, firstly with a view to ascertaining whether it would not, as suggested, be wise

In the Interest of Measured Racing

to adopt the 14.3 standard, and secondly to consider whether the adoption of such a standard would not be worthy of recommendation to the other clubs and the ruling body as a helpful solution of the problem of overburdened horse ranks. It can be recalled that when the present measurer took up his duties prognostications were rife that the end of Pony and Galloway racing was in sight, and that the already-overloaded horse ranks would become impossible and unwieldy. The former forecast was mere idle chatter from those with big 'uns, and the latter we know was, of course, but an evolutionary result. The opportunity has arrived for a readjustment on the lines suggested.

* * *

The only punters who can safely be said to have left the course substantially on the right side last Saturday were the lucky blighters who

Played "Put and Take"

in the "double" department and lifted £392 each over the success of Nestor and The Persian. The former was second leg of a double win for George Butt, and in winning the chief event on the card Nestor somewhat easily accounted for Dandy Dick. The winner started at 25 to 1. more than treble the price that was offered against Columbine, his stable companion, who missed a place. The Trial Plate, as usual, went to the favourite, Androsa, incidentally the only winner during the afternoon to justify its position at the top of the boards, and the only event in which the handicapper had no say in the assessment. In winning the Galloway Plate River Girl paid tribute to the excellence of the track and the fit manner in which she was turned out. In cleverly disposing of the nippy English mare, Good Ally, she made amends for her unlucky defeat by Blighty at the previous meeting of this club.

* * *

The Junior Galloway Plate went to Kit Kat, a Duke of Sparta filly, which showed a bit of pace at Krugersdorp not long ago and was subsequently unable to reproduce it at Springs as recently as January 25. King's Pick wound up favourite in a good betting race, but looked a trifle tucked as she left the paddock, and, after running prominently for a bit, took little part in the finish. It was a pretty set-to in the Pony Plate over the mile between the aged Lady Eager and the natty Matchbox, yet another Duke of Sparta pony out of Wineglass, a useful mare raced by George Butt years ago. A. Strachan rode

A Well-Judged and Confident Finish,

having Lady Eager well settled as they crossed over. Noble Knight did better than for some time past, although in accounting for the valuable Pony Purse Mike Browse's black pony hadn't much to spare from the old chestnut Stealaway, Monocle and Blighty being next best. Mr. Browse was not present to see him score, but was busy saddling up a trio of winners at Bloemfontein in Stately, Penalty, and Hideous. The Galloway Stakes fell to The Persian, which beat Matinee by a length, the latter not being too skilfully handled. Another Duke of Sparta filly, Roselip, accounted for the Junior Pony Plate down the straight six, after having run up third earlier in the day, piloted by the apprentice J. Drier. First and second favourites, Vacillate and Flaming Jane, were beaten out of places. Just under £21,000 had the rough edges removed from it during the afternoon.

* * *

Though Mr. F. H. Langerman did not saddle up a winner at the P. & G. meeting, his useful chestnut filly, Cardinal's Jess, accounted for the Stewards' Handicap at Durban, starting

Favourite in a Field of Sixteen.

Herakles brought grist to the mill in winning the first division of the Ascot Handicap, starting at 5/4 on. Racing here during the Summer Handicap, this fellow ran disappointingly and struck one as not being very generous.

* * *

The sale of Mr. S. B. Joel's horses took place on Monday last, as advertised, and the following changed hands: Polyscope, 1,625 gns.; Polygamist, 165 gns.; Racket, 450 gns.; Donai, 600 gns.; The Toll, 320 gns.;

STANDARD, FEBRUARY 20: KATE HOWARDE IN "'POSSUM PADDOCK."

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Suncairn, 290 gns.; Lets, 360 gns.; Excursion, 275 gns.; Polype, 180 gns.; Sevres, 90 gns.; Good-Byee, 105 gns.; and Hose, 700 gns. Longslip was withdrawn and presumably will be returned to England.

* * *

Lovers of cricket and admirers of the Australians who were amongst us not long ago will be interested to learn that since their arrival back in Australia

The Australian Inter-State Matches

have been concluded, and, marvellous to relate, Victoria accounted for the powerful New South Wales side. McDonald and Ryder did the damage for the Vic. team, of course, the latter getting half-a-dozen wickets for 60 in the Cornstalks' first knock, whilst McDonald took 8 wickets for a trifling score in the second essay. I guess McDonald bowled a better ball than he was capable of here.

* * *

Our athletes who are doing so well over that way just now continue their triumphal progress. Johnston, Kinsman, Leathern, Osterlaak and Bukes are all running splendidly. Their times already recorded indicate that they will be very hard to beat on the 25th of this month, when they will be pitted in tests against New Zealand's best over 100, 220, 440 yards and 1 mile, and also in a mile relay race. Some of their most recent successes have been put up at Christchurch, where

The Tests Are to Take Place.

Johnston, whilst running well over the quarter-mile, was capable of beating Osterlaak and Kinsman over 100 yards, an exhibition run in which the pace was on evidently, for 9 4-5 was returned. At Wellington last Saturday Leathern put up a New Zealand record over the half-mile, whilst Osterlaak accounted for the 100 and 220, and the quarter-mile relay race also went to South Africa.

* * *

The following are the adjustments for

The Auckland Park Handicap,

to be run at the Park this Saturday week, over the 1¼ mile course: Orpheus, 9.5; Horn Reef, 8.10; Kronslott, 8.5; Enderby, 8.0; Gardener, 7.13; Union Jack, 7.10; Ample Supply, 7.9; Bachelor's Pride, 7.9; Suspension, 7.9; Pluto, 7.8; Overall, 7.7; Baroness Trenton, 7.0; Mundane, 6.12; Defence, 6.7; Tromp, 6.7; Rock a Bye, 6.6; Ancient Light, 6.6; Salute, 6.5; Mistress Ena, 6.0.

* * *

It was not surprising to learn that Squires got away with Oliver pretty comfortably last Saturday at Bloemfontein. Indeed it would have been a sorry look-out for the prospects of our heavier division if Oliver could have been given any sort of chance with the Free Stater. It is interesting to note that, whilst on a visit to the Free State capital,

Lord Lonsdale Saw Squires Training

and is said to have endorsed the good opinions expressed by others about this boxer. It may have been a bold prediction which appeared in these columns after Corrigan's defeat, that Squires showed every prospect of getting into the class of men like Jack Lalor at his best, or perhaps turning out a better exponent than the badly-managed heavyweigh, George Rodel, who put up some fair contests in the States, but we shall know whether it was justified a year or so hence. Squires is young and has much to learn.

* * *

The Professional Boxing Board of Control held its annual general meeting last week and the committee was re-elected. There is much for these gentlemen to do which, if carried out with enterprise and enthusiasm, should soon place boxing amongst the pros. on a high level again.

* * *

A disgraceful occurrence took place recently at Cape Town during a heavy-weight contest when one of the boxers, Bat Marchant, so far forgot himself as to strike the referee. There is only one punishment meet for such absent-minded gentlemen. Again the question of efficient refereeing arises; so much trouble may arise through the vagaries of a "mug" in the ring.

* * *

Starting Prices of Winners Last Saturday.

TURFFONTEIN.	DURBAN.	MILNERTON.
4/5 Androsa.	20/1 No Go.	8/1 War Fund.
4/1 River Girl.	2/1 Cardinal's Jess.	1/1 Confederate.
7/1 Kit Kat.	7/2 Phil the Grafter.	9/4 Cesarewitch.
3/1 Matchbox.	4/1 Loch Quoich.	5/1 Fairy Tale.
7/4 Noble Knight.	5/2 Scarf Pin.	9/2 Town Crier.
25/1 Nestor.	5/2 Egret.	7/2 Happy Omen.
9/2 The Persian.	2/1 Picard.	4/5 Herakles.
7/1 Roselip.	6/1 Graeco-Scotch.	

PORT ELIZABETH.	BLOEMFONTEIN.
5/2 Ensign II.	1/1 Stately.
8/1 Grootfontein Sunflower.	1/2 Penalty.
3/1 Glenim.	1/1 Galletia.
7/1 Vrillian.	4/5 Audit.
20/1 Tyranny.	4/1 Hideous.
2/1 Turdus.	2/1 Greenstone.
	5/1 Stray Boy.

* * *

My selections for Benoni this Saturday are as follow:

12.25 p.m.—Stewards' Handicap, about 6 furlongs.
Braxtedo, Gallio, Euphrasia.

1.5 p.m.—Galloway Pony Handicap (A), about 7 furlongs.
Volcano, Flagship, Nestor.

1.50 p.m.—Boksburg (A), about 7 furlongs.
Salamis, Back Answer, Hectometre.

2.30 p.m.—Galloway Pony Handicap (B), about 5 furlongs.
River Girl, Aragon, Atrocity.

3.15 p.m.—Boksburg (A), about 1¼ miles.
Oribi, Meyer's elect, Lady Acton.

3.55 p.m.—Boksburg (C), about 5 furlongs.
Zingler, Everton Toffey, Ablaze.

4.35 p.m.—Boksburg (D), about 6 furlongs.
O'Brien, Palisade, The Find.

5.15 p.m.—Galloway Pony Handicap (C), about 1 mile.
Beau, Sontay, Dundoran.

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FRIDAY & SATURDAY, FEBRUARY 17 & 18.
Edna Best and Tom Reynolds in
"TILLY OF BLOOMSBURY,"
Samuelson Comedy-Drama in 5 Reels.

Next Week's Calls.

WEEK COMMENCING MONDAY, FEBRUARY 13.

Tivoli, Cape Town.—Till February 13: "Little Red Riding-Hood." Opening February 14: The Jollity Seven, Harem and Scarem, Chas. Hanbury & Co., Benson Gray, Dempsey-Carpentier Fight Film.

Opera House, Cape Town.—Leonard Rayne's Company.

Empire, Johannesburg.—Pierce and Roslyn, The Melodians, Selbini and Albert, Arthur Ferris, Daly and Marr, Brady and Dunn, Murphy and Mack, Brothers Walsh.

His Majesty's, Johannesburg.—Horace Hodges and Company in "Skittles."

Standard, Johannesburg.—Closed.

Orpheum, Johannesburg.—Arthur Beresford, Henry and Edgar Martell.

Jeppes, Johannesburg.—Jean McCarthy, Teddie Evans.

Apollo, Germiston.—Rutherford and Tim, Jack Riskit and Betty.

Grand, Pretoria.—"Chu Chin Chow."

Criterion, Benoni.—Lily Denville, Niblo and Doris.

Rinko, Maritzburg.—Varney and Butt, Pearl Mitchell and Sister.

Criterion, Durban.—George Graves and Company, Goodfellow and Gregson, Betancourt.

Theatre Royal, Durban.—Sir Frank Benson and Company.

Grand, Port Elizabeth.—Opening February 16: "Little Red Riding-Hood."

DOWN ON IVY.

The eminent English architect, Edward Warren, in a published letter, writes: "Having been responsible during the last twenty years for the removal of an immense amount of ivy from Oxford walls, and having an intimate experience of its effects, I am its declared enemy. It should be permitted to grow upon no walls but those of uninhabited and uninteresting ruins, or the rough walls of fields or gardens. Ivy is a terribly insidious foe to architecture, its acid secretions destroy the mortar of the joints, reducing it to incohesive sand, its fibres and its tendrils push their way between the joints, its clinging branches grow and swell in every available hollow and crevice, bursting ancient moldings and shattering carvings, penetrating thick walls if given time, lifting copings and parapets, and stealthily and steadily disintegrating the work of man's hands, while it smothers its proportions and its beauties."—*New York Evening Post.*

A CAMERAMAN OF THE AFRICAN FILM PRODUCTIONS, LTD., TAKING "SCENICS" AND "TOPICALS" IN ZANZIBAR.

STANDARD, FEBRUARY 20: KATE HOWARDE IN "'POSSUM PADDOCK."

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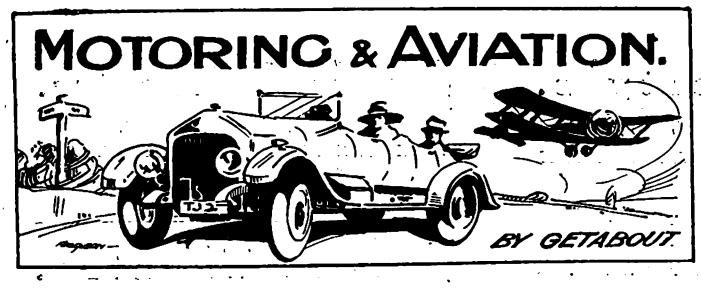
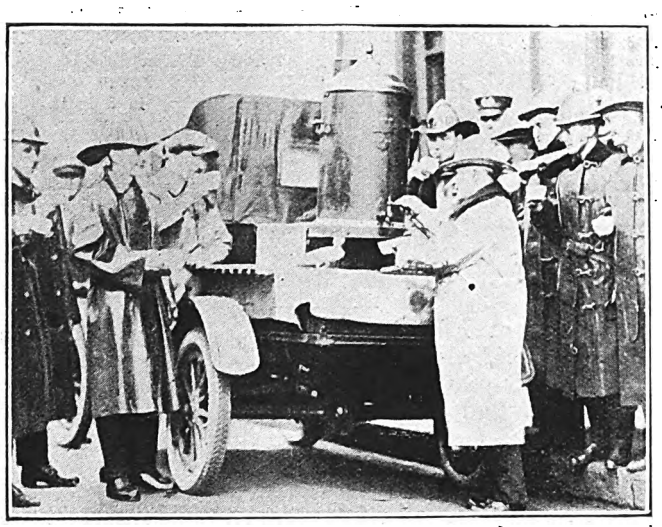


Who's To Blame?

It is said that Johannesburg motorists drive faster than their brother-motorists in most other large towns. This is probably correct, as it has been remarked upon by nearly every visitor to the Golden City. But the Johannesburg motorist will tell you that if he does not drive fairly fast he gets in the way of other traffic—which is also probably correct. Johannesburg traffic is extremely mixed. The main streets are crowded with all ranges of vehicles between ox-carts and steam tractors. In this range one gets vehicles like the 'ricksha and the push-bike. And a push-bike ridden by a native needs some watching, believe me. Then there is the tram traffic. The trams do not idle along between stops. They run to a fairly fast time-table and have an enormous amount of stops to make. Therefore they are very often " all out " between these stops. Any motorist will tell you that trams travel down Main Street at speeds of between 25 and 35 m.p.h. Very seldom less than 22 m.p.h. They travel up this street at 20 m.p.h. The street is narrow and it is almost impossible for the motorist to travel very slowly as he has to keep pace with the trams. Some Johannesburg motorists say that lady-drivers hit up the highest speeds and " incite them to riot." For instance, a lady driving a speedy little two-seater will pass one and then look back as much as to say " Can't your car move at all? "



A FIRE BRIGADE COFFEE-WAGGON.

A motor " coffee-waggon " has just been added to the Fire Brigade in Ohio and steaming-hot coffee can be prepared for the firemen right on the job when the thermometer registers in the neighbourhood of zero and the men are nearly stiff with cold. The coffee-waggon goes to all fires at night, and it never runs dry as it is kept going by a special fund to which all the firemen contribute.

Then it takes quite an effort of will not to press the accelerator and speed ahead to show that you can move. This is just one of the things that the Johannesburg motorist is up against when he tries to travel slowly. Anyway, what really counts is careful driving, and speed is not the chief cause of accidents.

A Dangerous Practice.

Reference has been made to the dangerous practice of cyclists hanging on to motor-cars, and a case in point which resulted in a spill attended with small hurt to the rider concerned was recently reported. But on Monday evening a most serious accident occurred from the same cause. A young man named Edward Rogers, living at Belgravia, was riding a cycle when a motor 'bus came along, and to relieve the exertion of pedalling he hung on to the back of the 'bus. Presently his wheel came into contact with the dash-board, the result being that he was thrown heavily, one of the wheels passing over him and fracturing his arm. This happened in Auret Street, Jeppes, and assistance being immediately available, the injured man was taken to the General Hospital, where it was found that, besides breaking his arm, he had received other serious injuries. I give these details in order that cyclists who may read them will think twice before indulging in this " hitching on."

"An Ill Wind."

One cannot but feel respect for the staying power of motor vehicles after witnessing the wonderful trip performances of the derelicts that were resuscitated from the scrap-heap to serve in the present emergency. And it speaks well for the pluck of the individuals who risked the journey in them. They entered without a qualm—or if they had one they did not show it—and when they saw the driver tightening up bolts, etc., before starting, evinced not the slightest interest. This is real fortitude and worthy of a town nourished on strikes. Their courage was not misplaced, for, strange to say, there were few break-downs, and the traffic has been handled in a wonderful manner. The drain upon petrol supplies has been very great, as the town was quite unprepared for such a motor revival as occurred. But as this ill wind blew the greater part of the tramway takings into the pockets of the vehicle owners, there were naturally many who did not hanker for normal conditions.

Temptation Makes Thieves.

Despite the fact that few motor and cycle thieves get away with their booty, it doesn't seem to deter others from similar attempts. There seems to be a fascination for this class of crime that can only be accounted for by the temptations afforded of annexing valuable property left unattended on the side-walks. Sureptitious thefts and burglaries from locked premises require a degree of skill that is unnecessary in the filching of a motor vehicle, as the latter is accomplished with comparative ease. A youngster was before the court a few days ago for stealing a bicycle; evidently he was not an habitual offender, but had yielded to momentary temptation. A mechanic named Henry Diers was committed for trial on Tuesday for alleged theft of a motor-car from the manager of the Langlaagte Estates Gold Mines. The latter said that he left his car outside the Poplar Nursing Home in Smit Street on August 15 and didn't see it again until he identified it at a town garage. It had been painted a different colour and sold for £162 10s. to a man who gave evidence to that effect. Such cases prove, firstly, how simple the accomplishement of the theft is, and, secondly, what great risks some men are prepared to run to bring off a substantial haul.

A Free Service

In the early stages of the tram service suspension, the running of a voluntary free service on the lines adopted at the time of the last tram strike was mooted, but allowed to drop by the Citizens' Committee. It is extremely doubtful whether the scheme would have met with the spontaneous support accorded on the last occasion. Many car owners to whom I spoke were frankly unenthusiastic on the subject, as they consider that the public didn't sufficiently appreciate the sacrifice made at that time in placing their cars unreservedly at the public convenience for a fortnight. There was plenty of money about then and owners cheerfully bore the upkeep and running costs, but now the case is different and everyone is feeling the pinch of the disastrous condition of affairs. However, the majority of motorists gave welcome assistance in the present crisis despite the huge number of assorted vehicles plying for passenger traffic. But the difference is great; for if a driver stops and offers a lady a ride to town, the courtesy is appreciated, but when such service comes to be accepted as a matter of course naturally the car owner is not too keen about it, as competitive philanthropy doesn't belong to this planet.

A Motor-Cycle Fire-Engine.

It is interesting to learn that the Cape Town Fire Department is using a motor-cycle fire-engine—if it can so be called. This latest fire-fighting machine is a Harley-Davidson with a side-car *chassis* on which has been locally built a body designed by the Fire Department. This machine carries the driver and a fireman. The equipment consists of a couple of fire extinguishers, a hose, and other fire-fighting appliances, It has been called out to a couple of outbreaks of fire, and has dealt with them well. The idea is that it will be of use when there is a call to a small fire, and when a regular fire engine is really unnecessary. It is anticipated that a fleet of these motr-cycle fire-engines will be in use in the near future.

EMPIRE, FEBRUARY 13: THE MELODIANS (including AUDREY GOLDSTEIN).

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New Hair Growth After BALDNESS

My head at **the top and back was absolutely bald.** The scalp was shiny. An expert said that he thought the hair roots were extinct, and there was no hope of my ever having a new hair growth. **Yet now,** at an age of over **66,** I have a **luxuriant growth** of soft, strong, lustrous hair! No trace of baldness. The pictures shown here are drawn from my photographs.

After hair growth.

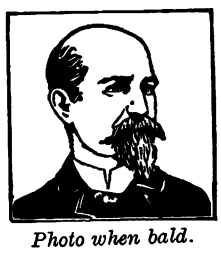

Photo when bald.

INDIAN'S SECRET OF HAIR GROWTH.

At a time when I had become discouraged at trying various hair lotions, tonics, specialists' treatments, etc. I came across, in my travels, a Cherokee Indian 'medicine man,' who had an elixir that he asseverated would grow my hair. Although I had but little faith, I gave it a trial.. To my **amazement** a light fuzz soon appeared. It **developed day by day into a healthy growth,** and ere long my hair was as prolific as in my youthful days. *That I was astonished and happy is expressing my state of mind mildly.* **Obviously,** the hair roots had not been dead, but were dormant in the scalp, awaiting the fertilizing potency of this mysterious pomade. **I negotiated** for, and came into possession of, the principle for preparing this mysterious elixir, now called Kotalko, and later had the recipe put into practical form by a chemist. **That** my own hair growth was **permanent** has been amply proved.

For women's hair.

How YOU May Grow YOUR Hair.

It has been proved in very many cases that hair roots did not die even when the hair fell out through dandruff, fever, *alopecia areata,* or certain other hair or scalp disorders. Miss A. D. Otto reports: "About 8 years ago my head was **entirely bald.** I used everything that was recommended, but was always disappointed, until at last I came across Kotalko. **My bald spots are being covered now;** the growth is already about three inches." G. W. Mitchell reports: "I had spots completely bald, over which **hair is now growing** since I used Kotalko." Mrs. Matilda Maxwell reports: "The whole front of my head was as bald as the palm of my hand for about **15 years.** Since using Kotalko, **hair is growing all over the place that was bald.**"

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STANDARD, FEBRUARY 20: KATE HOWARDE IN "'POSSUM PADDOCK."

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APPLY TO THE MANAGER

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S.A. PICTORIAL.

STAGE & CINEMA.

VOL. XIV. No. 342.] SATURDAY, February 18TH, 1922. (Registered at G.P.O. as a Newspaper.) PRICE 1/-

MISS KATE HOWARDE.

Miss Kate Howarde, noted Australian playwright and actress, will make her first appearance in South Africa at the Standard Theatre, Johannesburg, on Monday night, when she will stage her comedy-drama "'Possum Paddock," which had a tremendous vogue in Australia when presented there by the firm of J. C. Williamson, Ltd.

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A GRAND GUIGNOL THRILLER.

The Kennel.

By MAURICE LEVEL.

[*The stage version of this powerful story was one of the Grand Guignol "Thrillers" at the Little Theatre, London, last year, with Miss Sybil Thorndike in the leading part.*]

AS ten o'clock struck, M. de Hartevel emptied a last tankard of beer, folded his newspaper, stretched himself, yawned, and slowly rose.

The hanging lamp cast a bright light on the tablecloth, over which were scattered piles of shot and cartridge wads. Near the fireplace, in the shadow, a woman lay back in a deep arm-chair.

Outside, the wind blew violently against the windows, the rain beat noisily on the glass, and from time to time deep bayings came from the kennel, where the hounds had struggled and strained since morning.

There were forty of them, big mastiffs with ugly fangs, stiff-haired griffons of Vendée, powerful beasts that flung themselves with ferocity on the wild boar on hunting-days. During the night their sullen bayings disturbed the whole country-side, evoking response from all the dogs in the neighbourhood.

M. de Hartevel lifted a curtain and looked out into the darkness of the park. The wet branches shone like steel blades; the autumn leaves were blown about like whirligigs and flattened against the walls. He grumbled:

"Dirty weather!"

He walked a few steps, his hands in his pockets, stopped before the fireplace, and with a kick broke a half-consumed log. Red embers fell on the ashes; a flame rose, straight and pointed.

Mme. de Hartevel did not move. The light of the fire played on her face, touching her hair with gold, throwing a rosy glow on her pale cheeks, and, dancing about her, cast fugitive shadows on her forehead, her eyelids, her lips.

The hounds, quiet for a moment, began to growl again; and their bayings, the roaring of the wind and the hiss of the rain on the trees, made the quiet room seem warmer, the presence of the woman more intimate.

Subconsciously this influenced M. de Hartevel. Desires stimulated by those of the beasts and by the warmth of the room crept through his veins. He touched his wife's shoulder.

"It is ten o'clock. Are you going to bed?"

She said "Yes," and left her chair, as if regretfully.

He hesitated, his heels against the fender, and without looking at her, asked in a low voice:—

"Would you like me to come with you?"

"No . . . thank you . . ."

Frowning, he bowed:—

"As you like."

His shoulders against the mantelshelf, his legs apart, he watched her go. She walked with a graceful, undulating movement, the train of her dress moving on the carpet like a little flat wave. A surge of anger stiffened his muscles.

In this *château*, where he had her all to himself, he had in bygone days imagined a wife who would like living in seclusion with him, attentive to his wishes, smiling acquiescence to all his desires. She would welcome him with gay words when he came back from a day's hunting, his hands blue with cold, his strong body tired, bringing with him the freshness of the fields and moors, the smell of horses, of game, and of hounds, would lift eager lips to meet his own. Then, after the long ride in the wind, the rain, the snow, after the intoxication of the crisp air, the heavy walking in the furrows, or the gallop under branches that almost caught his beard, there would have been long nights of love, orgies of caresses, of which the thrill would have been mutual.

The difference between the dream and the reality!

When the door had shut, and the sound of steps died away in the corridor, he went to his room, lay down, took a book, and tried to read.

The rain hissed louder than ever. The wind roared in the chimney; out in the park branches were snapping from the trees; the hounds bayed without ceasing, their howlings sounding through the creaking of the trees, dominating the roar of the storm; the door of the kennel strained under their weight.

He opened the window and shouted:

"Down!"

For some seconds they were quiet. He waited. The wind that drove the rain on his face refreshed him. The barkings began again. He banged his fist against the shutter, threatening:

"Quiet, you devils!"

There was a singing in his ears, a whistling, a ringing; a desire to strike, to ransack, to feel flesh quiver under his fists, took possession of him. He roared: "Wait a moment!" slammed the window, seized a whip, and went out.

He strode along the corridors with no thought of the sleeping house till he got near his wife's room, when he walked slowly and quietly, fearing to disturb her sleep. But a ray of light from under her door caught his lowered eyes, and there was a sound of hurried footsteps that the carpet did not deaden. He listened. . . . The noise ceased, the light went out. . . . He stood motionless, and suddenly, impelled by a suspicion, he called softly:

"Marie Thérèse . . ."

No reply. He called louder. Curiosity, doubt that he dared not formulate, held him breathless. He gave two sharp little taps on the door. A voice inside asked:

"Who is there?"

"I . . . Open the door. . . ."

A whiff of warm air laden with various perfumes and a suspicion of ether passed over his face.

The voice asked:

"What is it?"

He walked in without replying. He felt his wife standing close in front of him: her breath was on him, the lace of her dress touched his chest. He felt in his pocket for matches. Not finding any, he ordered:

"Light the lamp!"

She obeyed, and as his eyes ran over the room he saw the curtains drawn closely, a shawl on the carpet, the open bed, white and very large; and in a corner, near the fireplace, a man lying across a long rest-chair, his collar unfastened, his head dropping, his arms hanging loosely, his eyes shut.

He gripped his wife's wrist.

"Ah, you—— Then this is why you turn your back on me!" . . .

She did not shrink from him, did not move. No shadow of fear passed over her pallid face. She only raised her head, murmuring:

"You are hurting me. . . ."

He let her go, and bending over the inert body, his fist raised, cried:

"A lover in my wife's room! . . . And . . . what a lover! A friend—almost a son—Wanton!"

She interrupted him:

"He is not my lover. . . ."

He burst into a laugh.

"Ah! Ah! You expect me to believe that!"

He seized the collar of the recumbent man and lifted

(*Continued on page 24.*)

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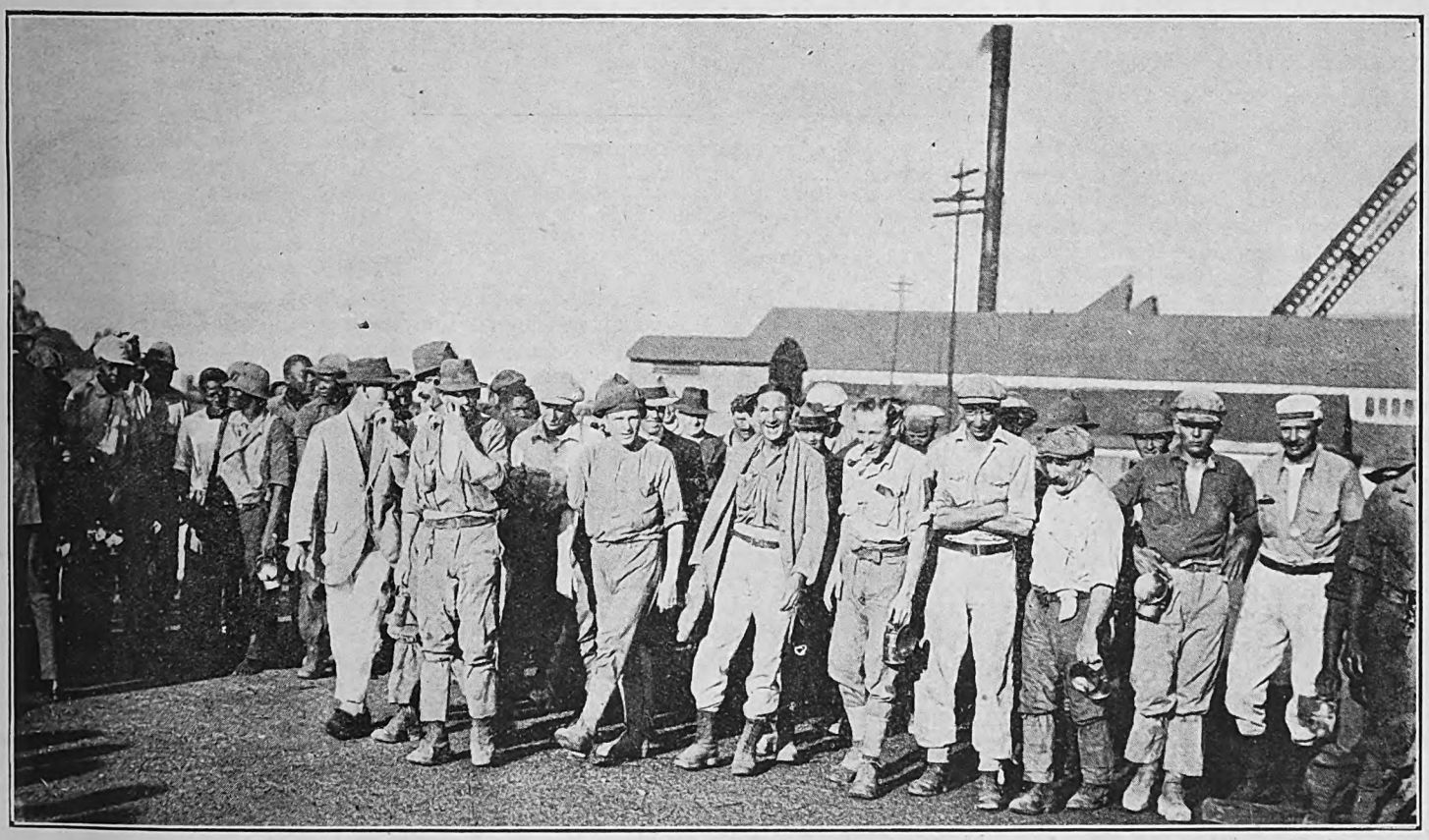
SECOND MONTH OF THE STRIKES.

STRIKERS UNDER ARREST LEAVING THE JOHANNESBURG POLICE COURTS.

The strike on the Transvaal Coal Mines began on January 1 and the strike on the Rand Gold Mines began on January 10. As matters of public interest they are both getting somewhat "played out," and the chief concern of the ordinary "man in the street" is to know when they will end. Since last week a number of strikers have been arrested, some on charges of inciting to public violence and some for picketing. This picture shows several of the arrested men leaving Court.



OFFICIALS READY TO START THE MINES IN RESPONSE TO GENERAL SMUTS' APPEAL.

Last Saturday the Prime Minister, General Smuts, issued an appeal to the strikers to go back to work on Monday morning and leave the final settlement of the dispute to Parliament. Except on the E.R.P.M., very few men returned to work, but the officials were ready to go underground on all mines. This picture was taken on the Crown Mines.

Photos for "S.A. Pictorial."

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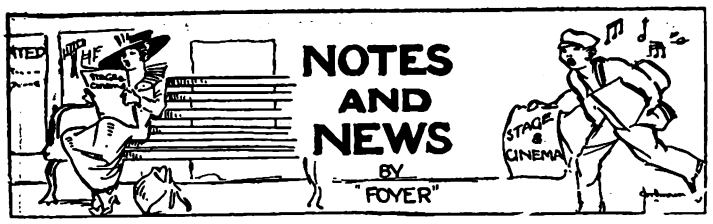


Coaxed.

The Billboard publishes a picture of an " old newsboy," selling papers for the Old Newsboys' Goodfellow Christmas Fund for poor kiddies, " coaxing a five-dollar gold piece from Sir Harry Lauder for a paper during the big two-hour drive in Detroit." " Coaxing " is good.

In London Productions.

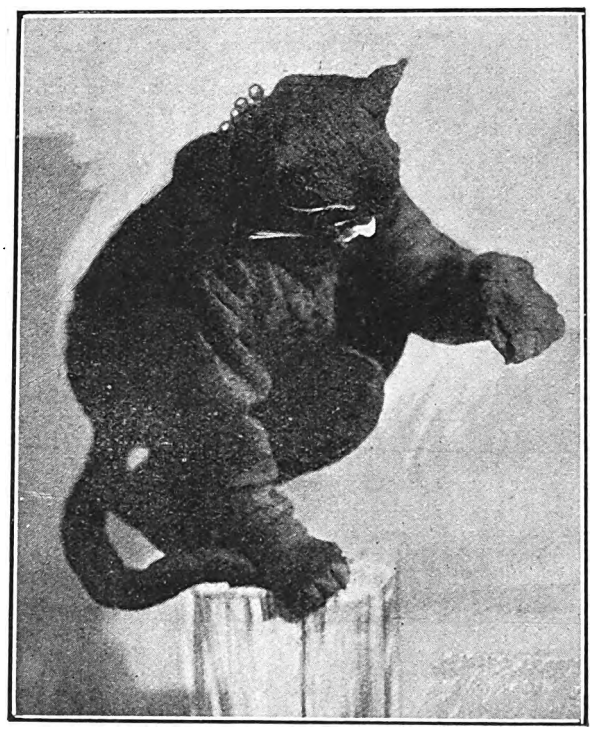
Mr. Martin Sands (Louis Meyer Company at the Standard, 1914) and Mr. Frank Esmond (Ethel Irving Company at the Palladium, 1915-16) are appearing in " The Eleventh Commandment " at the Royalty Theatre, London, and Mr. Edward O'Neill (John Webster-Beatrice Holloway Company at His Majesty's, 1914-15) has a fine historical part, that of John Rutledge (Chief Justice of Charlestown during the American War of Independence) in " The Rattlesnake" at the Shaftesbury Theatre, London.

Vivisection Trick Exposed.

According to reports from America, performers of the " Sawing Through a Woman " illusion are finding the going hard. *The Magazine of Science and Invention* recently published a complete explanation of the trick, which has been copied by local newspapers in cities where the illusion has been presented. As a result, some of the magicians are building new illusions. The original P. T. Selbit is in England and was due to present a new illusion entitled " The Growing Girl " at the Empire Theatre, Nottingham.

"The Merry Widow's" £1,000,000.

A new theatre record has been set up by " The Merry Widow," which has just passed the £1,000,000 mark in takings. From figures received from the United States, where the play is now on tour, the takings since it opened in London to December 31, 1921, totalled £1,003,992. But these figures, even, do not look like standing long, for " The Merry Widow " has a very serious rival. That other production of Daly's Theatre, London, "The Maid of the Mountains," which already holds the record for the number of performances, is hot on the track of " The Merry Widow." Up to December 31 " The Maid of the Mountains " had taken £977,640—£26,352 behind " The Merry Widow " figures.



A WONDERFUL CAT-STUDY.

Bert Albert, of Selbini and Albert, "The Butterfly and the Cat," now appearing at the Johannesburg Empire, is certainly the most remarkable stage-cat ever seen, for he is able to run, leap, and jump down on all fours with all the agility of his feline prototype.

Revivals.

Revivals in New York last year included: " The Return of Peter Grimm," " The Easiest Way," " The Merry Widow," " Bought and Paid For," " Alias Jimmy Valentine," and " The Squaw Man " (known here as " A White Man "). The last-named (produced at the Astor Theatre on Boxing Day) was noted for the appearance in the cast, as Diana, of Mrs. Lydig Hoyt, a New York Society woman. There was also staged during the year a sequel to " The Belle of New York." " The managers believe that ' made in 1910 ' is a better trade-mark to show their customers to-day than a line indicating that the model is of the snappy 1921 variety, with lots of speed but little durability," is the comment of a theatrical writer on the spot.

Emily Darrell.

Emily Darrell (who was at the Johannesburg Empire in 1916 in a " blackface " act with Charlie Conway and the French bulldog Bijou) is evidently still going strong with her canine friend but " parted brass rags " with Charles a long while back. On January 2 she appeared at Shuberts' 44th Street Theatre, New York, and was thuswise hailed by *The Billboard:* " Emily Darrell reached one with a dog in her handbag, and was a howl from entrance to exit. This girl makes fun out of nothing with artful certainty and should have no trouble in reaching the lights at other houses. Her hit or miss attitude appears to be her main forte in well-nigh rough-house methods. She scored solid after getting off with a sob recitation about the friendship of her canine." I am not sure what it all means, but it sounds all right.

When Houdini Failed to Escape.

Harry Houdini, world's genius of escape, who has broken out of gaols and tangles from New York to Hong-Kong and back, recently discovered that a traffic jam on the Elevated Railroad at Boston, U.S.A., comes closest to "getting him." Caught in a block of trains the master of handcuffs and strait-jackets nearly was stumped and suffered a badly wrenched hip before he finally freed himself. It was like this: When the trains were stalled after the short-circuiting of high tension wires of the elevated, Houdini decided to give one more exhibition of breaking imprisonment. He forced open the door of his car, scrambled to the car roof, jumped a four-foot space to the bridge roadbed and then dropped twelve feet from the bridge edge to the street. But fate took a hand in the game and placed a piece of ice right where Houdini's feet struck the ground, and to his own and the onlookers' astonishment he slipped and fell just like ordinary mortals. He lit heavily on his hip, after giving an impromptu and altogether unpremeditated kaleidoscopic show of widely flung arms. Although Houdini's hip was severely wrenched he was not obliged to cancel his engagement.

Why Plays Don't Pay.

Reading of the many London theatrical failures of these times, over-seas readers may be inclined to ask for a reason (says *The Daily Mail*). There are several reasons, but one of the most important of them is the inflation of theatre rents due to the gambling in leases. There are various West End theatres to-day out of which possibly half-a-dozen people are taking a profit before ever we come to the actual occupant who is trying to make money out of his play. Here is a specific case: For one well-known West End theatre the original landlord gets £175 a week, but the present tenant, before he could get possession, had to contract to pay £375 a week. There were, you see, three other leaseholders between him and the landlord. But £375 is quite a moderate rent compared with that which is being paid for some theatres. And you must add to this the fact that production costs have never been so high as they are at the present moment, and that popular actors and actresses are being remunerated on a basis which is calculated to make some of the departed great ones of the stage turn in their graves with envy. A man I know has a play running in London at the present moment to business which can only be described as fairly good. It has not an exceptionally large cast, but before the curtain went up on the first performance the management had expended no less a sum than £8,000 in hard cash.

Played Here Six Years Ago.

" Common Clay," by Cleves Kinkead, was produced for the first time in England at the Nottingham Repertory Theatre on January 23. This play was staged at His Majesty's Theatre, Johannesburg, on March 20, 1916.

STANDARD, FEBRUARY 20: KATE HOWARDE IN "'POSSUM PADDOCK."

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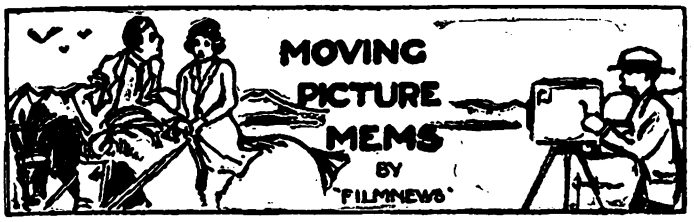
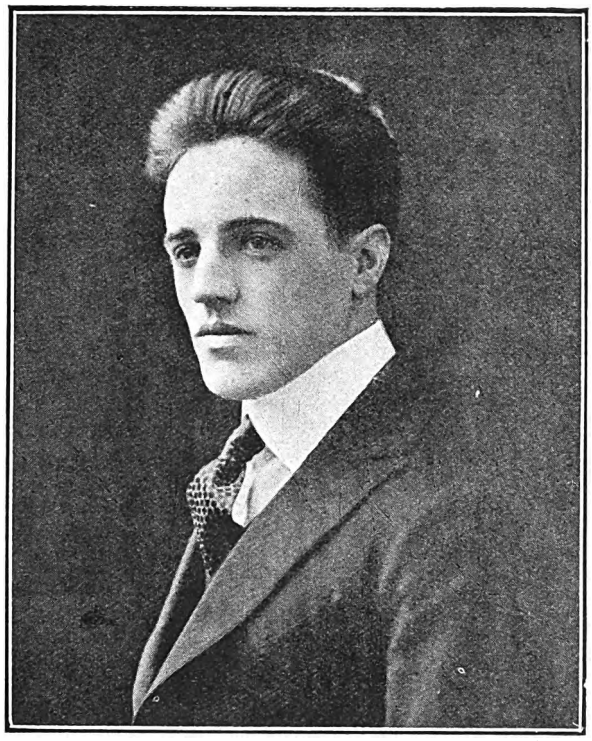


Magic Powers of "Alf's Button."

A London correspondent writes: "The slump in the cinemas, which so many showmen have been deploring, shows signs of improvement. It is not too much to assert that in many instances the re-booking of certain successes like 'Alf's Button' has done much to restore prosperity. Exhibitors have at any rate been quick to see that their rivals have lately been doing 'capacity business' with this wonderful comedy, and bookings are still being briskly made. Even in the West End of London, expensive commitments have in several cases been shelved to make way for this now well-known laughter-maker, and extended bookings are being constantly sought after the first day's business. One London showman has already shown this picture for three weeks on end and is still keeping it on; and in the Midlands extra whole weeks are being booked. Incidentally, a filmed book is an assured publishing success when the film is a good one. Herbert Jenkins, the publisher of W. A. Darlington's 'Alf's Button,' has sold over 176,000 copies to date." "Alf's Button" will be shown at the New Bijou, Johannesburg, during the week commencing February 27.

Idiotic Censorship.

The censorship of films in New York States and other regions in U.S.A. is causing great irritation. One picture was suppressed entirely because it showed an unkind mother. Yet many have been the films in which one has seen neglectful children. In Chicago a picture was stopped because one of the characters was called Jacob Rabinovich—a name allowed in Russia but apparently subversive of morals in the United States. The censors changed it to Peter Smith. In Ohio the rule is that no woman must smoke, fight, or be killed before the camera. When "Carmen" came all the celluloid had to be cut which showed her with a cigarette in her fingers. The fight in the tobacco factory also disappeared, and when it came to the final scene Carmen could not be stabbed, which really was exceedingly awkward, both for her and for everybody else. Five reels were reduced to one and a half. The funniest case of all occurred in Pennsylvania with "The Miracle Man," which, you will remember, opens with a gang of thieves and sharpers, all of whom at a later stage are duly converted. Pennsylvania would not have these thieves and sharpers at any price, and a picture which in New York was regarded as a form of religious devotion was excluded for six months from Philadelphia. Gradually the news percolated into Pennsylvania that parsons in their pulpits were preaching in praise of the picture, and it was then felt that something must be done about it. The film was re-submitted and thirty-seven cuts were made in the first reel. The result of this surgery was that the gang of thieves and sharpers became a company of poor and needy innocents whom life had misused. All went well with what was left of the film until the time came for the innocents to be reformed of the sins which had been cut out by the censors. The plot then became somewhat difficult to follow, and there was no end of forgiving offences which nobody appeared to have committed.



WHAT HE LOOKS LIKE SKINNED.

This is Bert Albert, whose cat-impersonation with Miss Lalla Selbini in "The Butterfly and the Cat" at the Johannesburg Empire is creating much chat (Anglo-French joke) on the subject of "How does he do it?"

An Accidental Career.

Louise Lovely owes her success on the screen to an accident. She was born in Sydney, in 1900, of French parents, her mother being a *prima donna* with the Milan Grand Opera Company and her father its conductor. She began her theatrical career at the Theatre Royal, Sydney, at the age of eight, and she did so well that by the time she was fourteen she was wearing long dresses and playing grown-up parts. She was with a touring company in the States when a bad cold robbed her of her voice, and so kept her off the stage, and while thus afflicted she received an offer to play for the movies, which she gladly accepted, because, as was pointed out to her, her voice wasn't wanted. She began work for the Fox Company as leading lady for William Farnum. She is two inches taller than Mary Pickford (who is just 5 ft.), and looks very much like her on the screen.

Cinema as an Aid to Justice.

The Bournemouth police enlisted the aid of the cinema in their search for the murderer of Miss Wilkins (whose body was found in a field near Bournemouth on December 23), and may thus be said to have established at last a definite precedent which is certain to be followed in the future. Film photographs of the now famous telegrams, one of which lured Miss Wilkins to her death, are being circulated to the cinemas throughout the country, in the hope that the writing will be recognised by some member of the picture-going public. As long ago as December, 1910, the Paris police considered the advisability of thus making use of the screen as an aid to justice by circulating photographs of wanted criminals, and in the following year, after some disturbances in the neighbourhood of Rheims, photographs of the mob were shown for the purpose of identifying the rioters. In 1913 the United States police began to make use of the cinema in this way, and in 1920 they announced that motion-pictures of prisoners were to be taken and docketed, so as to be at hand if occasion demanded their circulation to the theatres. In the United Kingdom there are some 4,000 cinema theatres, with seating capacity ranging from 300 to as many thousand; and as three or four relays of people visit these theatres daily many millions of the public can thus be reached.

Poets' Corner: The Stars.

The stars are fairies peeping out of heaven,
I often see them when I go to bed;
The other night I 'stinctly counted seven,
And one of them it twinked and grew quite red,
Because I watched it through the window-pane.
I thought I'd keep on looking, but instead
I closed my eyes, and when I looked again
The sky was busy with a thousand eyes
Of fairies peeking at me in surprise.
I wonder that they stopped their play to see
And smile at just a little girl like me;
Perhaps it was because up in the sky
There are no children just as small as I.

The stars are fairies and the moon's their mother,
She watches over them when they're asleep;
I've seen her teaching them to kiss each other,
When tired with play, as into bed they creep
And hide their heads beneath the downy billows
So that rude goblin elves can never peep
And see them sleeping on the clouds, their pillows;
And afterwards she lingers all the night,
And sheds around their cots a shaded light.
If God should take me up to Heaven one day
I'd like to stay among the stars and play
At being fairies too, and in my dreams
Be always 'tended by the sweet moon's beams.

By Moira McSweeney (aged 6).

HIS MAJESTY'S: HORACE HODGES IN "GRUMPY."

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The Melodians at the Empire.

It is an open question whether performances designed to meet the special requirements and conditions of the vaudeville stage should be submitted to the kind of criticism reserved for the concert stage, particularly where such performances have any claim to be considered as belonging to the genuinely artistic. The writer has repeatedly heard at the Empire musical performances that can challenge the higher standards associated with the concert stage, and the latest to do so is a quartet of performers now appearing at that theatre under the generic title of The Melodians. The party certainly embraces a quartet of artists of singular ability, and at least two whose artistic capacity indicates considerably higher achievements than their initial performances would have one believe. These two are Miss Audrey Goldstein, pianist, and Miss Francesca Woolf, 'cellist, the instrumentalists of the combination. In reversing the order of merit associated with previous similar combinations, these two performers are to be credited with no mean achievement, for instrumentalism which has a purely artistic import, and which does not seek the good graces of a vaudeville audience by meritricious aid, is usually less direct in its appeal than the mediocre in vocalism. The two players mentioned are therefore justified in claiming criticism based on the better standards associated with the concert platform, and in doing so they emerge from the test with considerable credit. One might take reasonable exception to a meaningless employment of the opening bars of the Grieg piano Concerto as an introduction to a vocal number, but apart from this the instrumental side of the entertainment held much that was of definite artistic value.

TO CONDUCT THE LARGEST LADIES' ORCHESTRA IN THE WORLD: MISS MARGARET HOLLOWAY,

For the last four years conductor and solo violinist of the famous Ladies' Orchestra at the Maison Lyons in Oxford St., London. She is to conduct the largest Ladies' Orchestra in the world at another, and new, house belonging to the same firm.

Miss Audrey Goldstein.

Miss Audrey Goldstein's work at the piano held a peculiar interest for those who were acquainted with her musical ability previous to a course of study in England. A recollection of her final performance in a Mendelssohn Rondo was responsible for a good deal of anticipation as to the standard now attained, and it might as well be confessed that the nature of her responsibility in the quartet makes anything like a definite assessment of her progress somewhat difficult, if not wholly impossible. In the concerted numbers her participation was of a comparatively secondary nature, and hence her present attainment can be judged, as far as such is possible, only from her solo number, which on Monday evening consisted of sections from Liszt's Twelfth Rhapsody. The curtailment of its various scintillations was quite in accordance with the requirements of the turn as a whole, but it nevertheless served to give some hint of what the young lady can do with a reasonably adequate opportunity. A diminutive grand piano was never an appropriate vehicle for the due display of Liszt, yet Miss Goldstein gave definite hints of genuine artistic ability, despite the handicap. The sudden contrasts of tone and *tempo* were on occasion finely conveyed, and one wished that the young pianist could be given a more favourable opportunity of displaying the results of her pianistic training.

Miss Francesca Woolf.

Miss Francesca Woolf is easily the best lady 'cellist that the writer has heard for a long time. She went, of course, to Popper for her programme number, and though here also curtailments were necessary, it was not difficult to discern a player of conspicuous ability, having both technical facility and musical sensibility. There is a precision and tonal quality about her work that invest her playing with a real distinction, and she plays in a manner that denotes fine training and conscientious effort.

The Vocalists.

The vocalists of the party are Miss Mary Mackie and Miss Bessie Kerr, who were heard in some concerted numbers. A fine perfection of ensemble is the principal feature of their singing, and their version of a popular Scotch ballad earned for them the distinct approval of the Empire audience.

Musical Appreciation.

The title of this paragraph has in recent years developed into a kind of catchword in educational circles, and where music is concerned it has come to be regarded by the unthinking and the uninitiated as an essential prerogative of the academy and university professor. It seems to me, however, that a great deal of sheer nonsense has resulted from the preachings of university professors and purely theoretical lecturers on this same subject of musical appreciation. If I were asked who, for instance, has done most in the way of bringing home to the Rand musical community the real, tangible, concrete benefits of musical appreciation, and who has not only stimulated, but actually created, a permanent appreciation of the highest forms of art in Johannesburg, I should answer without the least hesitation—Signor L. Danza and those associated with him in the chamber concerts which, happily, have now been resumed. The first of a further series was given in the Selborne Hall last Tuesday evening before an audience which justifies a healthy optimism in regard to any further concerts of this nature that might be arranged in the future. There is a lamentable futility in the purely oral championship of musical appreciation, and I am convinced that the proper and legitimate function of a practical art can alone encompass that appreciation which is so much desired by modern educationists. It must be admitted that in the present instance the attraction centres around the personality and artistic qualities of one man, whose enthusiasm for art in its purest form has in its turn attracted to his side a company of highly skilled and no less enthusiastic and sincere artists. It follows then that this dominant personality is in reality the strongest possible factor that we possess in the direction of musical appreciation, and as such it becomes, in fact, an asset far more valuable and potential for good musically than a score of lecturers and theory thumpers in as many universities. A detailed reference to the programme will be made in these columns next week.

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STANDARD, FEBRUARY 20: KATE HOWARDE IN "'POSSUM PADDOCK."

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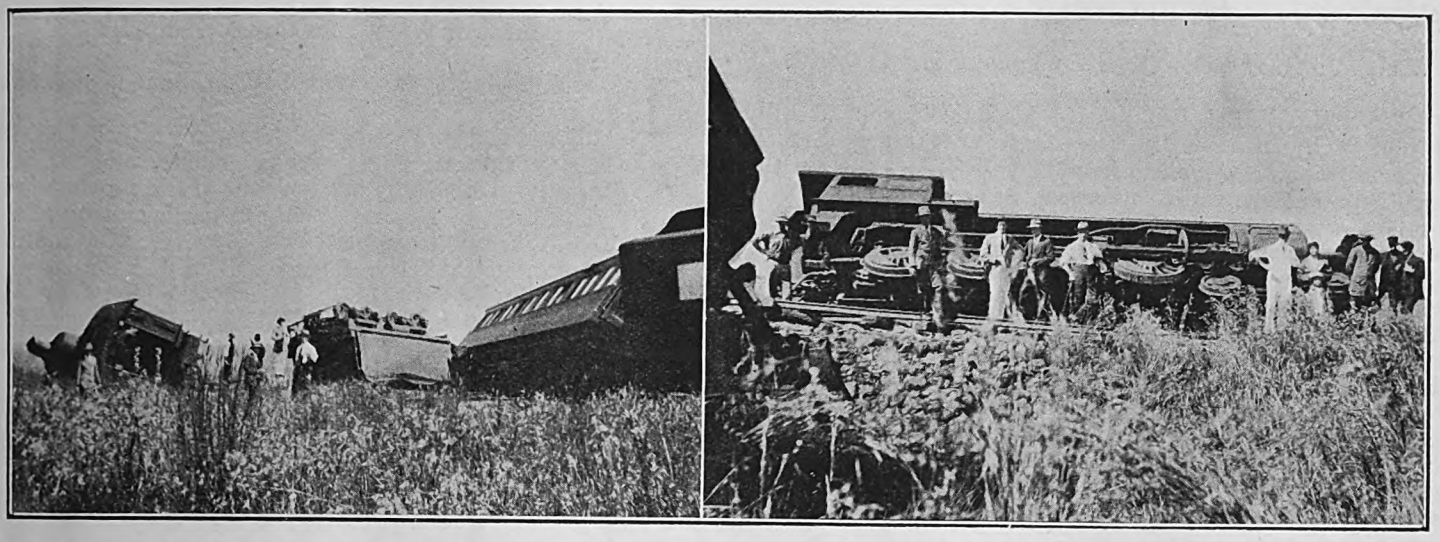
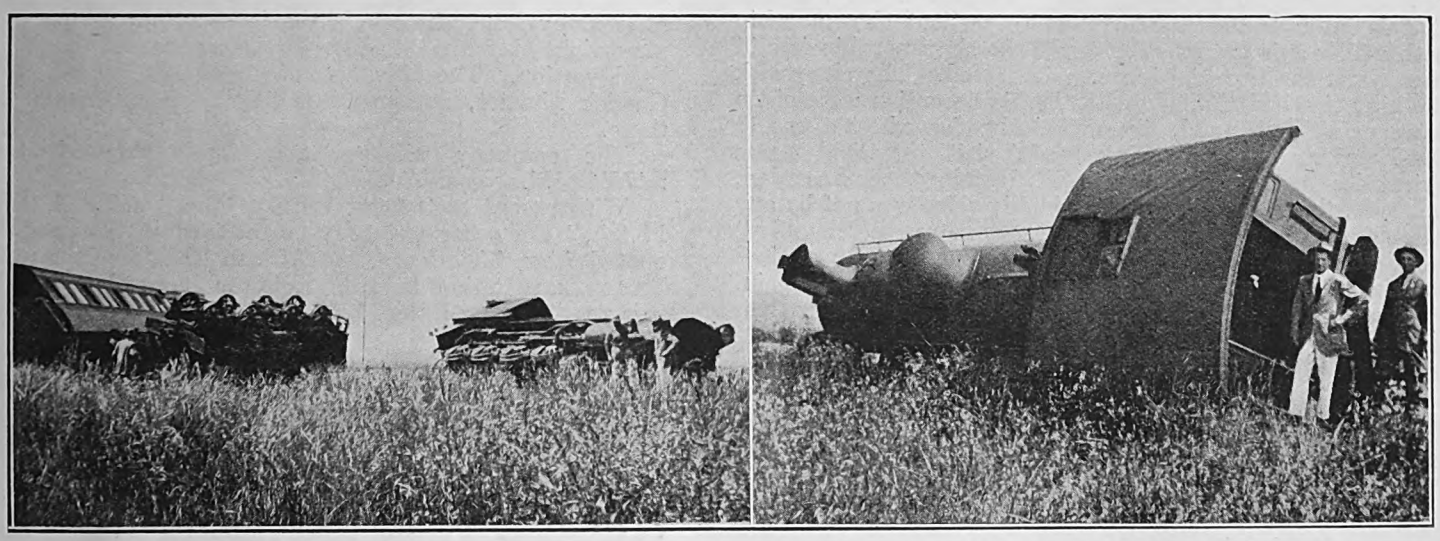
RHODESIAN MAIL TRAIN DERAILED.

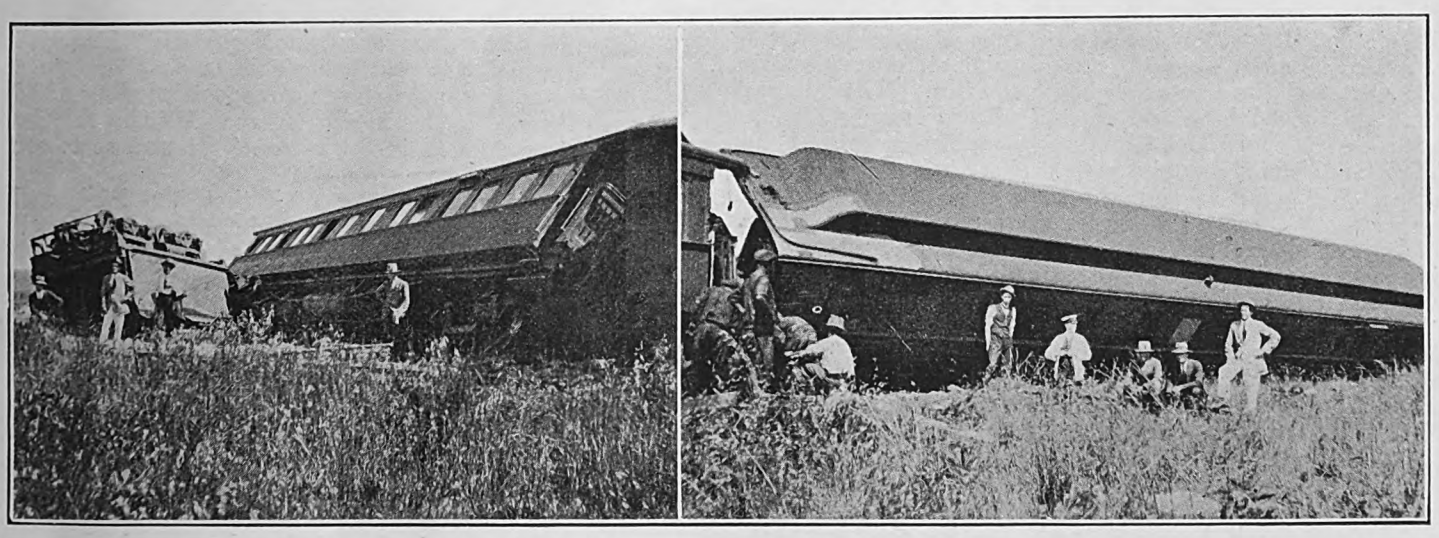


A GENERAL VIEW OF THE WRECKAGE. THE ENGINE LYING ON ITS SIDE

The Rhodesian mail train which left Johannesburg at 7.20 p.m. on Tuesday last week was derailed at 10.30 p.m. between Derby and Boons, about 70 miles out, on the Zeerust line. It is stated that a length of rail was missing from the track, and that the indications were that it had been cleanly removed some time before the train was due. The Railway Department is offering a reward of £500 for information that will lead to the arrest and conviction of the person or persons responsible. Fortunately there were no fatalities or serious injuries. Several passengers and train attendants suffered from shock and slight injuries. The engine fell on one side of the line, and the tender and first coach on the other. In the first picture the coach seen still standing upright is the dining-saloon. Some of the train's passengers are shown in all the pictures, which were taken next morning.



SHOWING THE TENDER TURNED COMPLETELY OVER. ANOTHER VIEW OF THE ENGINE ON ITS SIDE.



TWO VIEWS OF THE WRECKED COACH, THE PASSENGERS IN WHICH HAD NARROW ESCAPES.

One of the most remarkable escapes was that of a baby of 11 months, who was shot right out of the window of a compartment and landed unhurt in the long grass shown in the illustration on the right.

Photos for "S.A. Pictorial."

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In The Bright Lights.

EMPIRE PALACE.

WHERE JOHANNESBURG GOES TO FORGET ITS TROUBLES.

JOHANNESBURG can always be relied upon to rally round the Empire—Theatre—whenever it (Johannesburg) is in trouble. Some of us may decline to serve the Egyptians, but the rest of us refuse to perish in the wilderness (of worry) on that account. You might think that the Empire would be empty because its bars are closed. Nothing of the suchwhich. On Monday night the green and gold palace was as crowded as I have ever seen it—and as cheery.

Both top and bottom of the bill were new. The latter, The Melodians, were notable for re-introducing Miss Audrey Goldstein, the brilliant young Johannesburg pianist, after her six years at the Royal College of Music, London. Associated with Miss Goldstein are Miss Francesca Woolf, 'cellist, Miss Mary Mackie, soprano, and Miss Bessie Kerr, contralto. The Melodians are four attractive girls. They appear in a neat and effective setting, and their " act " (which is fully dealt with by my musical colleague, C.A.O.D.) aroused considerable enthusiasm at the Empire.

By a simple coincidence few could ever have reckoned upon (as Colonel Calverley's Dragoon Guards have it), Ed. Pierce and Marie Roslyn topping the bill, were last at the Empire at about the time when Audrey Goldstein, then a child prodigy of 13, was giving her farewell recital in Johannesburg before going to London to continue her studies. On that occasion the veracious CARLYON wrote of them: " What I like about this act is not so much the material that is in it as the wonderful and excellent showmanship with which it is put over." Well, the showmanship is still there, and the material is much improved. The chap with the big voice and the lady with the big accordion were given a warm welcome, and, like everybody else who returns to the Empire after a former successful visit, they said it was " just like coming home again." It falls to be recorded, however, that on Monday night the big voice was not by any means in good trim—(those corridor trains are so draughty!) —a fact for which Pierce apologised profusely and promised to take cough-mixture and care that it didn't happen again.

Among the last-weekers, Murphy and Mack, with their time-honoured but ever-ingenious looking-glass gadget, " The Major's Reflection," can always command my laughter; and just to hear their natty lady assistant deliver the poignant appeal: " Don't pity mee help mee o jack save mee " is, as they say, alone worth the price of admission. As the Brothers Walsh call themselves " Two Joyous Songsters," I made sure they were only dragging in the number about their Mother to work off a parody in the second verse, and was therefore horrified to find that we were expected to take it seriously.

Second-weekers Lalla Selbini and Bert Albert, " The Butterfly and the Cat "; Arthur Ferris, character comedian; Brady and Dunn, burlesque artists; and Daly and Marr, " A Brogue and a Banjo "; are all going strong, with Lalla, the Cat, and the Comedian hot favourites. Bert Albert is the only biped I have encountered who can run on all fours with all the speed and facility of a reg'lar quadruped, and Miss Selbini provides him with a charming act in which to disport his feline accomplishments, only two of which are unnecessary. I like Arthur Ferris, especially in his second and third characterisations, in which he displays both intelligence and originality—two qualities more welcome than common on the music-hall stage. Brady and Dunn hold the house enthralled with a riotous " Ostrich Stride " dance, in which Anna Brady only just fails to turn Laurie Dunn completely inside out; and Daly and Marr (who should really, I fancy, be Daly and Parr) have some smart gags with which to open the show.

The African Mirror this week, in the best company (that of THE PICTORIAL), makes a special and interesting feature of General De Wet's impressive funeral at Bloemfontein.

I understand that next week the Empire programme will be joined by Niblo and Doris in " A Blizzard of Mirth." We already have " A Whirl of Melody " (Pierce and Roslyn). All we want now is " A Cyclone of Comedy " or " A Tornado of Tragedy," and we shall see Dave Foote blown clean out of the conductor's chair and through the front-door into Commissioner Street!

PARADINE.

"The Edge o' Beyond."

MISS RUBY MILLER BOOKED.

COMPLETE WEST END COMPANY COMING.

THE following is from *The Stage* (London) of January 19:

Miss Ruby Miller and company, including Mr. Charles Carson, Mr. Antony Holles, and Mr. John McNally, will shortly begin a tour of the provinces with " The Edge o' Beyond." About the beginning of May Miss Miller and company will leave for South Africa. In addition to " The Edge o' Beyond " the company will appear in their South African tour in " Polly With a Past " and " A Safety Match." Miss Ruby Miller returns to England next Christmas, and will appear early in the New Year in a play which Mr. Monckton Hoffe is now writing.

The probability of the Garrick Theatre company's visit to South Africa this year with " The Edge o' Beyond " has already been mentioned in THE PICTORIAL. Confirmation of the booking was received by the African Theatres, Ltd., this week.

This is the first time that a complete and established West End company has been booked *en bloc* for South Africa. The fact that the company will appear in the production which they " created " in London lends an added interest to the event.

Other interesting circumstances are that " The Edge o' Beyond " is by the South African novelist, Miss Gertrude Page (author of " Paddy the Next Best Thing," which was such a success when played out here last year by Lady Forbes-Robertson), that its setting is Rhodesian, and that Miss Ruby Miller herself is the joint author (still another playwright-player!) with Mr. Roy Horniman of the dramatised version. The play was produced last August at the Garrick Theatre, and has just finished a six-months' run there.

The company will arrive in South Africa about the middle of the year.

With regard to " Polly With a Past " and " A Safety Match," the other two plays mentioned in the paragraph quoted from *The Stage*, the African Theatres inform THE PICTORIAL that they hold the rights of these plays and that it is possible Miss Ruby Miller may appear in them in South Africa.

HIS MAJESTY'S THEATRE.

" SKITTLES "—" GRUMPY "—" LIGHTNIN'."

"SKITTLES " has run at His Majesty's for almost four weeks, which must be written down excellent for strike-time, when most people who have any dashing to do seem to dash to the Empire, and the rest are stay-at-home-ish. Mr. Horace Hodges, however, achieved, during his first season in Johannesburg as " Grumpy," that rarely-attained power of being able to draw audiences into a theatre on his name alone; a magnetic quality which has been enhanced by his performance as William Wiggleshaw, the old pawnbroker, in " Skittles." Hence, so to say, the Pyramids.

It has been a popular wish that Mr. Hodges should appear once more as the diamond-thief-catching old lawyer before leaving Johannesburg, and therefore there will be a week's revival of " Grumpy," commencing this Thursday night (February 16) and lasting till next Thursday night. There is a marvellous attraction in this kindly old fellow, and Mr. Hodges, who invented him, knows just how to impersonate him. Methinks, therefore, the box-office will be busy.

Next Friday night (February 24) the Horace Hodges Company will present their third and (for this season, at any rate) last production in Johannesburg—the famous play " Lightnin'," by Winchell Smith and Frank Bacon, which ran for three years in New York and was revived for another run after an interval of only three months. This will be its first presentation in South Africa.

When knobs of lids come off, put a long screw through the hole of the lid from the inside into a good cork placed on top of the hole, and screw tightly.

HIS MAJESTY'S: HORACE HODGES IN " GRUMPY."

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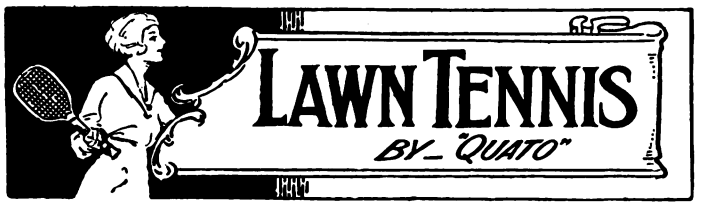

Poached Players.

There is a bye-law on the books of the Southern Transvaal L.T. Association forbidding a player who has played *more than twice* for one team turning out for another team fielded by his club in the League competitions. Thus a man who has played more than twice for an " A " team is ineligible for the " B " team thereafter. The intention of the bye-law is pretty obvious; it is designed to check the manipulation of players in such a way that League teams shall not " steal a march " on one another. It was introduced many years ago because some teams, faced with a match the result of which would have a direct bearing upon the final result of the League section, were guilty of poaching stronger players and laying off one or more regular members of the team on special occasions.

An Undesirable Practice.

It was sought to check that highly undesirable and unsportsmanlike practice by framing the bye-law. But if one may judge by one or two instances that have occurred during the present League season, the bye-law needs further tightening, or rather the bye-law needs tightening and a supplementary bye-law added. Instead of " more than twice " the bye-law should read " twice." A man's second appearance for an " A " team should automatically disqualify him for the " B " team. The supplementary bye-law should also define what I will call a boundary line between the First, Second, and Third Leagues. At the beginning of the season, clubs entering teams should be required to furnish a list of the players they have earmarked for each League.

Not "Cricket."

Thus a First League player could not be used in the Second League, and a Second League player would be ineligible for the Third. That would prevent a state of affairs which borders perilously near " sharp practice," and it would go far to protect the rights of players who, having loyally battled for their club through part of a season, find themselves suddenly put on the shelf just because their team stands a chance of winning a league section by poaching one or two stronger exponents from " above," and thus *making sure* of such-and-such a match.

Law and Ethics.

A team that finds itself in a winning position because of its run of success throughout two-thirds of the season has the best reason in the world for sticking together, and should not go hunting for star turns who, by reason of their not having turned out more than twice for their own team in a higher league grade—owing to sickness, holiday-making, or the fact that the senior team has not kept up to date with its matches and therefore has one or two " top-notchers " to lend—are *legally* entitled to give a hand to their club's second or third team. The ethics of the game are of more consequence than its laws, and my case in a nut-shell is—that where the laws fail to secure respect for ethics they must be strengthened.

Gallic Ranking.

The French official ranking has recently been completed, and is unusually interesting:

1. W. Laurentz.	Mlle. Suzanne Lenglen.
2. Jean Samazeuilh.	Mme. Golding.
3. A. H. Gobert.	Mme. Billout.
4. H. Cochet.	Mme. Vaussart.
5. J. Borotra.	Mlle. Marie Conquet.
6. J. Brugnon.	Mme. Le Conte.
7. Blanchy.	Mlle. S. Jung.
8. E. Tegner.	Mme. Pigueron.
9. R. Danet.	Mlle. Suzanne Dévé.
10. M. Germot.	Mme. Le Besnerais.
11. M. Dupont.	Mlle. Yvonne Bourgeois.
12. P. Hirsch.	Mlle. Genevieve Cousin.

The high places secured by Cochet and Borotra will be noted. The name of Max Decugis was omitted because of his infrequent appearances during the 1921 season. P. Albarran and A. Gerbault, whose strong card is the doubles game, are No. 13 and No. 15 respectively.

France v. South Africa.

Apropos, I hope that the South African L.T. Union may be successful in securing the visit to this country of an attractive French touring side, especially if Mlle. Lenglen can be prevailed upon to join up. The French players are hard-court exponents, and I fancy the South African atmosphere and court conditions would suit them to a T. A French side including Laurentz, Gobert, Samazeuilh, Borotra, Mlle. Lenglen and Mme. Billout would be an enormous attraction here, and there would be no question of its financial success.

Late Enemy Nations.

At the January meeting of the S.A.L.T.U. Council it was reported that Mr. E. Raymond Clarke had written submitting the agenda of a meeting of the International Federation to be held in Paris on March 17, the principal item of which was a proposal by the Swiss authorities that from 1923 onwards Championships be open to players of the late enemy nations. In answer to this proposal, the South African delegate to the Federation was instructed " that the removal of the existing prohibition against late enemy subjects should not be considered at the present time." A wise decision, I think. It will be time enough to consider removing the " embargo " when Grtat Britain and France show a disposition in that direction.

Two Decisions.

The Council also decided " to recommend the abolition of the Challenge Round in official international events," and " to favour the continued inclusion of Lawn Tennis in the Olympic Games." With regard to the first decision, South Africa thus ranges herself beside those who claim that the Challenge Round is an undesirable excrescence in the game. The early abolition of the Challenge Round at Wimbledon, powerfully advocated by the late Anthony Wilding and recently by Tilden (holder), will ring down the curtain on this survival of a by-gone age. Regarding the second decision, it would certainly have created a curious impression if South Africa had voted for lawn tennis to be dropped from the Olympic schedule, in view of the fact that this country has held the singles title since 1912, and still holds it to-day, thanks to Lewis Raymond's exploit in defeating Ichiya Kumugae in 1920.

Umpiring Record.

Chatting with Mr. Percy Ransome the other day, he showed me a remarkable little chart recording his umpiring " marathon " in recent tournaments. In the Berea meeting 481 matches were played, of which he umpired 37; in the Wanderers' tournament 716 matches were played, of which he umpired 43; and in the recent Championships he presided over 29 matches out of the 241 contested—that is, over 12 per cent. His totals for the three meetings are brought out in this way: Matches played, 1,438; matches umpired, 109; sets, 252; games, 2,382; average number of games per set, 9.452; percentage umpired to matches played, 7.58. When it is remembered that this record probably represents about 100 hours of duty in the chair it will be freely acknowledged that Mr. Ransome's zeal for the game outrivals that of any of his compeers.

Leagues Near Completion.

Save for the playing off of matches in arrear, some sections of the 1921-22 Leagues are now completed. The fixtures for the coming week-end are as follow:—

THIRD LEAGUE.

Nourse Mines " B " *v.* Yeoville " C "; Kensington " B " *v.* Troyeville-Jeppe " C "; Malvern " B " *v.* E.R.P.M. " C "; Observatory " B " *v.* City Deep; Turffontein " C " *v.* Orange Grove; Yeoville " B " *v.* Berea " D "; Maraisburg " B " *v.* Wanderers' " E "; Krugersdorp " B " *v.* S.A.R. " A "; Roodepoort " B " *v.* Block B.

In view of the near approach of the autumn tournament season and Easter, those teams in the First and Second Leagues who have yet to play certain arrear contests—deferred on account of unfavourable weather and other unfavourable causes—should get busy right away, otherwise they may find the Association stepping in with a firm blue pencil.

STANDARD, FEBRUARY 20: KATE HOWARDE IN "'POSSUM PADDOCK."

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JOHANNESBURG, Tuesday afternoon.

MY anticipation of last week that we might see a starting up of some mines before my next notes appeared has proved correct, but I am bound to say that the degree of resumption and the extent to which men have offered themselves for work up to the present have been a little disappointing. It is undoubted that thousands of men would return if it were not for the fear of being stigmatised as " scabs " for the rest of their " natural." Even if men find their funds running short (and there are many such), they hesitate before returning to their work. In most favourable circumstances it will take a considerable time to prepare the mines for a general resumption of activities and for supplying the batteries with rock on anything like an adequate scale. At New Kleinfontein and Modder East the water is only being maintained at the level to which it rose when pumping was stopped owing to lack of power, and Sir William Dalrymple, the chairman of the former company, has urged that baling shall be regarded as an essential service. It is reckoned that a month will elapse before mining could be restarted.

It was pointed out at the time that the Curlewis conference started on the 13th of the month, and lasted thirteen days. The restarting of the mines took place on the 13th of the month. I regard these facts as purest coincidences, but the superstitious may view them otherwise!

A Diamond Revival?

The market kept distinctly firm last week in the expectation of an early resumption of mining activity, and this sentiment endured on Monday, when, on reassembling, members had an opportunity of discussing General Smuts' appeal to the men. But this morning there was a distinctly easier tendency. It looked as if some people thought the strike was going to be long drawn out, and were beginning to sell even good shares. For example, Modders, which had been as good as 67s. last week, were sold at 65s. 6d. (shedding the sixpence at lunch-time), while Government Areas backed down from 78s. to 76s. Neither in Geduld nor Van Ryn Deeps was there, however, much variation, although it was by no means so easy to deal as it was yesterday. New States, 24s. 6d., compared with 25s., the highest in the recent rise.

Interest appears to be switching over to diamonds. Consolidateds were as good as 15s. 10½d., and a fair number of the associated Anglo-Americans was taken at 18s. 6d. Both shares receded a " tickey " at lunch-time. Frank Smiths were quoted at 3s. 10d., and Rouxvilles, on reports of a good distribution, should liquidation be decided upon, doubled their price at 2s.

Labour interests are surprised, even a little annoyed, at the general strength of the market. London, of course, looks at the question purely from the viewpoint of working expenditure, hence some few buying orders from the other side. By the way, the extremist section is threatening those who go back to work with all sorts of dire penalties. This may well mark the beginning of the end.

There seems no great inclination to buy investment shares at the moment, as there is certainly no inducement to do so. People are already talking of the June dividends being only half those paid at Christmas, even if the mines as a whole get back to work at the beginning of March. If that reading is correct, there is surely no hurry to buy shares. When the cost of the strike comes to be reckoned out people may be more inclined to sell than to buy. Financial stringency may oblige people to dispose of their shares. The strike has gone on too long for any enhancement of premium—gold is a trifle better at 95s. 6d.—to make much difference now. Some astute market operators are inclined to sell should there be any sentimental rise in the immediate future.

I see that Mr. Richard Currie, who is entrusted with the sale, characterises the statement that the sale of the Carlton Hotel is a purely formal matter as ' bunkum." But I recall that at the annual meeting of the Johannesburg Consolidated Investment Co., Mr. J. G. Lawn, the chairman, expressly stated that in order to avoid heavy double taxation it had been decided to domicile the ownership in South Africa. This, he explained, would not interfere in any way with the running of the hotel; and added that the " J.C.I." would be responsible during the interregnum. Clearly, the two statements are in conflict—unless, of course, the strike and the general unsettlement which it has created have caused the J.C.I. Company to alter their policy of November and led to the decision of outright and absolute disposal. In any case, the sale a month hence should be an interesting event. The hotel cost about £100,000 short of a million when erected in the days of big and expanding ideas. The expectation is that it may fetch £300,000 to £350,000, or about a third of its original cost.

An Option at 2½ Times Present Price.

For the second time the Pretoria Silver Lead Co. has decided to extend the period during which options may be exercised—on this occasion for three months to June 21. The price at which the shares may be taken up has been reduced from 25s. to 20s. But this is still two-and-a-half times the present quotation of the shares, namely, 8s. sellers. It is expected that the lode in No. 2 shaft will be cut in March.

The terms of the reconstruction of the Coronation Syndicate are now available. The present capital is to be reduced from £520,000 to £130,000 by writing off 15s. a share, and thus making the shares a crown each. It is then to be increased by £480,000 by the creation of 1,400,000 new shares. Of these, 1,000,000 are to be issued for the mineral contract over Luipaardsvlei No. 10, Krugersdorp. The remaining 400,000 shares are to be offered to shareholders, and guaranteed in consideration of a cash commission of 5 per cent. Both subscribers and underwriters have an option, share for share, up to February 28, 1924, at 7s. 6d.

In view of the numerous attractive offers of fixed interest securities, of which prospectuses London financial papers provide an ample selection, it is a distinct feather in the cap of Mr. Harry Graumann, M.L.A., to have secured the guarantee of £100,000. This sum should suffice to sink the shafts and do a fair amount of development (the property is quite a shallow one) in the next two years.

There have been a few transactions in West End Diamonds, which rose from 16s. 6d. to 24s. on reports that a trial washing will commence in about a fortnight's time. The shares are nominally now about 22s. 6d., with very little doing.

"Put and Take."

Before options were abolished by the Treasury restrictions, the " put and call " variety were distinctly popular in times of active markets. Now a similarly named game, with pronounced gambling features, has taken its place. " Put and Take " has inspired an effective poster just issued by the London " Safety First " Council. In heavy capitals across the upper portion of the sheet drivers and pedestrians are admonished to " Put " safety first and " Take " no risks. Below are set out six of the well-known spinning tops with the various inscriptions introducing sound advice to users of the road. " 'All Put ' the question to yourselves before crossing the road, ' Is it safe ' "; " ' Put Two ' words foremost, ' Safety First ' "; " ' Take Two ' seconds to look round before crossing the road " are a few of the messages conveyed through the medium of the fascinating six-sided toy.

" Safety First " and " Is it Safe? " are wholesome watchwords for purchasers of shares, as well as to users of roads!

£50 BID FOR A KAMSHASTRA BURTON.

At a public sale of books in Johannesburg last week a Kamshastra edition of Burton's " Arabian Nights " (Sir Richard Burton's original edition) was provisionally knocked down for £50. It is believed to have cost the seller £70, and to have had a reserve of £75 placed on it. It is said to be the only specimen of the Kamshastra edition in South Africa, though there are several sets of the subsequent Burton Club editions (the Baghdad and Benares editions), one of which is in the library of the Rand Club, Johannesburg.

STANDARD, FEBRUARY 20: KATE HOWARDE IN " 'POSSUM PADDOCK."

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Miss Kate Howarde.

A CHAT WITH THE AUTHOR OF "'POSSUM PADDOCK."

"HOW long have I been writing plays? Nearly as long as I can remember," replied Miss Kate Howarde to THE PICTORIAL interviewer, with a reminiscent little smile. "And, strangely enough," she continued, "my very first effort in that direction looms more clearly in my memory to-day than many more ambitious attempts that came after—probably owing to the fact that the 'motif' of that first wonderful 'creation' of my child-brain was a rather remarkable one, for my years at least. The playlet was built upon the idea of hypnotic influence! This was engendered, I fancy, from the following circumstance: When quite a small girl I was one of many competitors for an attractive locally-donated scholarship. During one of the examinations, and at a particularly critical moment—to wit, when I was trying to find the correct answer to a decidedly knotty question in physical geography (never a subject for which I felt any special enthusiasm)—I chanced to look up suddenly, wrestling with fretful exasperation at my own density, and caught—fixed on me with stern and utter condemnation, as it seemed to me—the dark piercing eyes of one of the inspectors. I shall never forget that glance. Under the baleful influence I wilted and withered like unto the luckless periwinkle at the first touch of the marauding pin! I absolutely quivered with agonised apprehension—but he passed on, and my drooping courage revived, and in spite of that ill-omened glance I managed to pull off 85 marks out of the maximum 100. But the fact remains that, for quite a number of years, I cherished a full belief in, and, I'm afraid, fear of, the sinister possibilities of hypnotic suggestion. Need it be said, therefore, that the villain in my first play had a more than usually bold, bad eye!

"This little play enjoyed only a limited 'run' (around the red-currant bushes), and, like the poet's soul-less egoist, came to a mute, inglorious end—beneath brambles and tree-ferns in a gully on my dear old dad's sheep-run, under the Ruahine Mountains in the North Island of wonderful New Zealand.

"To come to my first serious attempt, a drama entitled 'When the Tide Rises,' a note of interest will be found in the fact that Miss Ethel Bashford, recently here with the Allen Doone Company, was in the cast, and, with several other prominent artists, including especially a very brilliant Scotch comedian, Mr. Elton Black, now appearing under the banner of Sir Ben J. Fuller at the Grand Opera House, Sydney, helped along the 'Tide' to a splendid measure of popularity.

"This has been in due course followed by other productions, but of course the success of my life has been the coming attraction at the Standard Theatre on February 20—the wonderful laugh-maker ''Possum Paddock.' Many people have asked me my opinion as to why this comedy has achieved the success I am so proud of. Firstly, I think it is because the story is so human and the characters are true to life. Dear, sturdy old 'Dad' Macquade, whose love for his little forty-acre field, nicknamed ''Possum Paddock' (on account of the furry flock that gather there nightly), is only equalled by his despair when he finds the bank has foreclosed on his overdraft and his precious little plot of land is in dire danger, is a figure-head of too many similar tragedies of the Great Outback. Then there is the fun—such loads of it—such laughs! May I conclude by reading you a few lines from our opening critique in *The Sydney Morning Herald*?

> "'The theatre was uproariously rushed, eager holiday-makers tumbling over one another to get in, and after the curtain had been drawn up their paroxysms of laughter would have put a circus crowd on the outskirts of the Never-Never to the blush! . . . Enjoyment reached a climax, and then did the Theatre Royal stalls wave like a cornfield in the wind! It was a strange, weird spectacle. In detail the people were rocking to and fro, digging each other in the ribs, and slapping each other on the back!'"

Answers to Correspondents.

[*In response to the request of many of its readers, and because of the difficulty of answering individually by post the increasing number of queries that arrive from all quarters,* THE PICTORIAL *intends to publish each week an* ANSWERS TO CORRESPONDENTS *column in which such matters will be dealt with. In future no replies to notes and queries will be given through the post. Replies will not be published to anonymous communications.*]

J.R. (East London): Thanks.

E. (Cape Town): The usual.

J.H.A. (Cape Town): Thanks. Will write.

L.C. (London): Thanks. Will let you know.

E.J.S. (Kimberley): Thanks very much. We're glad you like it.

E.W. (Port Elizabeth): The *Waratah* left Durban on July 26, 1909.

BILBO (Johannesburg): The name of that *Punch* writer is A. P. Herbert.

ANXIOUS (Johannesburg): We don't answer legal queries. Write to *The Sunday Times*.

TRIPLEX (Florida): You've lost—it was in December, 1913. Opening production, "The Mikado."

GENESIS (Johannesburg): Japheth was Noah's third son—but why write to us about it?

O. R. GEYER (New York): Yes, we find it very useful. Please send some more.

CURIOUS (Johannesburg): Well, why don't you write to him about it? It has nothing to do with us.

A.G.H.T. (Bulawayo): We like the way you kept your "faithful promise." We shall know you better next time.

C.N.S. (Vereeniging): You *are* a grisly fellow! (1) Michael Barrett, May 26, 1868. (2) Thomas Wells, August 13, 1868.

QUIS (Johannesburg): The opening words are: "There be lampreys caked with quails' eggs, And succulent Chinese char."

SETTLE IT (Johannesburg): Miss Marie Tempest was born on July 15, 1866, and Miss Ada Reeve on March 3, 1876.

FED-UP (Johannesburg): If the rhythm doesn't come to you naturally after all this time we are afraid you will never learn to dance.

K.W.J. (Johannesburg): "Chu Chin Chow" will have run for 167 consecutive performances when it finishes at Pretoria this Saturday. This is a South African record.

CLERICUS (Johannesburg) writes to point out that the Gospel appointed to be read last Sunday (Septuagesima) was, appropriately enough, the Parable of the Labourers in the Vineyard.

C.M.T. (Johannesburg): Yes, the cable was quite correct. The company will open in June in "The Edge o' Beyond." This will be Miss Ruby Miller's first visit to South Africa. The subject is dealt with in this issue.

B.G. (Maritzburg): Can anyone tell this correspondent anything about a poem beginning "'Twas autumn and the leaves were dry."? It sounds to us as if it might have given Lewis Carroll the inspiration for the first line of "Jabberwocky."

QUEX (Johannesburg): "The Gay Lord Quex" was last played in Johannesburg (apart from the film version) at the Palladium in November, 1915, with the late Stephen Scanlan in the title-*rôle*. The late Sir John Hare created the part in April, 1899.

I.B.B. (Aliwal North): Not so modern, after all! The words, "The portrait of a blinking idot," are said by the Prince of Arragon when he chooses and opens the silver casket in "The Merchant of Venice." In many acting versions this scene is omitted.

F.W.N. (Johannesburg): Yes, we noticed the mistaken reference, but this is a non-political paper. You are, however, right in your statement that that general election was fought on the battle-cry of "Chinese 'Slavery.'" It was a case of "Pity the poor Chinaman," not "Pity the poor white man."

EMPIRE: PIERCE & ROSLYN; THE MELODIANS.

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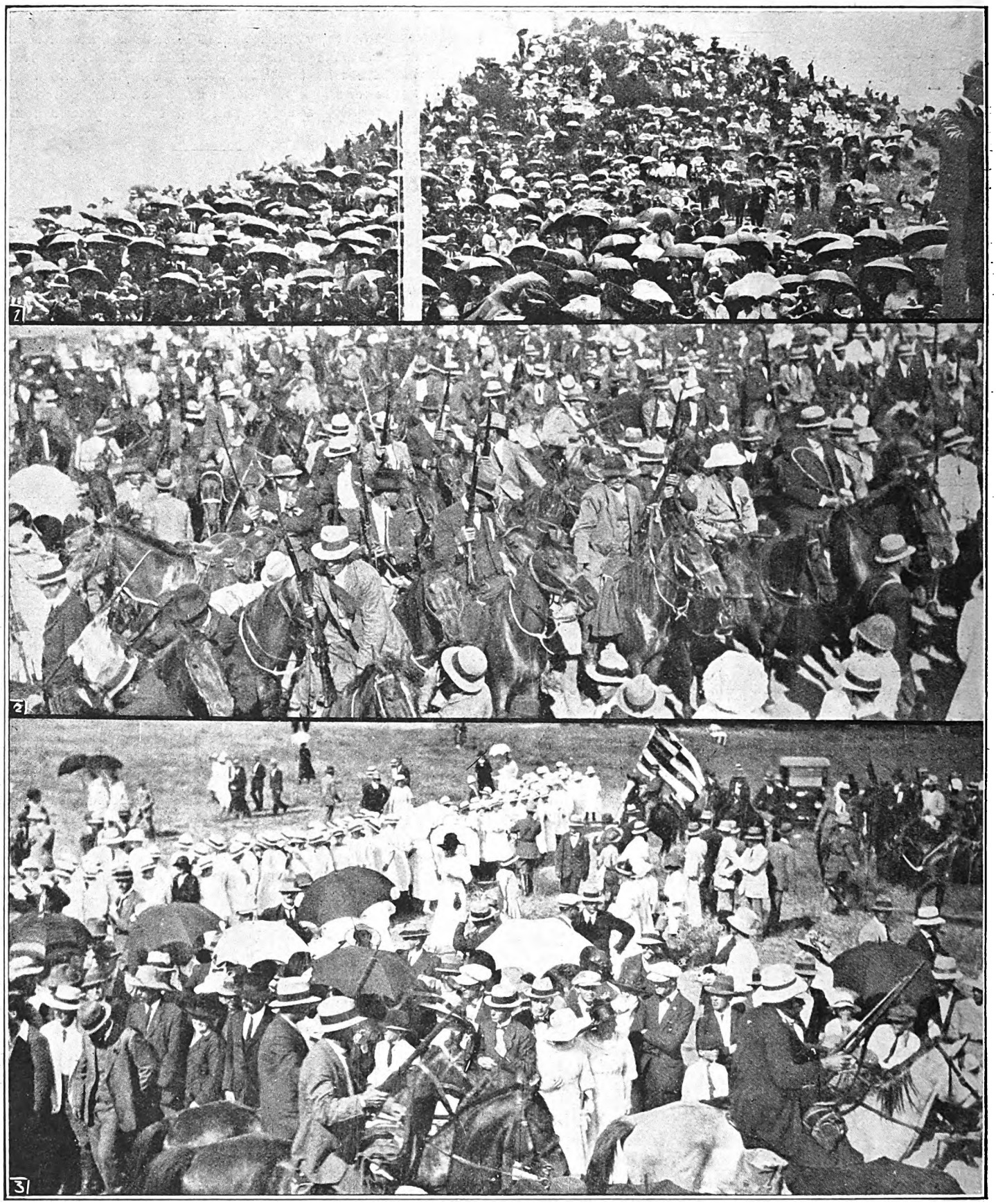
GENERAL DE WET'S FUNERAL:



MOUNTED BURGHERS TURN OUT WITH FREE STATE FLAG TO HONOUR THEIR DEAD LEADER

General Christian De Wet, one of the Boer heroes of the South African War and a man whose name was probably more widely known at that time than that of any other Dutch general or leader with the possible single exception of President Kruger, was buried at Bloemfontein on Wednesday, February 8, next to ex-President Steyn beneath the National Women's Memorial. The funeral was remarkable for the sinking of party differences, for the pall-bearers included both General Smuts and General Hertzog, and Nationalist burghers took part in the procession with units of the Defence Force. Our pictures show: **1.** The crowd on the kopje above the Memorial two hours before the arrival of the *cortège*. (A photograph like this, taken in England, would denote rain, but in this case the umbrellas are to keep off the sun). **2.** Escort of Mounted Burghers. **3.** Burghers and school-children arriving at the Memorial. In the background can be seen two men on horseback carrying flags of the old Free State.

Photos for "S.A. Pictorial" by African Film Productions, Ltd.

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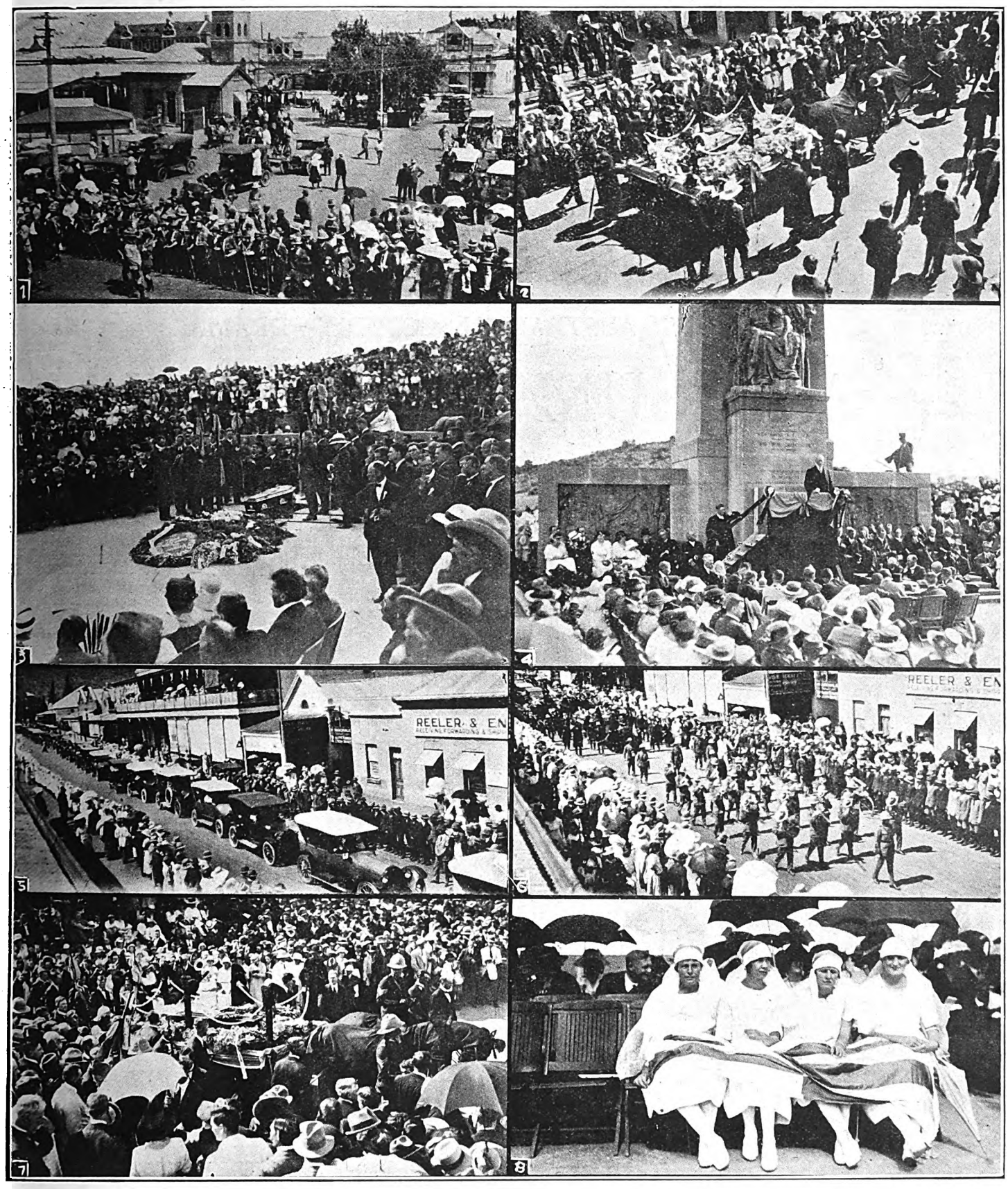
SCENES AT BLOEMFONTEIN LAST WEEK.



PHOTOGRAPHS ON THE ROUTE OF THE FUNERAL AND AT THE GRAVESIDE.

1. Outside the Dutch Reformed Church, Bloemfontein. **2.** The coffin, drawn by six horses draped in black, each led or ridden by a non-commissioned officer of the South African Mounted Rifles. **3.** Scene at the graveside just before the lowering of the coffin. **4.** The Prime Minister, General Smuts, delivering his oration. **5.** Motor-cars in the procession. **6.** A band of the Defence Force heading the *cortège*. **7.** Arrival at the Memorial. **8.** The Orange Free State flag and attendants.

Photos for "S.A. Pictorial" by African Film Productions, Ltd.

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STANDARD THEATRE.

JOHANNESBURG.
(African Theatres, Ltd.)

Commencing on Monday, February 20th.

KATE HOWARDE

The Australian Playwright-Actress

— in her —

FAMOUS AUSTRALIAN COMEDY - DRAMA

"POSSUM PADDOCK"

The Play that made all Australia laugh

Interpreted by a Strong Cast of 18 Players.

BOOKING AT THE CARLTON HOTEL.

HIS MAJESTY'S THEATRE

JOHANNESBURG

(African Theatres, Limited)

Horace Hodges

in

"GRUMPY"

Next Production:

"LIGHTNIN'"

The New York Record-Breaker.

Blinman's

Half Price Day

— IN —

ALL DEPARTMENTS

SATURDAY
February 18th

ELOFF & KERK STS., - JOHANNESBURG

EMPIRE: PIERCE & ROSLYN; THE MELODIANS.

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LIFE at present consists of a large, blank, blameless nothingness, surrounded by heaps of time. Most of us have had more sleep in the last six weeks than we have had for years, and in the long sad evenings have finished up all the odd jobs of the last five years.

* * *

Among the optimistic and energetic in town are the students of the University, who have a big campaign planned for raising funds for the completion of the University Sports Ground in Milner Park. A big committee has been formed, with the following officials: Chair, Mrs. Hofmeyr; vice-chair, Mrs. Sam Evans; hon. secretary, Mrs. Rothkugel; hon. treasurer, Mr. E. G. Izod. £4,000 is the sum required to complete the Sports Ground.

* * *

On Monday morning a meeting was held in the Lecture Theatre of the University, and among those present were Lady Kotzé, Mesdames Cluver, Lawn, D. W. Sims, P. Kaplan, H. Leatherman, Dalton, Marngarde, Palmer, Orr, Colby, Murray, Watt, Wagner, Dr. Annie Porter, Mr. Rheinallt Jones, Mrs. Rothkugel, and a number of students.

* * *

As Mrs. Hofmeyr was unable to be present, the chair was taken by Mrs. Sam Evans, and the meeting discussed the date and place for the holding of an all-day *fête*. April 8th was decided upon as the date. It is being arranged to have stalls at the *fête* for the sale of second-hand books, home industries, cigarettes, sweets, toys, needlework, flowers and plants, refreshments, cold drinks and ices, and in addition there will be a parcel stall, dips, fortune telling and other side-shows. It is hoped to hold a concert in the evening, with other entertainments.

* * *

During Show Week Miss Madge Fabian will be responsible for a novel and attractive evening entertainment, the proceeds of which will be for the benefit of the Alexandra Convalescent Home. In the programme will be included a " cabaret " scene, and among dancers who have promised to help are Miss Violet Kirby and Miss Peggy Strange.

* * *

The Johannesburg Operatic and Dramatic Society decided the other day that they would give " The Maid of the Mountains " for their next musical show, following the recent very successful performances of " San Toy." In the meantime Mr. H. R. Sharpe, chairman of the society, is undertaking the production of a couple of one-act plays, to be given at the United Party Club. One of these will be " Dream Faces," a dramatic fancy in one act by Wynn Miller, which was played in London more than a few years ago by Forbes Robertson. The cast is not yet decided upon.

* * *

The wedding took place last week at the Wesleyan Church, Krugersdorp, of Miss Alice Whitaker, daughter of Mr. and Mrs. J. C. Whitaker, to Mr. Thomas James Olver, of the surveying staff, Randfontein Central, youngest son of Mr. and Mrs. Harry Olver. There was a big crowd of people at the church, where Mrs. Fellows-Tomkins was at the organ and the ceremony was fully choral.

* * *

The bride, who was given away by her father, looked very sweet in her bridal gown of cream *crêpe-de-chine* and shadow lace, and she wore a wreath of orange-blossoms and carried a bouquet of white flowers. Miss Florence Penny was her bridesmaid, wearing pale blue *crêpe-de-chine* and a picture hat to match, and carrying a bouquet of deep cream roses. Miss Mildred Halse, in pink silk and lace, was the flower-girl, and Mr. Wallace Olver was the best man.

* * *

After the ceremony a reception was held at the Library, Town Hall, Krugersdorp. A short musical programme was a pleasant feature of the afternoon, given by Mrs. E. M. Bailey, Mrs. Steenkamp, Miss Rebecca Prowse and Miss Doris Johnston. Mr. and Mrs. Olver were given an enthusiastic send-off when they left for Durban.

* * *

Among those present at the Saturday night dance at the U.P. Club last week were Mr. and Mrs. Gemmill, Mr. and Mrs. Frykberg and party, Mr. Fletcher Moore, Mr. H. A. Young, Mr. J. E. Jones and party, Mrs. Joe Cohen, Mr. and Miss Knapp and party, Mr. Colin Watson and party, Mr. D. Henochsberg and party, Mrs. James, Miss Dulcie Baillie, Mrs. Anderson, the Misses Reid, Mr. Reid, Mr. Bethell and party, Mr. T. Maunsell and party, Mr. Hedley Port and party, and many more. The U.P.C. Six played for dancing and were in particularly good form. Both the Wednesday and Saturday dances at the Club are as popular as ever.

* * *

Hard times are with us, and an indication of them was greatly in evidence the other evening where a ruthless lady had boldly boned the baby's bonnet and wore it gaily with her best costume, the winter's furs, and an expression of satisfaction. I know it saved us from an evening of solemnity, so she did a good deed anyway. It was lacy and small and pale cream, and had a big bow of blue ribbon at the back, and dangles on the brim, and if the baby howled all day after it had been borrowed he had a right, because it probably suited him.

A DELIGHTFUL FROCK
to be seen at
STORE BROS.

HIS MAJESTY'S: HORACE HODGES IN " GRUMPY."

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The only other bit of amusement I've even heard of this week concerns two ladies who started home the other evening up the street that is called Twist, and as they were approaching the brow of the hill, which is steep and sorry, they were rescued by a kindly motorist. In gratitude, they presented him with tea, that being all there was to drink, as they explained. And behold! an evening or three later, with much music on the machine, he drove up with the regulation eleven of the best and two more for luck. Alas! somewhat later the machine wasn't running nearly so easily, the carburettor having short-circuited with the exhaust-box or what-not (I am not a motor-expert!), so that that car refused to budge. History does not relate how long it was after he did get it going before he got home nor where he'd been to acquire the fire-water beforehand. The moral is, that you drive a car better after tea than after twelve.

EVE.

GEORGE GRAVES FOR RHODESIA.

BULAWAYO—SALISBURY—VICTORIA FALLS.

MR. George Graves, the London comedian, is to head a vaudeville combination on a visit to Rhodesia. The other acts will be: Goodfellow and Gregson, "Where the Laughs Come From"; Frank Foster (lately Ali Baba with "Chu Chin Chow"), in a Musical Novelty; and Trixie Gilfillan, versatile entertainer. George Graves will take his own supporting company and will appear in both his sketches, "Koffo of Bond Street" and "The Key of the Flat."

The dates are: Palace Theatre, Bulawayo, February 28—March 4. Palace Theatre, Salisbury, March 6—March 11. Afterwards Mr. Graves will visit the Victoria Falls, but it is not likely that he will perform there. He is due at the Tivoli Theatre, Cape Town, towards the end of March.

Onion juice will remove all rust stains. The best plan is to leave on overnight, then rub with newspaper.

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The Scent of Araby.

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OF ALL CHEMISTS AND STORES.

Beware of worthless imitations. Insist on having the original.

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Sole Proprietors and Inventors of the Celebrated Oriental Perfumes HASU-NO-HANA, PHŪL NĀNĀ, and WANA-RANEE.

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New Evening Dresses

Truly delightful effects in the latest styles have just arrived including:

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Store Bros. JOHANNESBURG, LIMITED.

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NUTRITIOUS **NEL'S RUST ICE CREAM** DELICIOUS
OBTAINABLE AT OUR
TEA ROOMS and MILK LOUNGE JOUBERT STREET, JOHANNESBURG.

LAST Wednesday the Rev. Mother and Sisters of Nazareth House gave the annual entertainment to their helpers, at which Bishop Cox presided. It was gratefully acknowledged that just over £1,000 had been collected in Johannesburg on Christmas Eve for the good work done at Nazareth Home, the total amount collected then in the Transvaal totalling £1,441 1s. 2d.

* * *

Afterwards the usual entertainment was given by the children, a feature being the dancing, in which the children had been trained by Miss Stephanie Burger. They did their clever young teacher great credit. The children sang, and the Home Band was a feature of the afternoon. Two of the smallest children presented a bouquet to the Mayoress of Johannesburg (Mrs. Hancock), who was among those present.

* * *

The engagement is announced of Miss Vera Alston, daughter of Mrs. Alston, late of Bedford, and Addison Mansions, Kensington, London, W., to Mr. Leonard Caro, of Durban and Johannesburg, son of the late Mr. David Caro, J.P., and Mrs. Caro, of Christchurch, New Zealand.

* * *

Thus *The New York Telegram* in a discourse on "College and The Stage": "In refutation of the very generally maintained theory that a stage education demands an early start and the closest of application to naught but dramatic art for the youthful years of the would-be star we have the recent success of Genevieve Smeek. Concluding a four-year course in Mount Holyoke College in 1920, Miss Smeek went at once to London and entered a dramatic school. At the end of six months of rigid training she blossomed forth in April, 1921, as a full-fledged actress, and went on a provincial tour. Later the company proceeded to South Africa, and from Cape Town comes word that Miss Smeek is winning the plaudits of city after city in that vast colony, playing Portia to Sir Frank Benson's Shylock and Lady Anne to his Richard III. It is recalled by the classmates and friends of Genevieve Smeek who witnessed her dramatic career at Mount Holyoke that then she only essayed male *rôles*. That two so exquisitely feminine characterisations as the *rôles* of Portia and Lady Anne should be chosen for her first appearances as a star is significant of her versatility. So a college girl has upset the traditions of the ages of the stage. It is interesting to watch the progress of Miss Genevieve Smeek. To attain success in the provinces is not so difficult, perhaps, for the provinces sometimes are so hungry for dramatic pabulum that the assimilation of indigestibles and of overdone and underdone presentations is readily possible. But when Miss Smeek returns to London or attempts to win New York there will be a test which we live in hopes of seeing consummated with a convincing triumph."

THE LATE CLAUDE SHEPPERSON, A.R.A., Who died on December 30. His delicate and distinctive work had for long been a feature of such papers as *Punch* and *The Tatler*. It was characterised by a singularly beautiful and flowing line, and his figures, particularly those of girls and women, created a new "type" in art.

* * *

A bridge drive in honour of Mrs. M. E. Deecker was given last week in the Berkeley Rooms, a large number of people attending. The evening began with a brief concert at which the artists were Mrs. Smallman, Mr. Reg. Smith, and Miss R. Sweet and Mr. Ginsberg in pierrot and pierrette costume, who gave an exhibition of an up-to-date fox trot. Miss Sylvester acted as accompanist. Bridge was then proceeded with, and the winners were: Ladies, Miss Lawton first, Mrs. Webb second, Mrs. Ray booby; men: Mr. Swaney, top scorer, Mr. Judson second, Mr. van der Ney booby. Mr. T. Jones won the prize in a guessing competition.

* * *

Mrs. Hack presented the prizes, and afterwards asked Mrs. Deecker to accept a small souvenir of the occasion, and a bouquet of flowers. Mr. Wilson acted as D.C., and Mrs. Crawford, who organised the function, desires to thank Miss Barrkman for lending the hall, Mesdames Frampton, A. Inglis, Almond, Prinsloo, Jones, Bond, Hack, and Messrs. C. Crawford, Frampton, and McBride for their help; Mesdames T. F. Allen, Inglis, Marsburg, Judson, Vogl, Elam, Older, Lee, Prinsloo, Jacobs, T. G. Jones, Fry,

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HIS MAJESTY'S: HORACE HODGES IN "GRUMPY."

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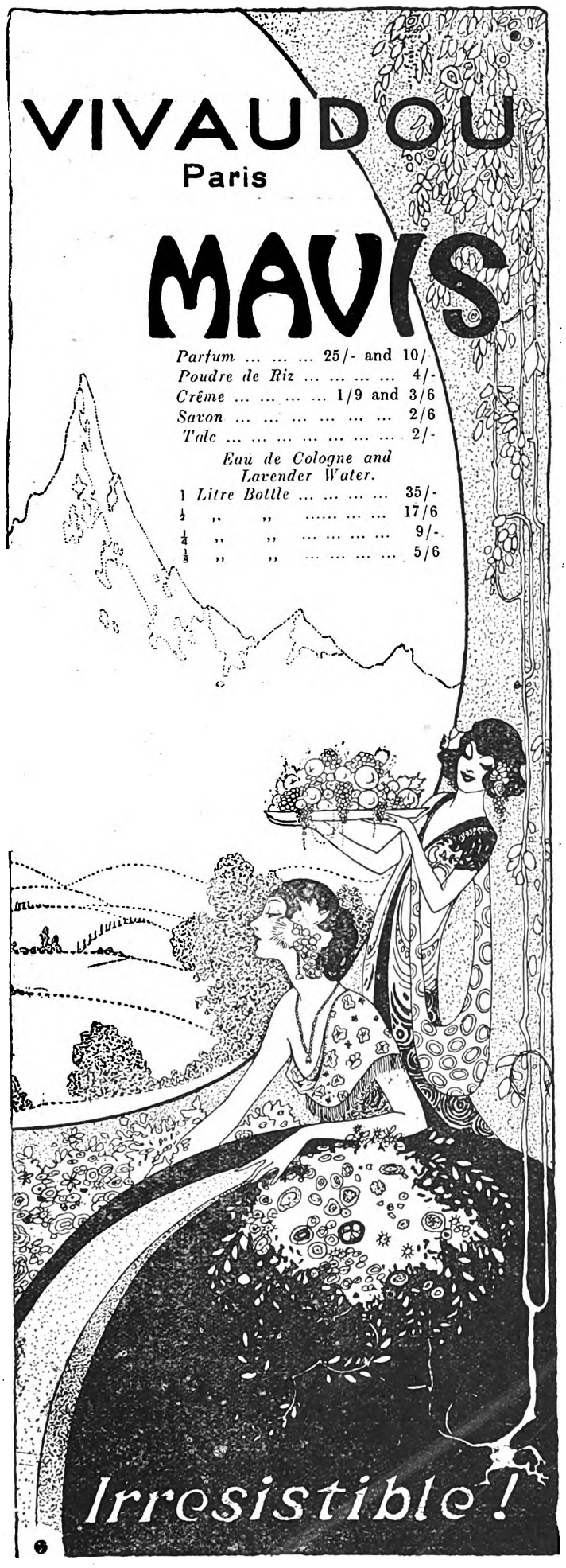

Thistlethwaite, Johnson Caterers, Amm Bros., Nel's Rust Dairies for gifts of refreshments; and the following firms for donating prizes: Messrs. Stern & Co., jewellers; Norman Anstey & Co., Ltd.; an anonymous lady friend; N. Cohen; and McLaren & Campbell; also the Argus Co. for printing tickets, etc., and the artists who gave their services.

* * *

" What Will Come After Jazz? " demands *The Detroit Free Press* (Mich., U.S.A.). " Somebody out in St. Louis has had the courage to announce that ' King Jazz is dead.' The other day a Grand Rapids music man in similar mood remarked that it might as well be as far as community ' sings ' were concerned, and that, in fact, he would have none of it." If all this is true, a good many beaters on cymbals, stampers of feet, ringers of bells, blowers of slide trombones and manipulators of other brass works will be out of jobs, for certainly they can't all lapse into beating drums and triangles again. Jazz, if it really is going, will leave its mark. Syncopation has had its effect upon song and dance just as surely as free verse is influencing poetry. Whether for good or ill, we are too near to discover. " Rhythm," repeats the St. Louis gentleman, " is what dancers want." But rhythm will not go back to the old beat immediately. They won't be content again with a straight programme of " Blue Danubes," nor the music-box tinkle that satisfied hoop-skirted minuetters. We've had noise, lots of noise; the American Negro has given us a breathless whirl. Perhaps the new rhythm will come from the Indian or the Eskimo.

* * *

Lady members of the Krugersdorp and West Rand Consolidated Bowling Clubs held their first match on the Krugersdorp greens last week, when an enjoyable afternoon was spent. The game resulted in a substantial victory for the W.R.C. by 65 shots to 30, and the return match is being awaited with considerable interest. Scores: Mesdames Rothman, Carpenter, Shaftain and McNeir (W.R.C.) beat Mesdames D. R. McAlpine, R. E. Holmes, Denoon and A. McAlpine (K.) by 20 shots to 8. Mesdames Cunningham, Sinclair and Manners (W.R.C.) beat Mesdames George Norton, Charlton and Martell (K.) by 24 shots to 10. Mesdames Guiney, Kennedy and Day and Miss Cunningham (W.R.C.) beat Mesdames Cecil Knight, Daff, Cameron and Hopwood by 21 shots to 12.

* * *

Recently the wedding took place at Cape Town of Mr. Harry Phillips, a well-known and popular resident of Krugersdorp, and Miss Gertie Geisler, only daughter of Mrs. S. Geisler, of Three Anchor Bay, and formerly of the Rand. The ceremony was conducted in the Great Synagogue, Gardens, by the Rev. A. P. Bender, assisted by the Rev. Kirschner, and was described as one of the prettiest weddings of the season. The reception was held at " The Shieling," Portswood Road, Green Point, kindly lent by Mr. and Mrs. Leo Aron, and the health of the bride and bridegroom was proposed by Mr. Leo Raphaely, and drunk with musical honours. The bride was given away by Mrs. S. Geisler and Mr. L. Raphaely, the unterfuhrers of the bridegroom being Mr. and Mrs. L. Phillips. Mr. Jack Geisler, eldest brother of the bride, acted as best man. The pole-bearers were Messrs. M. and J. Geisler, S. Phillips and A. Highman, while Miss Iris Aron made a charming little flower girl.

* * *

At a recent meeting of the Executive of the Women's Auxiliary Section of the British Empire Service League (S.A.), over which Lady Kathleen Villiers presided, it was resolved the three street collections of the current year were to be organised as follows: May 27, Mrs. Frenkel; June 17, Mrs. Salamon and Mrs. Juta; November 11, Mrs. T. F. Allen. It was further resolved: That no entertainments for any B.E.S.L. purposes should be organised without the help and co-operation of the Entertainments Sub-Committee and the Women's Auxiliary Section, and that such entertainments should not be arranged by any ladies not identified with the Women's Auxiliary Section. Tennis tournaments for boys and girls are to be organised at an early date in support of the funds.

* * *

The concert which was given on Sunday night last at the Anglo-African Bioscope, Johannesburg, in aid of Mrs. Cohn and her family of four children, has realised £105.

STANDARD, FEBRUARY 20: KATE HOWARDE IN " 'POSSUM PADDOCK."

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£100 will be handed over to the Children's Aid Society, who will administer the fund and allow Mrs. Cohn a monthly sum. The balance will be given to some other charity. The hon. secretary (Mrs. Gomes) wishes, on behalf of the committee, to thank Mr. Melman for kindly lending the hall and donating the refreshments, the Press for their help, the artists who gave their services, and the donors of flowers for the decoration of the hall and the tables. Mrs. Cohn is now in hospital. When she is better, Lady Kathleen Villiers is arranging for her admission into the Alexandra Convalescent Home for a few weeks.

How to Run a Children's Column.

Dear Aunt Candid,—I look forward to your Kneck-to-Knee Chats.

We had a lovely drive on Sunday in our spring cart. Father drove, and had his new clothes on. Mother gathered some wild flowers, and we came back after dark. I have a sweet little kitten, called Flossie.

Your affectionate niece,
MURIEL STODGE (aged 7).

* * *

Dear Muriel,—Don't be inane, and don't develop the bad habit of writing to Sunday papers. It is a waste of time. The roads on Sundays are made hideous with people in their Sunday clothes, and the veld is desecrated by stupid women, who tear up wild flowers by the roots. If you don't drown her, you will probably get hydatids from your kitten. Does your mother gossip? I do—constantly.

Your salaried,
AUNT CANDID.

Dear Aunt Candid,—We always rise earlier on Sundays, in order to read your clever Kneck-to-Knee Chats. My sister Dorothy is 9 and I am 7 We go to the same school, and are both in the same class. We are going into the country for Easter.

Your affectionate little friend,
ALICE BUNKUM.

* * *

My Dear Alice,—How empty your life must be that you look forward to this shameful drivel of mine! I will probably kill some babbling child later, and end up in prison or the lunatic asylum. If you cannot make real friends, give up this Sunday paper, and take to drugs. I don't care how old you are, what school you attend, or where you go to at Easter. Why scribble these trivialities to disinterested strangers? Mind you own business!

Your (by courtesy),
AUNT CANDID.

Dear Aunt Candid,—Father always spends his Sunday morning reading your paper. He gives me the comic. We all laugh at the funny pictures. We think them very clever. Your Neck-to-Knee Chats are what my little sister, Clara, likes best. She had typhoid two years ago. We are going to the sea for Easter.

My foxie is called "Mac."

Your affectionate nephew,
JACK PRIG (aged 9).

* * *

My Dear Jack,—What a tiresome child you are! Although I have never seen you, I already hate you cordially. Your father could be better employed on Sunday morning. Too many idle men get livers loafing on verandahs. If you laugh at our comics, you must be weak-minded. To rate them as clever brands you all as imbeciles. I don't care how old you are, and it's like your infernal cheek to call your mongrel after our managing director. However, he deserves it. Why didn't your sister Clara die young, and so lighten my labours? I am glad to hear you are going to the sea for Easter. It threatens to be a bad shark season.

Your (forced to do it by penury),
AUNT CANDID.

From *Smith's Weekly* (Sydney).

Beauty Midway Between Two Uglinesses.

EASTERN AND WESTERN IDEALS.

"Virtue," says Aristotle, "is a mean between two vices."

Thus generosity is a mean between foolish extravagance and avarice; modesty a mean between prudishness and wanton-ness; a good comedy a mean between a revue and a propagandist play.

I suppose the reverse is true, *i.e.*, that a vice is a mean between two virtues. But there is probably something wrong in the assumption. Like the converse of "All cabbages are vegetables," which is "All vegetables are cabbages," and which landed one in a logical muddle in one's schooldays.

The axiom holds good when applied to beauty; a beautiful figure is the mean between the ugly extremes of leanness and obesity. A beautiful face has neither too much nor too little hair upon it—crudely, in a woman, the eyebrows and lashes are luxuriant, yet no downy growth blurs the outline of cheek and upper lip. Our convention which demands that women should have long eyelashes but no moustaches would probably seem curious to certain savages who shave eyebrows and lashes, and admire moustaches in women, just as our partiality for white teeth would astonish the Hottentots who prefer them black or yellow!

In Europe, however, and among the civilised Eastern races, the beauty that long curling eyelashes and delicately marked brows cannot be over-estimated.

What glorious lashes one sees in the East; especially among the Greek girls in the native quarter of Cairo. The tendency among such beauties to grow superfluous hair on the face is combated by the razor or by depilatory paste, recipes handed down sometimes from the days of Cleopatra or the glory of Carthage.

In this country women are beginning to realize that neither shaving nor electrolysis are ideal for removing unwanted hair. A method which is steadily gaining in popularity is that of treating the superfluous hair with a paste made of pure pheminol and water. The paste is spread rather thickly on the hair, and allowed to dry thoroughly. The hair is completely destroyed and can then be painlessly removed with a very blunt knife or a piece of cardboard.

The application of a little tekko paste is recommended after the hair has been removed with the pheminol.

The trouble with most women, however, is not that they have too much hair on their face, but too little. Scanty eyebrows, and poor, light lashes are common in this country, and often render an otherwise charming face insipid or even plain. It is a good and safe plan to encourage the growth of brows and lashes by the occasional application of a little mennaline. Mennaline is rather a pleasant substance to use, and it has the advantage of not only increasing the growth of the eyelashes, but also of giving them a delightful inclination to curl at the tips.

The eyes owe half their expression and charm to the lashes surrounding them, just as the face owes so much to its frame of hair. C

HIS MAJESTY'S: HORACE HODGES IN "GRUMPY."

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TAKING STOCK.

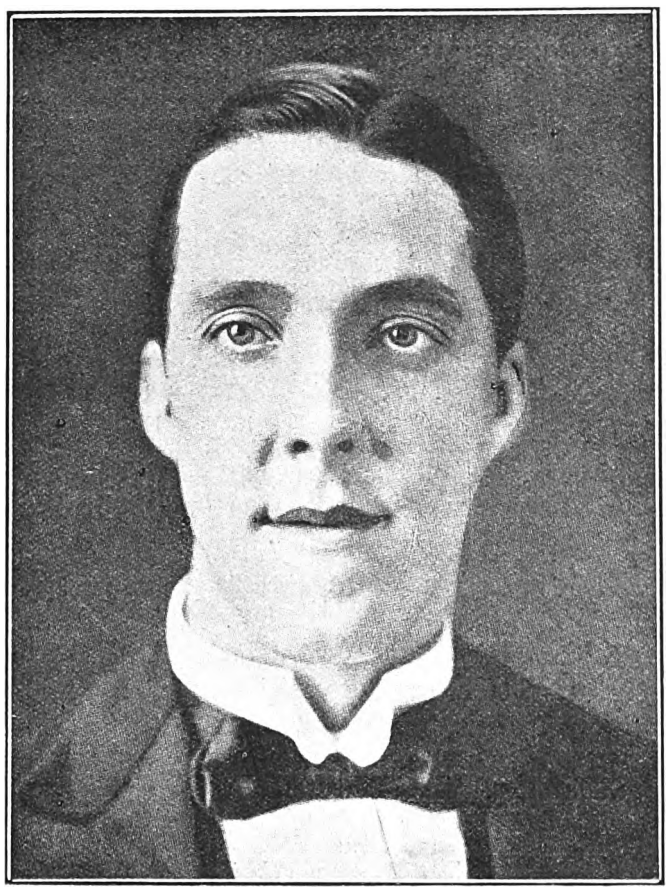
Effects of the Strike on Racing Prospects.

A LEAN TIME EXPECTED.

RACE clubs have, throughout the strike, gone on sublimely, almost unaffected as far as financial results are concerned. There was

A Pronounced Shortage

in the cash circulating long before the strike was thought of, and since, there has been a natural tightening of purse-strings amongst the thoughtful, who endeavoured to realise early that they were, perhaps, in for a tough time through the present upheaval. On the other hand, money has been spent like water by the thriftless, thoughtless rabble which, unfortunately, we have with us always, and which, without



A WORLD'S RECORD BREAK.—T. NEWMAN.
After scoring a break of 1,274 in his match against Falkiner in mail week, Newman had the misfortune to touch his opponent's ball, thus ending his world's record break under present rules with ivory balls. All bigger breaks on record have been one-stroke affairs—not exhibitions of all-round billiards—or push-stroke displays.

a doubt, are very much at the bottom of the present mining troubles through their lazy incompetence, a millstone round the necks of their more intelligent and more responsible harder-working brethren.

Of course, as far as the natural continual shrinkage in the Tote revenues are concerned, this has to some extent been made up through increased gate receipts, and so the clubs have gone on, unconsciously almost, without being seriously affected in any way up to the present, whilst various other businesses are reported daily as tottering and going to the wall. The racing clubs need not, however, delude themselves that they are going to escape the results of this national disaster. There is a bitter time before them, and, when the trouble is settled, and the only industry we can boast of gets back into its stride again, it is but natural to expect that there is going to be

Some Keen Settling

between the wage-earners and business people who have been obliged to stick to them throughout the strike. This is where the racing pastime will have to be cut out for the time being by the workers and their attention more closely concentrated on their domestic affairs.

* * *

Yes, racing is indeed in for a leaner period perhaps than many of us anticipate, and the clubs will shortly realise to the full how much their exchequers have in the past had to rely on the productiveness of the "redundants." The forthcoming strenuous period, together with the enormously heavy taxation with which the clubs are burdened, is going seriously to hamper and test the smaller concerns, and it will take them all their time to weather the bad times ahead.

* * *

The Rand Racing Club has bumped a most inopportune period for recommencing its activities. Its principals, indeed, must feel somewhat

Nonplussed and Disheartened

at its prospects. First of all, under its existing licence, there is an absence of suitable dates on which to race, every Wednesday and Saturday throughout 1922 having been taken up as usual by the other clubs and advertised in the Calendar. It might be thought that the other clubs should extend some assistance to the new concern by forfeiting some of their dates. This is unthinkable, and therein lies the chief stumbling-block to the prosperity of the Rand Racing Club, with its licence granted under Jockey Club rules. The meeting which was advertised to take place next Wednesday, on the same date as the Pretoria Club is to race, has been wisely abandoned, for it seems certain, under the present-day conditions, that a clash would spell disaster for both clubs. There is no rule which prevents them clashing with the Pretoria Club should they desire to do so, as the capital is outside the forty-miles radius prescribed under Jockey Club rules.

* * *

The resuscitated club is in a dilemma how to proceed under its present licence, and is faced with the alternative of

Racing Outside the Fold.

It is freely anticipated that, if its present difficulties are duly portrayed to the Provincial Executive, that body will not be averse from endorsing the licence to race under its own rules; in other words, to sanction the reintroduction of what was formerly known as "unregistered" racing. In the old days, when a club could race on any and every day,

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barring religious holidays such as Christmas Day and Good Friday, clubs commenced under their own rules and flourished extraordinarily. But to-day, under the new laws, a club may race only fifteen days per annum, and, when one remembers the difficulties which the Auckland Park Club encountered in its fledgling period, when it had open play, so to speak, it stands to reason that the new club is faced with unusually difficult problems to overcome as matters at present stand.

* * *

However, its sponsors may take heart of grace if all the rumours flourishing have any foundation, one of which is that the Racing Commission, which has about finished its labours, has strongly recommended that " open play " be reintroduced; that is, that any club may race when it chooses untrammelled by State restrictions. The only other important rumour afloat, as far as

The Rand Racing Club

is concerned, is that the people interested in the Langlaagte venture are out for a licence to race under the proposed unregistered conditions. It looks as if legislation, as far as racing is concerned, is a most elastic and pliable proposition in the Transvaal, and those people who have vested interests in the present clubs are beginning to feel a bit uncertain about their unstable holdings, which look like dwindling from ten-per-cents. into the " low-grade " division.

* * *

The Krugersdorp Club had a nice little meeting last week, and for once in a way escaped the elements, which were very much in evidence on the way back to Johannesburg after the meeting. A couple of odds-on favourites were downed during the day, including that smart sprinter River Girl. Just how she was beaten by Clover was difficult to say at the time, though the margin was sufficient to suggest ease. An objection was lodged on the grounds of

Boring and Crossing.

That a cross-over took place there was no doubt, Riley on the favourite theatrically accentuating the fact by taking River Girl out of her line, as I saw it. It cut no ice with the stewards, however, as they considered that the winner was well clear when the incident took place. We may yet learn that the winner, a really smart-looking pony, will always account for River Girl at the weights, even if we did not on this occasion get a very definite line through the incapable display of the apprentice; although, in justice to young Buckham, it should be said that Clover does not appear to be an easy horse to handle. The other hot favourite, Corinna, fizzled out early and was not in a place.

* * *

Wyoming has now struck form, but in winning at Krugersdorp he had

Nothing Much to Account For

with the exception of White Friar, and this fellow apparently was not expected, seeing that the stable companion, that arch-deceiver Corinium, was favourite. Others to score were: Roman Queen (3/1), Earl Beatty (10/1), Catchword (5/4), Palisade (10/1), and Sky High (10/1), the two first-named registering their initial brackets. Tote £3,498.

* * *

At Benoni there appeared to be the usual attendance, though the Tote (£12,400½) does not bear this out. Racing on the whole was good, even if the riding in some instances was not ideal. Quite early we saw Desert Dawn, a handsome and very smart filly, placed second in the frame through no fault of her own, and before the second season is through I expect to see her conceding her conqueror much more poundage than she received here. Columbine proved her form, shown on the previous Saturday, to have been decidedly awry by the decisive way in which she put it over the joint favourite, Volcano, in the Galloway (A) mile. At the subsequent enquiry, asked for by Mr. Butt, it was shown that she twisted a plate badly on her previous outing. Miss Martin led throughout in the Boksburg " B," Roll Call, Venizelos & Co. not being able to make much impression on her. Difficult to train, her win was a considerable triumph for Mr. Alf Makein. Though Androsa was preferred to River Girl in the Galloway sprint, the latter won with her head in her chest, which, coming three days after her defeat at Krugersdorp, must have made her owner feel

As Angry as the Chamber of Mines.

Ample Supply has ample pace if in a generous mood, and he was amiable enough on Saturday in Simpson's hands to account for the first and second favourites, Bell Tower and Ancient Light respectively, more than comfortably. On the form shown at West Rand Mummer looked to have a big chance in the sprint (Boksburg " C ") and accounted for Wyoming, this versatile chap having only just scored over ten furlongs. The favourite, Fondling, Riley up, was running all over the show at the finish and dropped out of a place. The last two winners, Fancy Me and Matinee, were hot favourites, and, in the capable hands of our best heavyweight jockey, L. Howe, clicked. There was some scrummaging in the race won by the former, but the winner was always near the van and scored comfortably. Matinee, vigorously ridden, got up to score comfortably from Antivari, who would have been walking with another furlong to cover.

* * *

Racing people on the Rand are preparing

A Welcome for Lord Lonsdale

and party, and this notable visitor from the English racing world will no doubt pass a pleasant and interesting time whilst here. One awaits his views on the efforts of our little community to conduct racing as it should be conducted. Hope our owners will appreciate the position and put him on a few right 'uns without introducing the " wunner " stunt. At least, one hopes that if there is anything in this out-of-the-way part of the world which he may pick up in the way of points of utility for use on his return to the Homeland, he will not have cause mentally to note any glaring cases of myopia amongst his hosts whilst here. Let's hope rather that our stewards shall have no cause for displaying myopic weakness in their make-up.

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3/1 Columbine.	4/1 Colaro.	6/4 Rigmarole.
2/1 Miss Martin.	3/1 Wild Cherry.	3/1 Socks.
7/2 River Girl.	5/4 Terrie.	20/1 Great Find.
4/1 Ample Supply.	10/1 Queri.	5/1 No Go.
8/1 Mummer.	7/1 Wave.	16/1 Bad Boy.
6/4 Fancy Me.	4/5 Equerry.	
6/4 Matinee.		

PORT ELIZABETH.	KIMBERLEY.
3/1 Chivalry.	1/1 Galletia.
2/1 Doubt.	7/1 Golden Lady.
3/1 Cherry Ripe.	5/1 Fable.
6/4 Champagne Glass	2/1 New Style.
1/1 True Value.	5/2 The Zoo.
1/1 Blue John.	1/4 Hideous.
	6/4 Avino.

* * *

My selections for the Park this Saturday are as follow:

12.30 p.m.—Juvenile Handicap, about 6 furlongs.
Tresida, Suzette, Edelwud.

1.10 p.m.—Maiden Handicap (imported horses), about 5 furlongs.
Pannikin, Murray's best, Golliwog.

1.50 p.m.—Newlands (B), about 1 mile.
Vienna, Leeward, Back Answer.

2.35 p.m.—Maiden Handicap (S.A. bred horses), about 5 furlongs.
Vista, Laureate, Jubilee Bend.

3.20 p.m.—Auckland Park Handicap, about 1¼ miles.
Meyer's elect (probably Pluto), Salute, Mundane.

4.5 p.m.—Newlands (D), about 6 furlongs.
Court Belle, Blue Sky, Spinmore.

4.50 p.m.—Newlands (A), about 1 mile 1 furlong.
Ben Lomond, Salamis, Hectometre.

5.35 p.m.—Newlands (C), about 7 furlongs.
Novelty, Trescoe, Silvius.

A GRAND GUIGNOL THRILLER.

(*Continued from page 2.*)

him up towards him. But when he saw the livid face, the half-opened mouth showing the teeth and gums, when he felt the strange chill of the flesh that touched his hands, he started and let go. The body fell back heavily on the cushions, the forehead beating twice against a chair. His fury turned upon his wife.

"What have you to say? . . . Explain!"

"It is very simple," she said. "I was just going to bed when I heard the sound of footsteps in the corridor . . . uncertain steps . . . faltering, and a voice begging, 'Open the door. Open the door.' I thought you might be ill. I opened the door. Then he came, or rather fell, into the room. . . . I knew he was subject to heart attacks. . . . I laid him there. . . . I was just going to bring you when you knocked . . . that's all."

Bending over the body, and apparently quite calm again, he asked, every word pronounced distinctly:

"And it does not surprise you that no one heard him come in?"

"The hounds bayed. . . ."

"And why should he come here at this hour of the night?"

She made a vague gesture.

"It does seem strange. But . . . I can only suppose that he felt ill and that . . . quite alone in his own house . . . he was afraid to stay there . . . came here to beg for help. . . . In any case, when he is better . . . as soon as he is able to speak . . . he will be able to explain."

M. de Hartevel drew himself up to his full height and looked into his wife's eyes.

"It appears we shall have to accept your supposition, and that we shall never know exactly what underlies his being here to-night. . . . He is dead."

She held out her hands and stammered, her teeth chattering:

"It's not possible. . . . He is . . ."

"Yes . . . dead."

He seemed to be lost in thought for a moment then went on, in an easier voice:

"After all, the more I think of it, the more natural it seems. Both his father and his uncle died like this, suddenly. . . . Heart disease is hereditary in his family. A shock . . . a violent emotion . . . too keen a sensation . . . a great joy. . . . We are weak creatures at best."

He drew an arm-chair to the fire, sat down, and, his hands stretched out to the flames, continued:

"But however simple and natural the event in itself may be, nothing can alter the fact that a man has died in your bedroom during the night. . . . Is that not so?"

She hid her face in her hands and made no reply.

"And if your explanation satisfies me, I am not able to make others accept it. The servants will have their own ideas, will talk. . . . That will be dishonour for you, for me, for my family. . . . That is not possible. . . . We must find a way out of it . . . and I have already found it. . . . With the exception of you and me, no one knows, no one will ever know, what has happened in this room. . . . No one saw him come in. . . . Take the lamp and come with me."

He seized the body in his arms, and ordered:

"Walk on first."

She hesitated as they went out of the door.

"What are you going to do?"

"Leave it to me. . . . Go on."

Slowly and very quietly they went towards the staircase, she holding high the lamp, its light flickering on the walls, he carefully placing his feet on stair after stair. When they got to the door that led to the garden, he said:

"Open it without a sound."

A gust of wind made the light flare up. Beaten on by the rain, the glass burst and fell in pieces on the threshold. She placed the extinguished lamp on the soil. They went into the park. The gravel crunched under their steps, and the rain beat upon them. He asked:

"Can you see the walk? . . . Yes? . . . Then come close to me . . . hold the legs . . . the body is heavy."

They went forward in silence. M. de Hartevel stopped near a low door, saying:

"Feel in my right-hand pocket . . . there's a key there. . . . That's it. . . . Give it to me. . . . Now let the legs go. . . . It's as dark as a grave. . . . Feel about till you find the keyhole. . . . Have you got it? . . . Turn."

Excited by the noise, the hounds began to bay. Mme. de Hartevel started back.

"You are frightened? . . . Nonsense! . . . Another turn . . . that's it. . . . Stand out of the way. . . ."

With a thrust from his knee, he pushed open the door. Believing themselves free, the hounds bounded against his legs. Pushing them back with a kick, suddenly, with one great effort, he raised the body above his head, balanced it there a moment, flung it into the kennel, and shut the door violently behind him.

Baying at full voice, the beasts fell on their prey. A frightful death-rattle: "Help!" pierced their clamour, a terrible cry, inhuman. It was followed by violent growlings.

An unspeakable horror took possession of Mme. de Hartevel: a quick flash of understanding dominated her fear, and, her eyes wild, she flung herself on her husband, digging her nails in his face as she shrieked:

"Fiend! . . . He wasn't dead! . . ."

M. de Hartevel pushed her off with the back of his hand and, standing straight up before her, jeered: "Did you think he was!"—*John o' London's Weekly.*

HIS MAJESTY'S: HORACE HODGES IN "GRUMPY."

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WEEK COMMENCING MONDAY, FEBRUARY 20.

Tivoli, Cape Town.—Till February 21: Chas. Hanbury & Co. Continuing: Jollity Seven, Harem and Scarem, Benson Gray. Opening February 22: Harry Ford, The Fanjacks.
Opera House, Cape Town.—Leonard Rayne's Company.
Empire, Johannesburg.—Niblo and Doris, Lily Denville, Pierce and Roslyn, The Melodians, Selbini and Albert, Arthur Ferris, Daly and Marr, Brady and Dunn.
His Majesty's, Johannesburg.—Horace Hodges and Company in "Grumpy" (till February 23) and "Lightnin'" (opening February 24).
Standard, Johannesburg.—Miss Kate Howarde's Company in "'Possum Paddock."
Orpheum, Johannesburg.—Varney and Butt, Brothers Walsh.
Jeppes, Johannesburg.—Jack Parry, Fillis Duo.
Apollo, Germiston.—Goodfellow and Gregson, Betancourt.
Grand, Pretoria.—George Graves and Company, Pearl Mitchell and Sister.
Vaudette, Krugersdorp.—Chas. Hanbury & Co., Dan Rayner and Roy.
Criterion, Benoni.—Rutherford and Tim, Jack Riskit and Betty.
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Criterion, Durban.—Elliott and Godley, Murphy and Mack, Neatha Tanway.
Theatre Royal, Durban.—Till February 23: Sir Frank Benson and Company.
Grand, Port Elizabeth.—Till February 21: "Little Red Riding-Hood."
Grand, Bloemfontein.—February 24 and 25: "Little Red Riding-Hood."

50 YEARS A DANCER.

OVATION FOR 70-YEARS-OLD BALLET MASTER.

M. Enrico Cecchetti, the celebrated little old *ballet* master, for years associated with the Diaghileff Company, recently celebrated at the Alhambra Theatre, London, the 50th anniversary of his first public appearance as a solo dancer.

He played for this occasion the part of the Wicked Fairy in "The Sleeping Princess," which was his part in the original production of Tchaikovsky's *ballet* at Petrograd in 1889. He performed it with all his finish and the sly sense of fun which Londoners know so well in his playing of the Pantaloon in "Carnival" and the Magician in "Petrushka."

After the second scene, where the Fairy presents to the Princess the fatal spindle, there was a remarkable scene in the veteran's honour. A gigantic wreath tied with Italian colours, flowers, and a silver loving cup were offered to him, and then the members of the *ballet* advanced in turn with individual gifts, each presented on a cushion. The beautiful Mme. Tchernicheva with matchless grace impressed a kiss on his brow and several charming *ballerinas* followed suit.

M. Cecchetti was born in Rome in 1850. He first danced in London in 1885 at Her Majesty's Theatre and later at the Empire with Mme. Katti Lanner.

W. T. STEAD'S SON DEAD

Mr. Henry Stead, son of the late Mr. W. T. Stead, has died in a liner while returning from the United States to Australia for health reasons. He was the owner and editor of *Stead's Review*, Melbourne.

STANDARD, FEBRUARY 20: KATE HOWARDE IN "'POSSUM PADDOCK."

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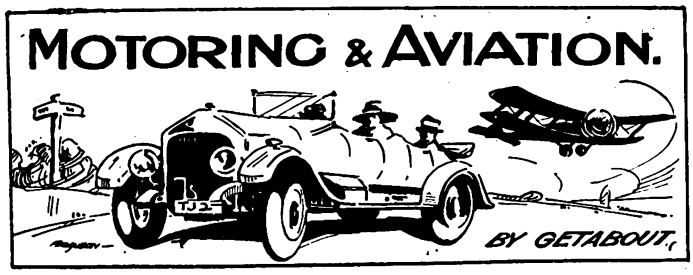
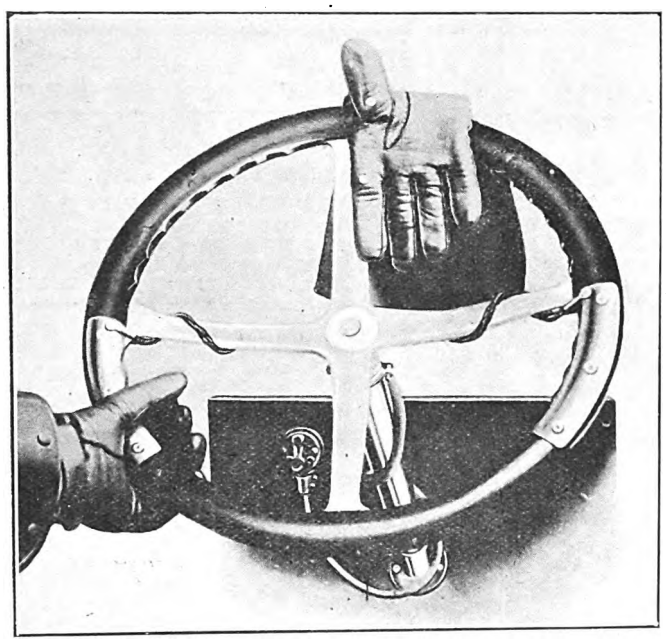


Indian Princes at Olympia.

The English papers agree that the Olympia Motor Show just concluded has resulted in a marked impetus to the trade. Apart from the indirect effects which such exhibitions have upon industry, the " sales on the spot " are frequently of important magnitude and it is safe to say that many hundreds of would-be buyers made their purchases at the show ground instead of patronising the ordinary sales-rooms. On one of the days of the Show the Maharajah of Bharatpur and the Mawab of Bogra were wandering through the exhibit avenues when they were attracted by the display of the Leyland " Eight " and each placed an order on the spot. The Indian princes usually swear by English cars and few of them invest in any other type than the Rolls-Royce. A motor-cyclist who wanted to buy a



ELECTRICALLY HEATED GLOVES FOR MOTORISTS.
A heating device in the lining of the glove is connected with the batteries by a wire, and a circuit is established by contact between the metal discs shown on the glove and the studs attached to the rim of the steering-wheel.

motor-cycle and had very little money was advised by a friend to visit the Olympia Show. There he saw a motor-cycle which was on view for the first time, and paid £34 for it. This is the cheapest machine ever offered, and it is fitted with electric light, with an engine capacity of 160 c.c. Shows are really wonderful enterprises; they can do what sales-rooms can't do in the way of meeting every whim of the customer. In fact, when the customer leaves the ground he realises he has purchased in the only market where everything of the latest is on view and all the makers are represented.

The "Motor Caravan Club."

In no previous age could the man of money and leisure get so much enjoyment out of life as he can to-day. Thanks to the automobile. Unlimited means formerly meant that their possessor could travel where he liked by rail or water; so far, the world was open to him, but he couldn't get away from the lines of communication without elaborate preparations. Now, however, he can roam where he chooses in any land, so long as roads exist on which to travel. He can, if it pleases him to do so, approach, as near as mortals may ever hope to do, the idyllic life of seclusion and rusticity, and vary a monotonous city existence with brief sojourns in nature's loveliest spots. I was moved to these reflections on seeing a notice in an English paper concerning the M.C.C. This does not stand for the " Marylebone Cricket Club," but the " Motor Caravan Club," and if you care to write to the Secretary, 150, Parade, Leamington Spa, he will give you some fascinating information showing how you can enjoy yourself thoroughly by taking a caravan tour of England. The pastoral nomads who style themselves the M.C.C. issue booklets upon application to all whose fancy lies in that direction. It is a new club and ably organised, which means that it affords ample facilities for country travel upon the novel lines of a motor caravan.

Should Women Drive?

I have heard the question frequently debated as to whether women should be granted licences to drive automobiles, but the reasons adduced for prohibition have certainly not been convincing. The principal charge brought forward is " lack of skill," but there is little evidence to support it. The qualifications that lend themselves to proficient driving are chiefly good nerves, judgment, and coolness, which, I should say, are attributes which women possess in at least as large a degree as men. But the reason that led me to pass comment upon a matter that few trouble to worry about, is that I see that a petition will be received at the next session of the Canadian Legislature asking for legislation to prohibit women from driving automobiles, on the grounds that the fair sex has not shown a sufficient degree of skill in the handling of cars. The petition is launched by a group of professional *chauffeurs*, and will stand little chance of passing.

Built for the Roads.

As an instance of thoroughness in business methods it would be hard to beat the following. A firm of motor manufacturers in Canada have just received a large order for motor lorries from the Chinese Government. Before receiving the order, however, the firm made a complete survey of Chinese roads on which the lorries will be run, nd a special design was produced before the order was secured.

Police Use Motor Trucks.

The Leyland trucks that are transporting police and their equipment on the Rand give a good idea of the immense use of mechanical transport. Motor-trucks are being used to rush police to various mines when necessary. These great six-ton leviathans can take thirty or forty men each with ease. The police in South Africa use Ford cars for their ordinary staff work, and a large number of Fords are now doing police work on the Rand. The mobility of the force now guarding the mines and public safety has been increased immensely by this motor transport.

The "Jazz Transport" Again?

Are we going to have the " jazz transport " again? Quite a number of people seem to think that there is a real possibility of another tram stoppage in the near future. Well, the motor, steam and electric trucks, and cars are all ready for the job of taking Mr. and Mrs. Citizen in and out of town. In fact, if we were to be without trams for any length of time a better transport system would come into being than we had a few weeks ago. A number of enterprising garages and individuals had just got some comfortable motor 'buses ready when the trams started running again.

Engine Design for Aeroplanes.

In contrast to the parsimonious methods of the English Government, it is refreshing to note the encouragement, in the shape of subsidies and prizes, offered by the French authorities. A prize of 1,000,000 francs will be given by the Committee for Aeronautical Propaganda, for an improvement in the aero-engine. It is good news that the competition will not be confined to French aeronautical engineers, but will be open to engineers of all countries, the only conditions being that if the prize should be won by a foreign designer he must manufacture the engine in France. The reason for promoting the competition at the present time is that there is an insistent demand for a more powerful engine unit designed for low fuel consumption. Ample time is allowed for experimental work, as the tests will not begin until June next.

STANDARD, FEBRUARY 20: KATE HOWARDE IN " 'POSSUM PADDOCK."

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New Hair Growth After BALDNESS

My head at the top and back was absolutely bald. The scalp was shiny. An expert said that he thought the hair roots were extinct, and there was no hope of my ever having a new hair growth. **Yet now,** at an age of over **66,** I have a **luxuriant growth** of soft, strong, lustrous hair! No trace of baldness. The pictures shown here are drawn from my photographs.

After hair growth.

INDIAN'S SECRET OF HAIR GROWTH.

At a time when I had become discouraged at trying various hair lotions, tonics, specialists' treatments, etc. I came across, in my travels, a Cherokee Indian 'medicine man,' who had an elixir that he asseverated would grow my hair. Although I had but little faith, I gave it a trial.. To my **amazement** a light fuzz soon appeared. It **developed day by day into a healthy growth,** and ere long my hair was as prolific as in my youthful days. *That I was astonished and happy is expressing my state of mind mildly.* **Obviously,** the hair roots had not been dead, but were dormant in the scalp, awaiting the fertilizing potency of this mysterious pomade. **I negotiated** for, and came into possession of, the principle for preparing this mysterious elixir, now called Kotalko, and later had the recipe put into practical form by a chemist. **That** my own hair growth was **permanent** has been amply proved.

For women's hair.

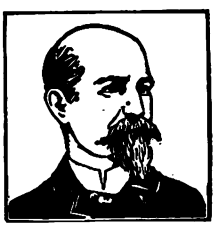

Photo when bald.

How YOU May Grow YOUR Hair.

It has been proved in very many cases that hair roots did not die even when the hair fell out through dandruff, fever, *alopecia areata,* or certain other hair or scalp disorders. Miss A. D. Otto reports: "About 8 years ago my head was **entirely bald.** I used everything that was recommended, but was always disappointed, until at last I came across Kotalko. **My bald spots are being covered now;** the growth is already about three inches." G. W. Mitchell reports: "I had spots completely bald, over which **hair is now growing** since I used Kotalko." Mrs. Matilda Maxwell reports: "The whole front of my head was as bald as the palm of my hand for about **15 years.** Since using Kotalko, **hair is growing all over the place that was bald."**

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ELEPHANT PHILOSOPHY.

A circus man says that an elephant is always careful where he steps. He goes forward one step at a time and doesn't lose his hold upon one place of security until another is gained. If many of our business men had acquired this elephant philosophy and had followed it they wouldn't be hanging over financial precipices now.

If one goes about thinking that the world is filled with crooks and schemers, the world is filled with crooks and schemers. On the other hand, if one believes that the world is filled with fine neighbourly, helpful, kindly folks, one finds people of that class in the great majority.—*Forbes Magazine.*

— **CAPE PENINSULA.** —

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S.A. PICTORIAL.
STAGE & CINEMA.

VOL. XIV. No. 343.] SATURDAY, February 25TH, 1922. (Registered at G.P.O. as a Newspaper.) PRICE 1/-

THE ROYAL WEDDING.

H.R.H. Princess Mary, only daughter of Their Majesties the King and Queen, and Viscount Lascelles, D.S.O., who are to be married next Tuesday, February 28.

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THE HORSESHOE FOR LUCK.

By GLEN CONDON.

"TELEPHONE, Mr. Stantone!" shouted the old doorman, as he stood outside the star dressing-room in one of New York City's finest vaudeville palaces.

"Just a second," replied the great comedian, as he finished removing the make-up from his face and slipped into a robe. A moment later he was at the 'phone.

"Hello. Yes, this is Stantone. Oh, yes? Well, well. How are you, Mr. Morgan? To-morrow night? No, I haven't anything on, excepting my regular frolic in the theatre here. The fight? Sure, I'd be delighted to go. I can have them change my spot here so as to get through by 9 o'clock. We can get to the Garden by ten and that will be in plenty of time for the main event. Thanks, so much. You'll have the car at the stage-door for me? Fine. Good-bye."

"Wish somebody would stake *me* to a ticket," observed Billy Lamotte, as he gathered up his Indian clubs and other "props."

"A lotta good it'd do," chirped his wife, Elsie, "with us on at 11 o'clock."

"Don't get discouraged, Elsie," retorted her husband. "Look at Frank here. It ain't been so long ago that he was only an understander. Now look at 'im. Who was that called you up with the invite to the scrap?" he added, turning to Stantone.

"W. J. Morgan," replied the comedian, modestly.

"My Gawd," exclaimed the woman. "Not the big Wall Street guy?"

"Sure. He took a liking to me three years ago when I played a Club that he attended. Every time I come to town now he insists on having me as his guest at a fight or something. Even took me out to his home on Long Island one week-end. What a cellar that guy has! Boy!"

"Suppose you'll have ringsides 'n everything," observed Billy.

"Oh, certainly. He'll probably have some of his millionaire friends along, too."

"And some of those old pals of your's from the east side'll be around to get jealous of you," put in Elsie. "Say, Frank, I was thinkin' you ought to have a lot of swell rocks with the dough you're making—some stones that'll show up like a million dollars when you step out with those rich birds."

Frank was silent for a minute.

"Yes," he sighed, as the jugglers made for the door in response to the final warning from the stage manager downstairs. "It's hell to be a feature act and have everybody rating you as worth a lot of dough when you haven't got a dime soaked away. Here I am in my fortieth consecutive week on this time and I'll have to use this week's salary to advance a loan to some hard-up guy."

"Ah, don't let that worry you," was the parting remark from Billy as he disappeared through the door. "Go to the 'five and ten' and buy yourself a flash."

"Not a bad idea," mused Frank, as he was leaving the theatre. Ten minutes later he was at the jewellery counter of one of the stores that made red paint popular.

"That'll do," he told the girl, pointing to an imitation diamond horse-shoe pin. "How much?"

"Fifty cents," answered the gum-chewer.

Frank adjusted the pin in his tie and surveyed the effect in a nearby mirror with apparent satisfaction.

* * *

The old Garden was packed to the doors and had them hanging from the rafters.

Mr. Morgan and three or four of his wealthy friends, together with Frank, whom they had picked up at the theatre in the Morgan limousine, arrived just in time for the main bout of the evening. They worked their way through the crowd and the tobacco smoke to their ringside seats.

A weazened-faced little fellow in the chair at Frank's left gave him a rather thorough once-over, and turning to a friend beside him, queried:

"Ain't that Frankie Guttenberg who used to live on Second Avenue?"

His friend took a good look at Frank and nodded affirmatively, adding: "His name ain't Guttenboig any more, though. He's Frank Stantone, the big comedian now. Pipe the pin in his tie."

The fight was on. It was one of those beautiful nip and tuck affairs that only two evenly-matched lightweights can put up. Frank and his Banker friends, enthused over the bout, paid little attention to anyone else but the fighters, excepting once when Frank yelled for a knockout and the weazened-faced one alongside him, with that well-known American familiarity which one finds at a prize fight or baseball game, shouted at him:

"Knockout? Say, ain't it better to have 'em go the distance at this pace than to stop a pretty bout like this?"

Frank glanced at the intruder.

"Don't get sore, Mickey," he said, "I remember you."

A rapid-fire exchange of body blows eliminated further conversation.

Soon the fight was over. The referee called it a draw. This resulted in the usual hubbub of excited arguments among the spectators.

Frank was putting on his coat and the rest of his party were getting to their feet, when Mr. Morgan directed his gaze at his actor-friend.

"Say, Frank," he queried, "didn't you have a stick-pin in your tie when we came in here to-night?"

Frank turned red, and then felt his tie. Sure enough the pin was gone.

"Better notify a policeman," advised the financier.

"No, no. I think I know who did it," answered Frank, as he looked around for his pal of former days, "Mickey, the Goof."

"Just leave it to me," Frank assured his host. "Wait a minute, and I'll get it back."

He caught hold of Mickey's arm and escorted him over to a corner of the ring where no one else could hear.

"Now listen here," he said, as he wheeled the little one about and grabbed hold of both of his arms. "You nipped my stick-pin to-night, and you're not going to get away with it. I'm with some mighty big people and you know what a chance you'll stand, with your record, if we turn you over to the cops. Get that pin back to me, and do it quick—or else——"

"Don't squawk," pleaded Mickey. "I ain't got it. On the level, I ain't, but my pal has. He'll slip it to you as you go out the main entrance. Don't say anything more here. We're attracting attention."

Frank let it go at that. Returning to his party, he observed:

"I know that dip. His pal's going to return the pin as we leave the Garden."

In the crowded lobby an individual came close to Frank and slipped something into his hand. Frank took it and put it in his overcoat pocket.

"Don't say anything, boss," whispered the stranger. "Here, have a good cigar."

Frank nodded his head understandingly, took the cigar, bit off the end and lit it.

"I told you I'd get it back," he said to Mr. Morgan, when they were again in the limousine and on their way up town.

"You're lurky," was the only comment of the great banker.

Back in his room at the N. V. A. Club, Frank got to

(Continued on Page 21.)

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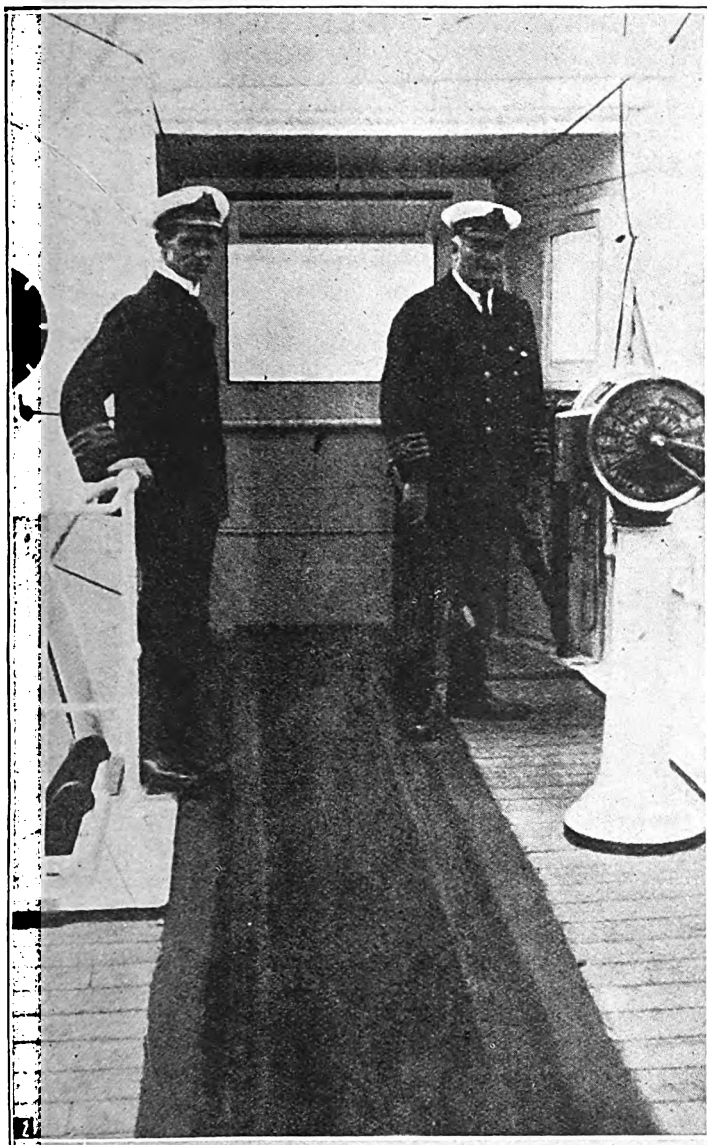
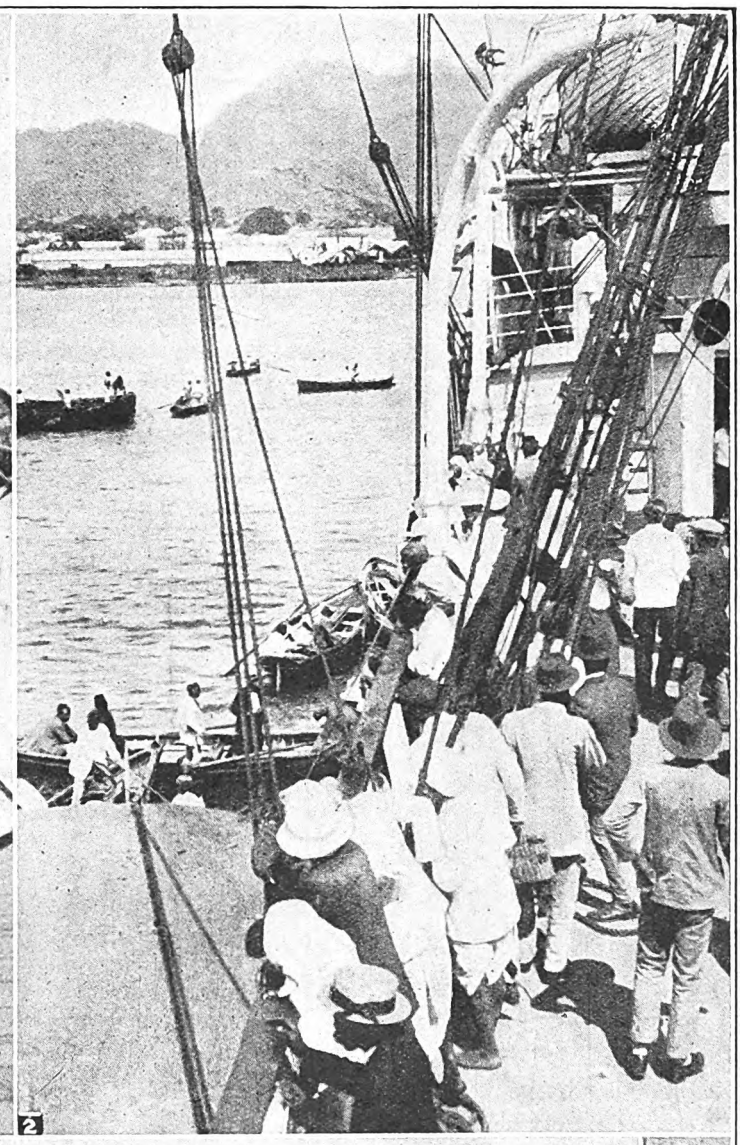
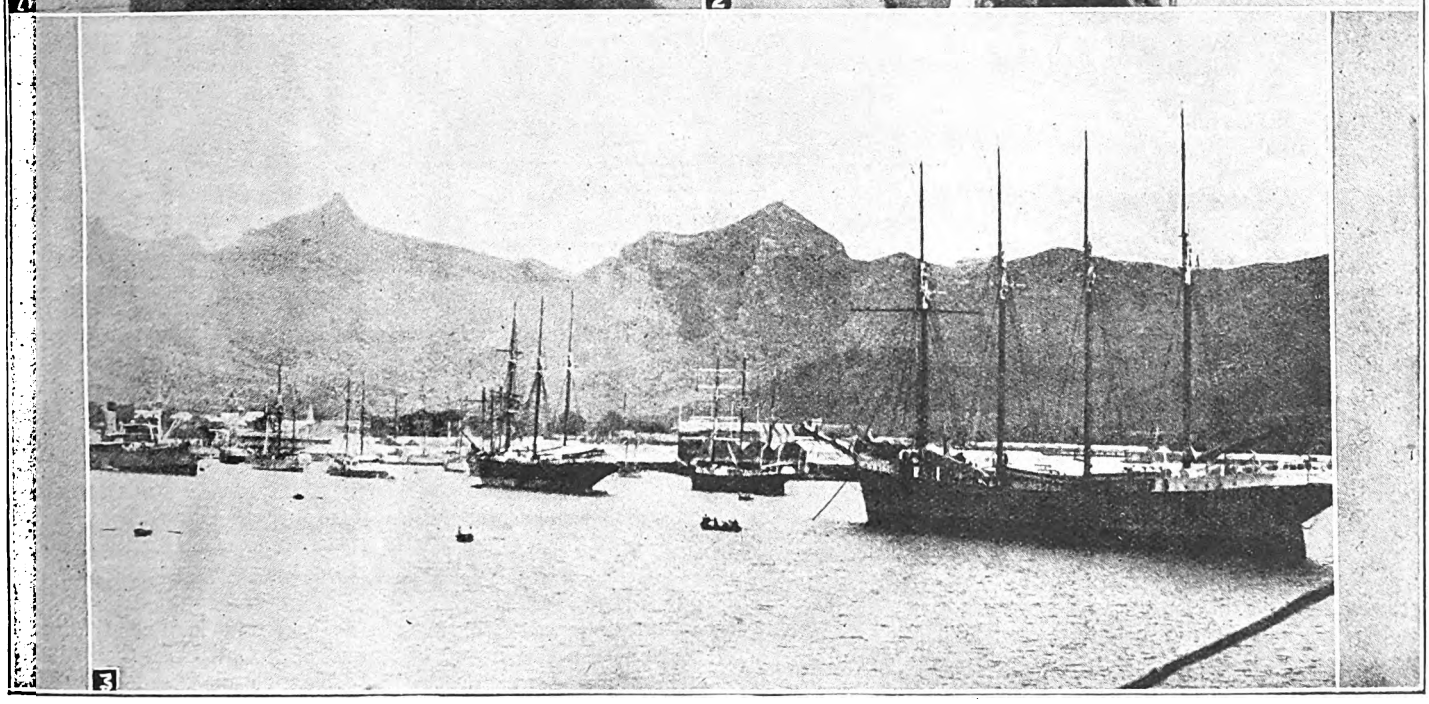
A VISIT TO MAURITIUS.







GREAT BRITAIN'S SUGAR ISLAND IN THE INDIAN OCEAN.

The African Film Productions, Ltd, of Killarney, Johannesburg, recently sent a cameraman to Mauritius, Great Britain's sugar island in the Indian Ocean, 1,500 miles east-north-east of Durban, and the result of his visit is embodied in a series of four interesting films, the first of which, entitled "Mauritius: The Island of Ever-Changing Scenes," will be shown at the New Bijou Theatre, Johannesburg, next week, when "Alf's Button" is featured. Series 2, "The Peoples of Mauritius"; Series 3, "Looking Around"; and Series 4, "The Beautiful Cascades of Mauritius"; will be shown at the same theatre during the succeeding weeks. The African Film Productions also secured, exclusively for THE PICTORIAL, a number of interesting and beautiful "still" photographs of the Island, some of which we publish this week. The pictures on this page show: **1.** On board the *Cluny Castle* on the way to Mauritius: Captain Bett and Chief Officer Williamson on the bridge. **2.** The *Cluny Castle* arrives at Port Louis, Mauritius, the principal port of the Island. **3.** Port Louis and the harbour from the deck of the *Cluny Castle*.

Photos for "S.A. Pictorial" by African Film Productions, Ltd.

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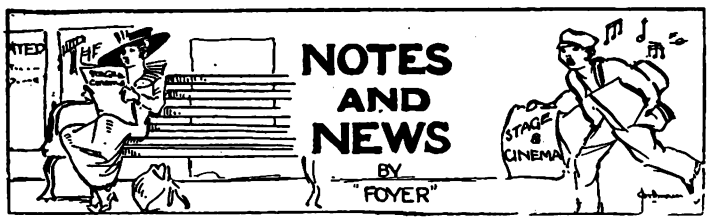
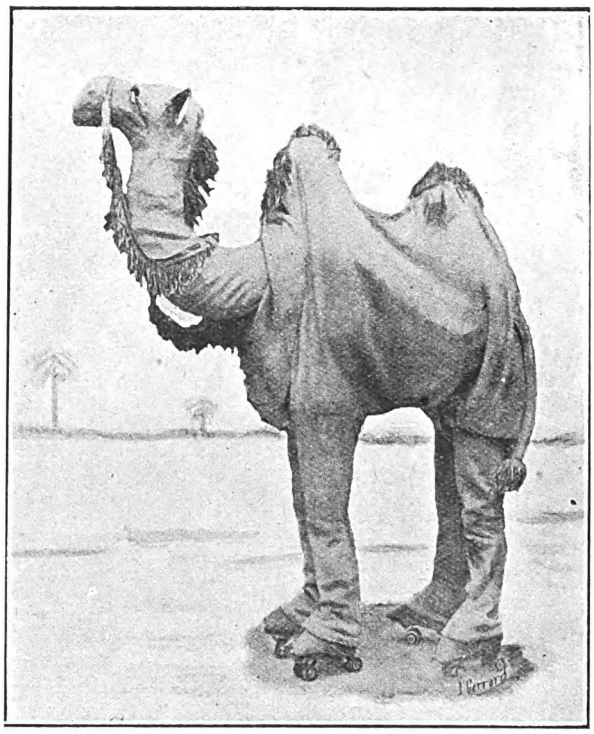


To Report Progress.

There will be a general meeting of the Theatrical Benevolent Fund of Africa at the Carlton Hotel, Johannesburg, this Sunday evening (February 26) at 8 o'clock. Artists and theatre staffs (both before and behind the curtain), clerical staffs and all interested in the Fund are asked to attend. This will be the first general meeting since the inception of the Fund and important business will be discussed, including a scheme for holding

A Theatrical Garden Party.

I am informed that at this meeting the Committee will present an elaborate and detailed scheme for holding a Theatrical Garden Party at the Wanderers' Grounds, Johannesburg, on Thursday, March 13 (the day before Good Friday and immediately prior to the Rand Agricultural Show). The Garden Party will be run on the lines of the annual Theatrical Garden Party in London, which, as is well known, is always one of the social events of the London season. At that date there will be a musical-comedy company at His Majesty's and a full revue company (in "The Peep Show") at the Empire. The Garden Party will begin at noon and last until 5.30 or 6 o'clock. The prices of admission will be 2s. 6d. for adults and 1s. for children. The Committee have many attractions to propose, including side-shows galore, "penny gaffs," a jumble sale, sports, competitions, concerts, and dancing. It is proverbial that anything of this nature undertaken by theatrical people is always a success, and the T.B.F.'s first Garden Party is sure to carry on the tradition.



THE PANTOMIME CAMEL.

Chu Chin Chow, the Skating Camel, in "Little Red Riding-Hood," now on tour and at present showing at the Grand Theatre, Bloemfontein. The Pantomime will be at the Opera House, Pretoria, next week.

The New Musical-Comedy Company.

Further details are now available concerning the African Theatres' new Musical-Comedy Company—due to open at His Majesty's Theatre, Johannesburg, at the end of next month in "A Night Out"—the first news of which was given on this page in THE PICTORIAL of February 4. It was then stated: "Among the principals already booked are: Messrs. Hugh Kennedy, Charles Harvey, Norman Greene (youngest brother of the late Evie Greene), Howard Cropton, Strutt Irwin, Ernest J. Langford, Miss Marion Edwardes, Miss Dorothy O'Shann, Miss Judy Wallace, and Miss Marjorie Burne." Miss Judy Wallace and Mr. Ernest J. Langford (who were booked for small parts) now find themselves unable to leave England, and have therefore dropped out. The leading lady and the second lady have since been booked. They are Miss Olive Turner and Miss Jessica Bevan. The principal comedians will be Messrs. Charles Harvey and Coningsby Brierley, and the "juvenile leads" will be Messrs Norman Greene and Howard Cropton. As Miss Jessica Bevan is also capable of playing and singing leading parts, it will be seen that the company is exceptionally well equipped in the matter of first-part principals. This, by the way, is the engagement for which Mr. Coningsby Brierley was brought from England, and his playing of Simple Simon in the pantomime "Little Red Riding-Hood" was only to fill in time till the rest of the company arrived. In musical comedy he will be seen in his proper element.

Miss Olive Turner.

Miss Olive Turner, the leading lady, is the well-known music-composer. In a competition on one of her educational pieces, "The Adventures of Pip-Squeak and Wilfred," held in London last summer, the winner was a little girl from Cape Town, Adelaide Newman, who is at the Royal Academy of Music for two years as the result of her success. Miss Turner was herself at the Royal Academy of Music, and she has sung the leading soprano *rôles* in all the Gilbert and Sullivan operas, her favourite part being Elsie Maynard in "The Yeomen of the Guard." She has also played Teresa in "The Maid of the Mountains," Nan in "A Country Girl," the name-parts in "Véronique" and "San Toy," Sophia in "Tom Jones," Dolores in "Florodora," etc. At the Royal Academy Miss Turner won the Ross Scholarship, the Betjemann Gold Medal for operatic singing, and the Worshipful Company of Musicians' medal for the most distinguished student in the Academy, and she went straight from there to play lead in the D'Oyly Carte Opera Company. During the War Miss Turner was a favourite with the South Africans at Woking and Bordon Camps, where she often sang to the troops. The Springboks nicknamed her "Liza" on account of a Coster impersonation she used to give that they were very fond of.

Miss Jessica Bevan.

Miss Jessica Bevan has also played Teresa in "The Maid of the Mountains"—a part which, as everybody knows, takes a considerable deal of singing. In fact, Miss Turner, Miss Bevan, and Miss Marion Edwardes (the principal "character woman" of the new company) are all three said to be gifted with remarkably fine voices. Miss Bevan made her stage *début* as a little girl playing Asia in "Mrs. Wiggs of the Cabbage Patch." Among the other parts she has played are: Olga in "The Balkan Princess," Dahlia in "Cheerio!" Teddy in "Bubbly," Liane in "Houp-la!" Prince Sprightly in "Humpty Dumpty," Robin Hood in "Mother Goose," Alcolom in "Chu Chin Chow," and Paulina in "The Night of the Party."

"The Peep Show."

As already announced, "The Peep Show" will be staged at the Johannesburg Empire at Easter, and (as also already stated) it will be the Empire's first revue for over a year. The producer and principals (with one exception), scenery and costumes are all coming from England. "The Peep Show" is founded on Professor Goddard's notion of shooting a huge rocket, with people inside it, to the moon. The first scene depicts the firing of the rocket, and subsequent scenes show what happens on the moon, the journey back to earth (on which the adventurers are accompanied by a beautiful moon damsel), and what the beauteous stranger thinks of our earthly ways and customs.

Miss Billie Bell.

The exception referred to just now is that of Miss Billie Bell, the charming Marjanah of "Chu Chin Chow," who is being retained in South Africa to play a leading part in "The Peep Show"—none other, if report speak true, than that of the aforesaid Girl in the Moon.

Versatile.

Mr. Charles Hanbury, who is to appear at the Empire next week in a sketch entitled "His Wedding Eve," is a versatile actor, for his record shows that he has played leading parts in "The Girl from Kay's," "Three Little Maids," "Sergeant Brue," "The Catch of the Season," "The Gay Gordons," "Broadway Jones," "Sleeping Partners," and "Get-Rich-Quick Wallingford."

(*Continued on page 26.*)

HIS MAJESTY'S: HORACE HODGES IN "LIGHTNIN'."

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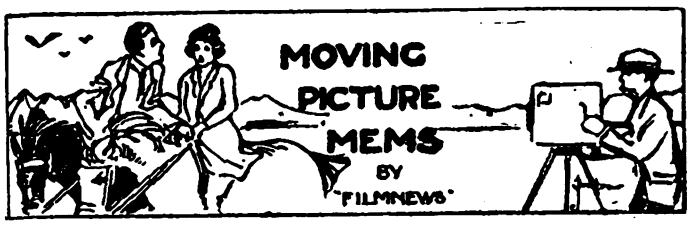

"Alf's Button" Will Take You to Mauritius.

There will be an exceptionally attractive programme at the New Bijou Cinema, Johannesburg, next week. "Alf's Button" will be the feature film—"the greatest English screen comedy," starring Leslie Henson. The scenic will be the first of a series of four reels of the island of Mauritius taken by the African Film Productions, Ltd

"Unlimited Durable."

By the last European mail a letter arrived in Johannesburg from Germany advertising a new film cement. As is usual in such letters, the writer adopts an ingenuous attitude of having suddenly woken up from a deep trance which has lasted since the middle of 1914, and his enterprise is as persevering as his English: "By the present I wish to direct your attention of an new invention of the film industrie. The filmcement '————' is from a great importance to the film industrie, and through its prominent quality it is proved true and also it is well introduced." The "filmcement" is "legal protected," and here are a few of its virtues: It will "bind so elastic und fast that it will never get loose"; it will "bind every films, conbustibles and inconbustibles"; it is "unlimited durable"; it is "absolutly from not else product attainded"; it "will not cost more than everywhere often doubtful products"; morcover, it carries a guarantee "for quality and obility." If you order wholesale quantities, "the price will before be combatibled"; and if you desire to have a monopoly for fixed districts, "a fixeo quantity is to take off." "N.B. If desired I deliver to wholesale merchants and retailers by bigger Orders in everywhere packing and beg you for this fall to require my price with accoint of the desired packing. By orders of 1,000 bottles also with printing in everywhere firm. I beg you to try '————' at once, and you will find it unsurpassble and for ever you will be my custemer."

"INSIDE INFORMATION."
Messrs. W. Jubb and M. Barling, who impersonate the Pantomime Camel depicted on the opposite page.

Germany Busy.

It is also a significant sign of the times that the German film-producing companies are flooding the world with "literature" about their products. Nearly all of this is printed in three languages—German, French and English—and most of it is attractively illustrated. Here are some of the English titles: "The Separotion on Account of Crinelty," "Miss Don Quichotte," "Gabys Golden Bed," "The Flamesway of the Pacific-Express," "In the Shadow of the Death," "Osiris," "You Shall Not Commit Andulterie," "The Wrestler of the Micado," "In the Chlaw of the Destiny," "Venus-Aphrodite," "Judith and Holofernes" ("Chief actress: The Most Beautiful Lady of Europe"), "The Death of the Duc of Ofena," "The King of One Night," "The Devil Ladder," "The Prey of the Dollarprincess," "The Victim of the Love," "The Antichrist," "Oliver Twist" ("*Nach dem Roman von* Charles Dickens"), etc.

What They are Paid.

Some of the salaries paid to men and women whose names shine in electric lights along Broadway are those of Mary Miles Minter, who receives $60,000 for the making of a picture; Catherine MacDonald receives $50,000, four of these pictures are made a year; Wallace Reid, whose face is familiar to almost every movie fan, receives a salary of $4,500 a week; Rudolph Valentino receives $3,500, and William Farnum, $10,000.

Mary's Sister Married.

Alan Forrest, picture actor, and Lottie Pickford, also in films, were married in Los Angeles, Cal., on January 7. The bride is a sister of the celebrated screen stars, Mary and Jack Pickford, who were present at the wedding ceremony.

All Records Broken.

During the year of 1921 455 film companies were incorporated in the State of New York. This number represented an aggregate capital of $28,373,400. This has broken all records for new organisations in the screen world.

"Some" Golfer.

I have received the following paragraph from the Goldwyn company: "Richard Dix is the proudest actor on the Goldwyn lot. He recently annexed the President's Cup in the California Country Club golf tournament, winning by a score of 68 for 18 holes. As Mr. Dix has only been playing golf for six months and the entrants comprised professionals, as well as the crack players of the club, he can't be blamed for displaying his trophy." Of course, it doesn't say whether Mr. Dix's handicap is 18—or can it be 36?—but if he can go round in 68 I would humbly suggest that he is thrown away as a screen actor!

More Censorship Nonsense.

The duty of police and courts to punish indecency, flagrant immorality and incentive to either is plain. And it should remain the duty of police and courts (writes Arthur Brisbane in *The Denver Post*). Enlightening and amusing is some work of highly intellectual censors who read and change moving pictures. For instance, in Philadelphia the censors saw a picture, "All for a Woman," dealing with the French Revolution. Danton makes a fool of himself and a sub-title reads: "He who neglects his duty to the State to revel with wantons is an enemy of the people." The order of the censor reads: "Eliminate the word 'wantons' from the sub-title." Isn't that deliciously "pure"? How fortunate for Paul, Isaiah and the plain-spoken James that they died before the censor arrived. St. Paul wrote: "But younger widows refuse; for when they have waxed wanton against Christ they desire to marry." St. James wrote: "Ye have lived in pleasures on the earth and been wanton." Magnificent old Isaiah tells you that the Lord has used the word that pure Philadelphia censors forbid. Read the sixteenth verse, third chapter—and, by the way, read all Isaiah, if only to improve your English, before the censors get at it: "Moreover, the Lord said: Because the daughters of Zion are haughty and walk with stretched forth necks and wanton eyes, walking and mincing as they go, and making a tinkling with their feet." What would the pure censors do to that beautiful verse? The whole censorship nonsense will prove whether or not Americans are mentally vertebrates or jelly fish. In Paris they feed chickens, and in Strasburg geese, by stuffing food down their necks. Are we to take our morality in that fashion?

The Walrus Said—

Many and varied are the articles required in the making of motion pictures, but the following list from a day's re-

(*Continued on Page* 26.)

STANDARD: KATE HOWARDE IN "'POSSUM PADDOCK."

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MUSIC AND MUSICIANS
BY "C.A.O.D."

Last Week's Chamber Concert.

The large audience which attended the first Chamber Concert of a series to be given by Signor L. Danza and Mrs. James Whitehouse was an encouraging sign and expressive of a widely-felt approval at the resumption of these interesting and instructive musical events. The intimate beauties of musical thought and feeling representing a wide range of classical and modern composers are here presented by a group of singularly able exponents, and last week's concert held many of those vital attractions which in past years were associated with these concerts. Those who attend performances of this nature do so for the pure love of perfect form and perfect ensemble writing, and for the intimately emotional significance of the music generally included on the programmes. The result is the gathering of an audience whose enthusiasm and appreciation are tempered by musical culture and discrimination.

Signor Danza's Work.

Signor Danza's work in the ensemble numbers impressed itself on the attention for its outstanding characteristic qualities. Certain qualities that may make the accompanist and the chamber music exponent tend to mar the soloist. Great things are demanded of the pianist in music like Franck's Quintet—alike of technique and imagination, and it remains an accepted truth that as long as a sense of even partial dependence or partnership exists, its effect upon solo performance must be subversive. Signor Danza's work in the concerted numbers held all the necessary attributes of a partnership and co-operation. In addition it had in a high degree just that clearness, delicacy and easy fluency demanded by the character of the combination. Despite this control and kind of repression in the trio and quintet, he gave a striking example of versatility in the power to throw off this semi-reticence and assume, for the purpose of his solo work, that untrammelled manner and vision of individuality. It was really a unique example of artistic adaptability, a power that makes Signor Danza's playing the dominating force in these Chamber Concerts.

Debussy.

The Debussy pieces were finely-conceived interpretations, and in each case the pianist disclosed the deeper intimations of the French composer with compelling artistry. The audience was evidently impressed and delighted—a notable contrast to the evident bewilderment shown some years ago when Signor Danza courageously introduced Debussy's "Pagodes" at a similar concert. The pianist has consistently pioneered the cause of Debussy's music, and to-day he has succeeded in persuading many that the new ideas and the new methods of expression are deserving of close study if the extent of modern progress is to be duly realised.

Two Newcomers.

In the Franck Quintet, Signor Danza, Mrs. Whitehouse and Mrs. Durell were joined by Mrs. Frank Phillips and Mr. Otto Elias, a change in the viola and second violin departments from the combination previously associated in the concerts. The general performance of the work indicated that the newcomers have not yet had time to become properly assimilated in the interpretative scheme, for occasionally the ensemble reflected a need for a closer fusion of parts and a general mellowing of tone. There was, however, a fine impetuosity in the playing, and frequently one surrendered to the tidal surge of this glorious music. A greater degree of finish in delivery characterised the performance of the Martucci Trio, and some vivacious playing and fine unanimity were heard during its various movements. Mrs. Whitehouse and Mrs. Durell both gave the impression of complete sympathy with the music.

The Violin Solos.

The violin solos played by Mrs. Whitehouse served to suggest a marked advance in artistic poise and sensibility. Her tone, also, seems to have broadened and mellowed to quite a notable extent, and her performances therefore held a degree of mastery that previous appearances did not always reflect.

Musical Society.

Interest in last week's concert of the Johannesburg Musical Society was centred largely in the first appearance on the Rand of Miss Effie Archer, pianist, and in the performance of Dale's Phantasy for Viola and Piano by Mr. J. Idelson and Miss Helen Meugens. Miss Archer displayed considerable power and technical fluency in a Chopin *Etude*, and later gave evidence of a superior musical sensibility in the *Andante* from Brahms' F-minor Sonata. The last-named was not a good selection, since the movement loses much of its significance in being removed from its context; yet the new pianist succeeded in penetrating below the surface of the notes, investing the music with some individuality and meaning. The Dale Phantasy was on the whole a disappointing affair at a first hearing. It is possible, though perhaps unlikely, that further acquaintance with this music will entail a modification of view, but last week's performance left me unmoved even to the extent of boredom. This title of the work certainly disclaims any effort at sequence or coherency in the various movements, and it was only occasionally that the attention was directed to some fleeting phase of significance or melodic beauty. The writing imposes a severe task on the pianist, and in this respect I feel compelled to express unqualified admiration for Miss Meugens' treatment of the intricate piano part. Both she and Mr. Idelson worked conscientiously and with no little enthusiasm, but the music had apparently no appeal and seemed therefore somewhat ungrateful and futile.

MISS EFFIE ARCHER,

A pianist who made a successful first appearance in Johannesburg at last week's Concert of the Musical Society. Miss Archer will shortly be heard in recital.

Miss Effie Archer in Recital.

It is announced that Miss Effie Archer will give a piano recital on March 31, when she will be assisted by Miss Elspeth Douglas-Reid, vocalist. Miss Reid will sing some of Mrs. Kennedy-Fraser's Hebridean Folk Songs, and Miss Archer will go to Chopin, Debussy and Brahms for her programme.

Patronised by T.R.H. Prince and Princess Arthur of Connaught, Lord and Lady Buxton, Lord and Lady Gladstone.

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NEW BIJOU: "ALF'S BUTTON" (NEXT WEEK).

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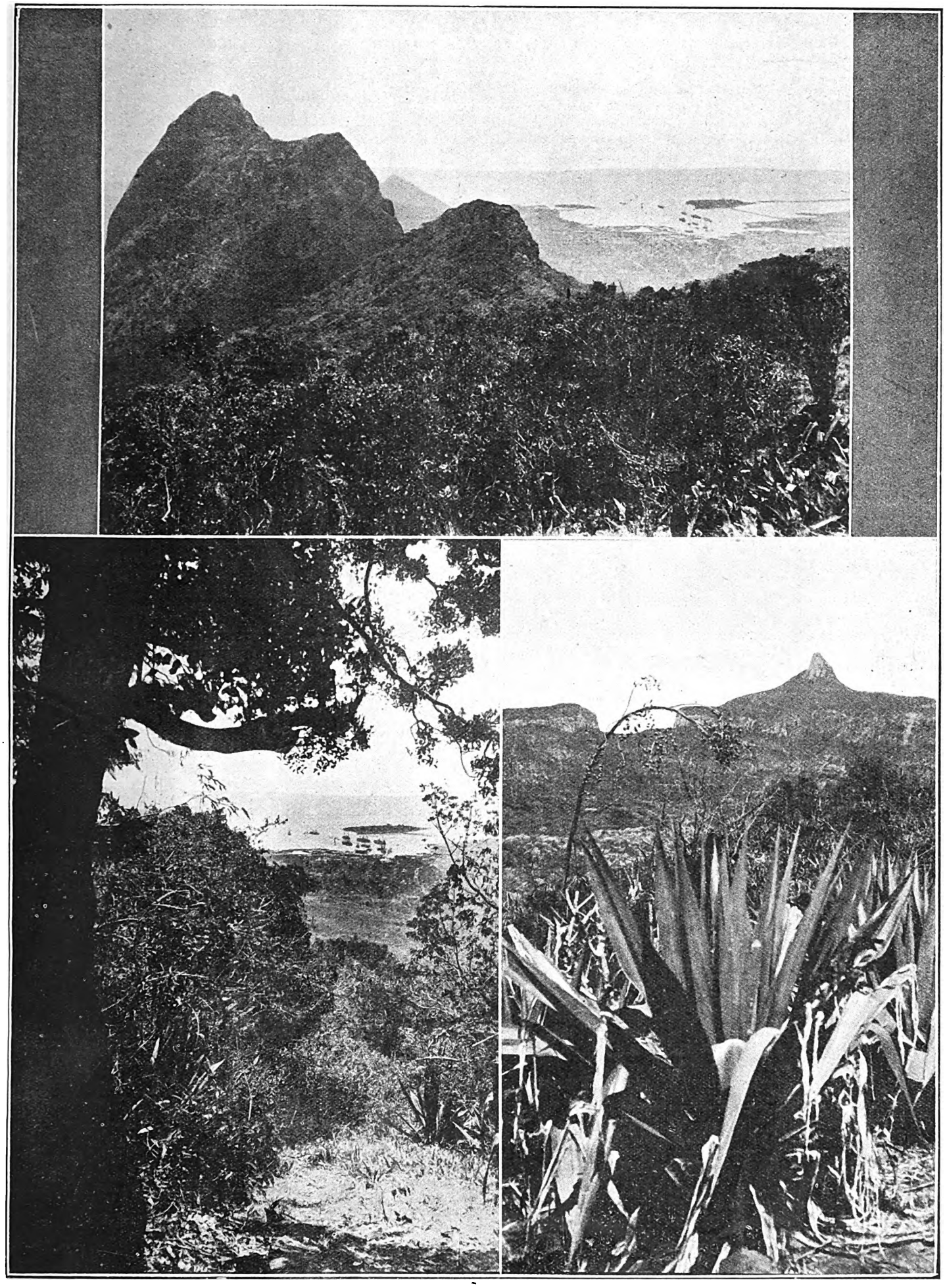
PEEPS AT PORT LOUIS.



PORT LOUIS, THE CAPITAL OF MAURITIUS, LIES IN AN AMPHITHEATRE OF MOUNTAINS FORMED BY THE MOKA RIDGE.

Port Louis is the workshop and store-room of the Island, and the seat of Government. **1.** Port Louis, showing how the town is sheltered by the Moka Mountains. **2.** Another glimpse of Port Louis and the ships in the harbour, taken from "La Pouce" ("The Thumb"), the mountain shown in the next picture. **3.** "La Pouce," so called from its resemblance in shape to the human thumb, the mountain above Port Louis from which the preceding photograph was taken.

Photos for "S.A. Pictorial" by African Film Productions, Ltd.

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In The Bright Lights.

STANDARD THEATRE.

MISS KATE HOWARDE AND COMPANY IN "'POSSUM PADDOCK."

THERE was a great gathering of Australians at the Standard Theatre on Monday evening to give a welcome to Miss Kate Howarde, the well-known Australian actress, on the opening night of "'Possum Paddock," the comedy-drama of ranch life in the back blocks.

What "Bunty" is to the Scot "'Possum Paddock" may be taken to mean to the Australian, even though "'Possum Paddock" has more than a touch of burlesque and a less complicated appeal. It all proved greatly to the taste of Monday's house, however, and as three-quarters of the audience had seen and admired Sydney harbour, they put the stamp of sincerity and knowledge into all their applause.

Miss Howarde is supported by a good all-round company, which includes Mr. Dick Cruikshanks, Mr. T. M. Oliff, Miss Enid Silva, Miss Eileen Gerard, and Mr. J. B. Rowe—all favourites with Johannesburg theatre-goers. The story deals with the happenings on a ranch where dwell an Australian farmer, his wife, two sons and a daughter. Money difficulties are solved for them by the appeaancre of a rich and generous city widow, a relation of the family. There is a villain in the play, who makes love to the farmer's daughter, and to the city widow falls the pleasant *rôle* of solving all the financial difficulties, foiling the villain in his attempt to elope with the daughter, and generally proving herself the benefactress and help of everyone through all their trials.

Miss Kate Howarde as the widow gives a sympathetic and pleasant performance, and on Monday night she had a very warm welcome and plenty of appreciation. Mr. Dick Cruikshanks played cleverly as her middle-aged lover. Miss Enid Silva scored with an attractive picture of the young Australian girl, daughter of old McQuade and his wife, two *rôles* which were neatly filled by Mr. Phil Hartley and Miss Florence Creagh. Mr. Noel Russell and Mr. J. B. Rowe fitted their "bad men" parts as well as the play indicated, neither character being very strongly drawn in the story.

Most of the humour fell to Mr. T. M. Oliff and Mr. Edward Rowse as the two sons of the squatter, and they took the fullest advantage of this, ably aided by Miss Eileen Gerard and Miss Kathleen Arnold as their sweethearts. The four provided great amusement and laughter, and got every scrap of fun out of their numerous chances.

Miss Eileen Morris as an elderly spinster and Mr. James Kent, the squatter's handyman, also gave able assistance in the humorous scenes. Mr. George Seymour did well as the young English visitor to the country districts. An unconventional beginning and ending to the play are features.

At the close of the first performance a host of bouquets were handed up to Miss Howarde, including a model in flowers of a kangaroo, and prolonged applause greeted her as she stepped forward to speak. Her grateful thanks were tendered to the audience, the company, and to all who had helped in the evening's success.

The play has a popular appeal and contains many novel features. It should be successful both as a laughter-maker and as the first picture of Australian country life to be seen in South Africa.

FALCONER.

"THE PEEP SHOW."

BILLY FRY BOOKED AS PRINCIPAL COMEDIAN.

Billy Fry is coming from England to play the principal comedy part in "The Peep-Show" at the Johannesburg Empire at Easter. He will be remembered as the principal low-comedian in "The Million Dollar Girl" revue at the Empire in 1916—although the stage-letter which he wrote in those days, beginning "My Dear Mother, This is a very quiet place—the air here is so balmy," and which became such a popular "gag," would not be very applicable to recent times and recent weather in Johannseburg. Fry was a fine comedian in 1916, and since then he has made rapid strides in the profession and is now in the top rank.

HIS MAJESTY'S THEATRE.

FIRST PERFORMANCE OF "LIGHTNIN'" THIS FRIDAY NIGHT.

FOUR years ago Frank Bacon, part-author with Winchell Smith of "Lightnin'," was a comparatively unknown "road" (or touring) actor in America. Then Winchell Smith took his play in hand and produced it at the Gaiety Theatre, Broadway, with Bacon as Lightnin' Bill Jones—and Bacon became the most popular actor in New York. The play ran for over three years at the Gaiety—a record run for New York, and a run only eclipsed by one or two London productions. The Gaiety run finished last August, and when Frank Bacon left New York for Chicago (where he is now playing the part) he was followed to the station by admiring and cheering crowds, which completely held up the traffic. But still New York hadn't had enough of "Lightnin'," and so on December 12 the play was revived at the Shubert-Riviera Theatre (where it is still running), with a new Lighnin' Bill Jones—Milton Nobles.

"Lightnin'" will have its first South African production at His Majesty's Theatre, Johannesburg, this Friday night (February 24). The comedy will be particularly interesting to Johannesburg audiences, as the name-part will be played by Mr. Horace Hodges, who has so endeared himself to playgoers by his great performances in "Grumpy" and in "Skittles." Lightnin' Bill Jones is a part after his own heart, and, though totally different from either of his previous studies, fits him like a glove.

The authors of the play cleverly make use of the fact that each State in the United States has its own laws, which are peculiar to itself and not binding upon any other State. Thus a warrant issued in Nevada is not servable in California, and so the hero manages to escape arrest for a technical crime. Then there are the divorce laws of Nevada, which have made Reno the laughing-stock of the world. The authors have used this state of affairs to provide a great deal of humour. The idea that the dividing line of the States of California and Nevada runs through the hall of a hotel, and that ladies who have to live six months in Nevada to get a divorce, stay there so that they can write to their friends from the California side as if from a well-known pleasure resort, and all the time are sleeping on the Nevada side and so fulfilling the conditions necessary to obtain a divorce, is brilliantly worked out, and the fun procurable from such a situation can clearly be seen.

The full Hodges Company, re-inforced for the occasion, will appear, and among others Miss Winifred Izard will have the best part she has yet played as Margaret Davis.

The cast will be as follows (the characters being given in the order of their appearance): Oscar Nelson, Mr. Sam Turtis; Nevin Blodgett, Mr. W. T. Riley; John Marvin, Mr. Neville Brook; Rodney Harper, Mr. Jackson Wilcox; Lightnin' Bill Jones, Mr. Horace Hodges; Mrs. Jordan, Miss Theo. Templeton; Mrs. Starr, Miss Catherine Fothergill; Mrs. Moore, Miss Vere Webb; Mrs. Cogshall, Miss Mabelle Leslie; Mrs. Preston, Miss Vera Graham; Mrs. Brewer, Miss Katie Flaxman; Mildred Buckley, Miss Lorna Milne; Raymond Thomas, Mr. Frank Tennant; Mrs. Jones, Miss Margaret Damer; Zeb Crothers, Mr. Henry Ashford; Lemuel Townsend, Mr. H. Lane Bayliff; Liveryman, Mr. Ernest Conway; Everett Hammond, Mr. Cecil Fowler; Mrs. Harper, Miss Doreen Whitten; Freda, Miss Fay Webb; Margaret Davis, Miss Winifred Izard; Emily Jarvis, Miss Vere Webb; Walter Lennon, Mr. Henry Ashford; Teddy, Mr. James Wilkinson; Mr. Perkins, Mr. Walter D. Nicoll; Peters, Mr. Sam Turtis.

Mauritius.

Next week THE PICTORIAL will publish a further, and final, selection of pictures of the Island of Mauritius, including "Types of the Peoples of Mauritus," scenes in the gorgeous Pomplemousses Gardens at Port Louis, *Père* Laval's tomb, the coloured sands on the Chamarel Mountains, and a double-page of views of the beautiful Cascades of Mauritius.

EMPIRE: PIERCE & ROSLYN; THE MELODIANS.

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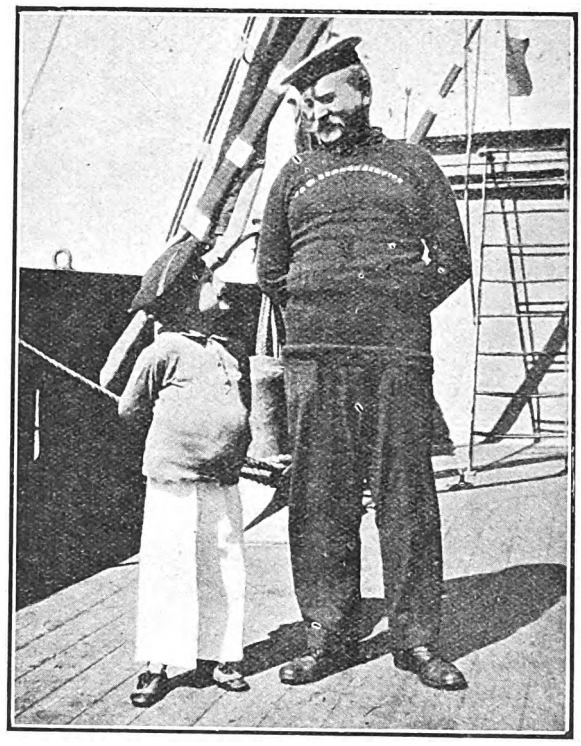
LONDON, January 26.

"Hands Across the Sea."

On my return to London I was very pleased to receive a kindly letter from Mr. W. Sutton, erstwhile partner of the famous firm of Adeler & Sutton who did such great pioneer work in England in developing the ancient profession of "busking" into the refined, talented and high-class "*al fresco*" entertainments that may now be found at the important seaside places of this country during the summer months. Mr. Sutton, from his letter, is apparently at present guiding the fortunes of the Palace Theatre, Vogelfontein, and surmised that I was familiar with his late enterprises in England by the way in which I quoted his firm in a paragraph headed: "Where Are the Boys of the Old Brigade?" that was published in THE PICTORIAL. Well, they say that one of the most important assets for a follower of theatrical data is the possession of a memory, and searching among the cobwebs of my cerebral machinery I can distinctly conjure up a pleasing picture of the Leamington Spa Pump Room Gardens, with a large and fashionable audience gathered together in the cool of a real summer's evening and framed by a deep background of lofty elm and oak trees. At one end of an oval is a well-built stage complete with dainty draperies, and Birch's Municipal Orchestra have just vacated the stage in favour of our friends the A. & S. Pierrots. A chord!—clapping—and here they are—Malcolm Scott, J. H. Scotland, Foster Kershaw, and others, including, I believe, Tom Edwards! The year—yes! I can remember, was 1898. In addition to Leamington, Rock Ferry Gardens, New Brighton, and other venues were run on the same lines. Wonderful entertainments at what would now seem wonderful prices. There was one thing I liked about the A. & S. companies, at any rate in England—they never went back on the honoured and traditional garb of the real English pierrot—the white rig with the black "poms." Under the A. & S. banner the figure of the old busker progressed upwards from the pebble-strewn beach, *viâ* platform, Town Tall and stage until his simple talent packed the West-End (summit of their skill) and more than held its own in the face of ever-present and strong competition. Then, with the fading out of Pelissier and A. & S., came the institution of the concert-comedy-costume-party, and poor, simple Pierrot got involved with all sorts of elaborate allies, until his white suit is now almost forgotten. Still it is remarkable, when the climate of England is thought of, that the coldest country is the one that has its outdoor life the most highly organised—a five-months season in some places having been run last year.



DIGNITY AND IMPUDENCE.

Quartermaster contemplating his miniature ready for competing in the Children's Fancy Dress Ball.

"Eddication!"

Does a costly education pay for itself in the long run? That is a question I have often talked over since I was triumphantly "sent down" from the East Ham University, and my contention—that it does do so—has just been ratified in a most thrilling manner. A village maiden in Italy recently saw a ticket for an outside-size in the way of lotteries for sale in the window of the local rat-catcher, or it may have been the cat's-meat man. Anyway, the ticket bore the magic number of 51. Quickly she rushed home, and, taking the family mangle and other jewels to Uncle's for temporary safety, she returned and bought the ticket. Next week she heard that Number 51 was the winning number, and when the responsible man gave her a cheque for something over £30,000 she told him how she *knew* that that number would win. Four times running, she explained, had she dreamt of the number 9, and *four nines are 51*, so she immediately bought the ticket! She must have been to the West Ham University.

The Passing of the Palladium.

Last week completed the run of the London Palladium as a vaudeville booking, and on the conclusion of the panto. that now occupies its stage super-revues will follow. This is bad news for variety performers, as the Palladium was the only West-End twice-nightly hall, and had no rival or competitor in that business except the Coliseum—which relies on the once-nightly system. The Pal. certainly suffered a certain amount of loss of London patronage through seemingly allowing a limited number of "stars" almost to live on the premises and bale out exactly the same turns year after year, but, encouraged by the War boom, it also so increased its scale of charges that six months ago I paid 12s. 6d. for a seat for the third house on a Saturday night. Now that the floating population that distributed their wealth so freely during and after the War have mostly returned to their own countries, and the remainder are trying to dodge the income-tax ghoul, the idea seems to have gained ground that the prices are rather "over the odds," and so, apparently, sooner than reduce the prices, the management has decided that a bigger show is to be staged. Still, it seems a great pity that only one variety show can continue to disport in the magic area, and rather incomprehensible, too, when it is remembered that the Victoria Palace and the Holborn Empire, situated on the fringe, so to speak, paid 25 per cent. and 22 per cent. last year even.

The Lights o' London.

Are we really going eventually to outshine the famous Broadway (New York)? All round London's centre now may be seen coloured electric signs occulting and revolving, and fair-sized groups of watchers cluster round the base of the historic figure of Mercury and admire the free displays. The Savoy Hotel, and the Cecil and others, that back on to the Embankment, have also decided to leave lights on every evening in all rooms facing the river, whether occupied or not, so as to cheer the bargees and other wild fowl and make a brighter London. Whether honeymoon couples staying at these hotels will appreciate the plan or not I cannot say. Still, as the "brighter London" scheme includes the continual lighting and display of the shop windows in the various West End shopping Meccas—or Cairos—the young folks will be able to wander round and choose Louis XV. saucepans and Wedgewood door-mats until "Lights out!"

The Brixton Panto.

Syd Howard and the Milton Brothers were all "comedianing" (patent applied for) at the Brixton Theatre, where "Dick Whittington" holds the stage. It was not an elaborate show by any means, but the performers gradually worked up a very genial atmosphere into the setting. Raie and Rosie Walters were quite a charming pair as principal boy and girl. They work a useful turn on the halls when not otherwise engaged. It was bitterly cold in the theatre and the gentleman at the 'cello played with his *overcoat and gloves on!*

HIS MAJESTY'S: HORACE HODGES IN "LIGHTNIN'."

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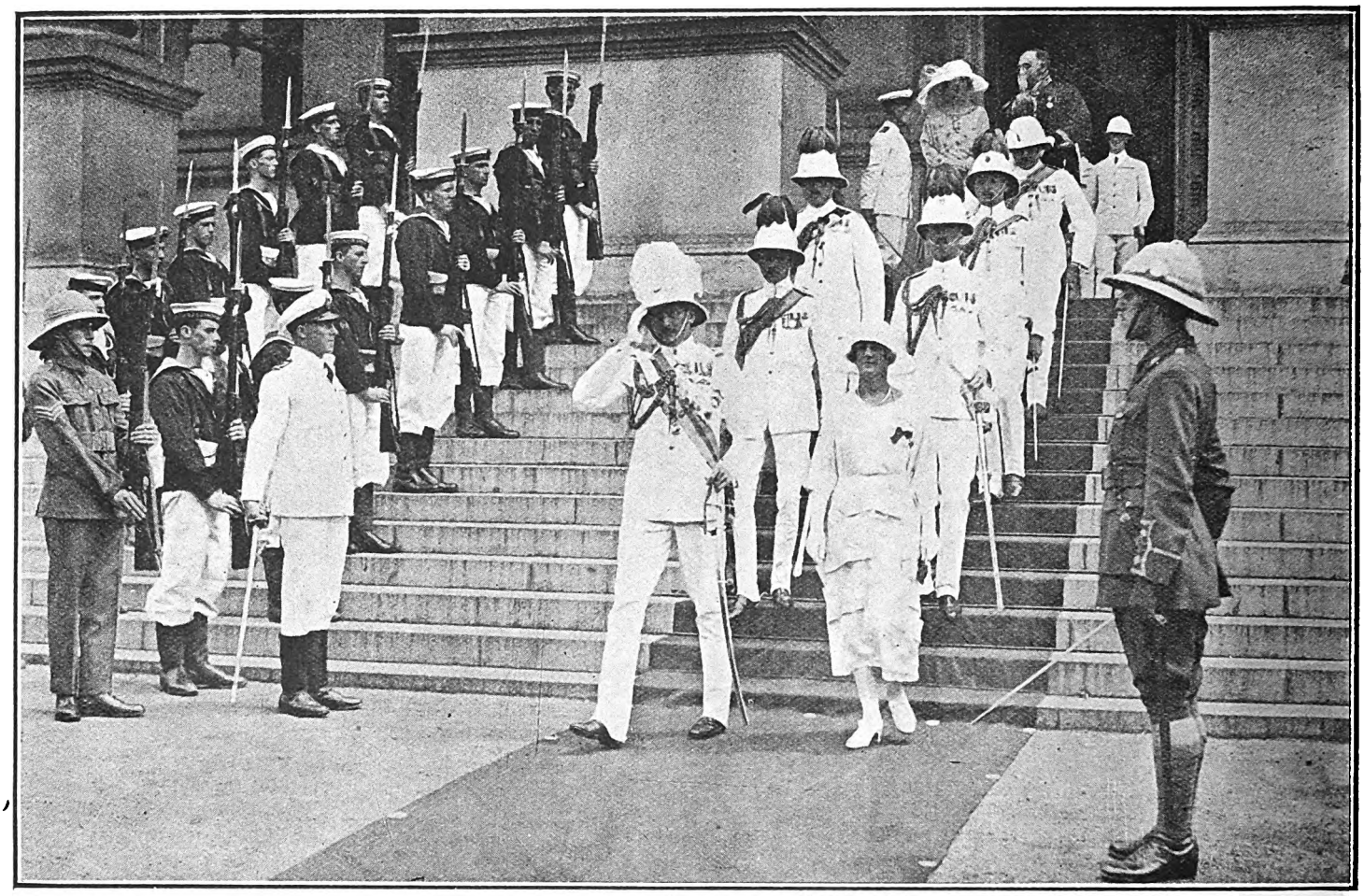
THE OPENING OF PARLIAMENT.



T.R.H. PRINCE AND PRINCESS ARTHUR OF CONNAUGHT, AND PERSONAL STAFF, LEAVING PARLIAMENT HOUSE, CAPE TOWN, AFTER THE OPENING CEREMONY.

Photo for "S.A. Pictorial."

JOHANNESBURG, Tuesday afternoon.

THE market became quite active on Monday afternoon, doubtless on the announcement that men at the Vereeniging coal mines and at the Power Station had gone back. The drift back to work on the gold mines continues to be slow, though it is said that hundreds, if not thousands, would sign on to-morrow if it were not for the fear of intimidation. An unpleasant feature is that women are taking part in these hostile demonstrations. The Federation's deliberations have brought forth a scheme which really brings us not an inch "forrader," as they say of sherry as an intoxicant! They now propose a Commission on the lines of the Sankey tribunal, though the Federation declined a Conciliation Board in respect of collieries weeks ago. As to the gold mines, the rich companies are to join hands with the State (*i.e.*, the taxpayers) and the employees to keep the low-grade mines afloat and maintain the *status quo* agreement pending the report of the Commission.

I spoke of a revival of activity in diamond mines last week. Yesterday and to-day Crown Diamonds were a feature at 7s. 6d. and 7s. They were only 4s. on Saturday, and 3s. before that. It transpires that a tunnel has been pierced through the hardibank, and a test washing made of the ground beyond showed a yield of about 12 to 16 carats per hundred loads for a couple of thousand loads washed.

New States are 26s. 9d.—27s., a very good profit on my recommendation at a sovereign or a guinea, though they look like going better if the market holds. Consolidated Diamonds are 16s. 6d., while there are buyers of New Elands at 26s. 6d., with Americans working up to par. Silvers dropped to 17s. 9d. last week, but have recovered to 21s. 6d.

The Chamber of Mines has issued for the benefit of members of the Legislative Assembly and others interested a very instructive brochure on the crisis on the Rand goldfields. It has as an appropriate frontispiece the mining industry supporting, Atlas-like, the globe of South Africa pushing its way through the morass of trade union restrictions, falling price of gold, high cost of production and unnecessary strikes. With an eye to the people to whom it is primarily addressed, an analogy is drawn between the mining industry and farming. The problem of balancing costs is as troublesome nowadays to farmers as to mine-owners (and, I may add, to the rest of us). Prices of farm produce have slumped heavily compared with War rates; so has gold. But the farmer's position would become impossible if he were compelled to maintain a large number of inefficient farm hands, many not needed, and pay them high trades union wages—say 25s. for eight hours.

The Chamber naturally put forward the lesser evil of retrenching gradually 2,000 redundant white men than closing half the industry, which would have meant that 10,000 would have to go. In other words, the Chamber proposed its thousands; the Federation idea was in ten thousands! And at the suggestion of General Smuts the Chamber was prepared to halve the former degree of retrenchment.

The policy of the Chamber is to bring every possible ton into the range of payability when gold recedes to 85s. an ounce. To do so the highest standard of efficiency is requisite.

I rubbed my eyes when I saw "Liverpool" tins quoted in the "first" *Star*, and thought it curious that a new tin syndicate should be floated in these days of poor prices for the metal, but the quotation of 7s. gave me a clue to the fact that Leeuwpoorts were meant. By the way, the "gentleman with the"—typewriter who does the Stock Exchange lists should not give the Bears a fright by quoting Crown Mines 42s. 6d. buyers, as he did on Monday afternoon (instead of 32s. 6d.), or disturb holders of Brakpans by calling them 4s. 4d. instead of 44s.!

STANDARD: KATE HOWARDE IN "'POSSUM PADDOCK."

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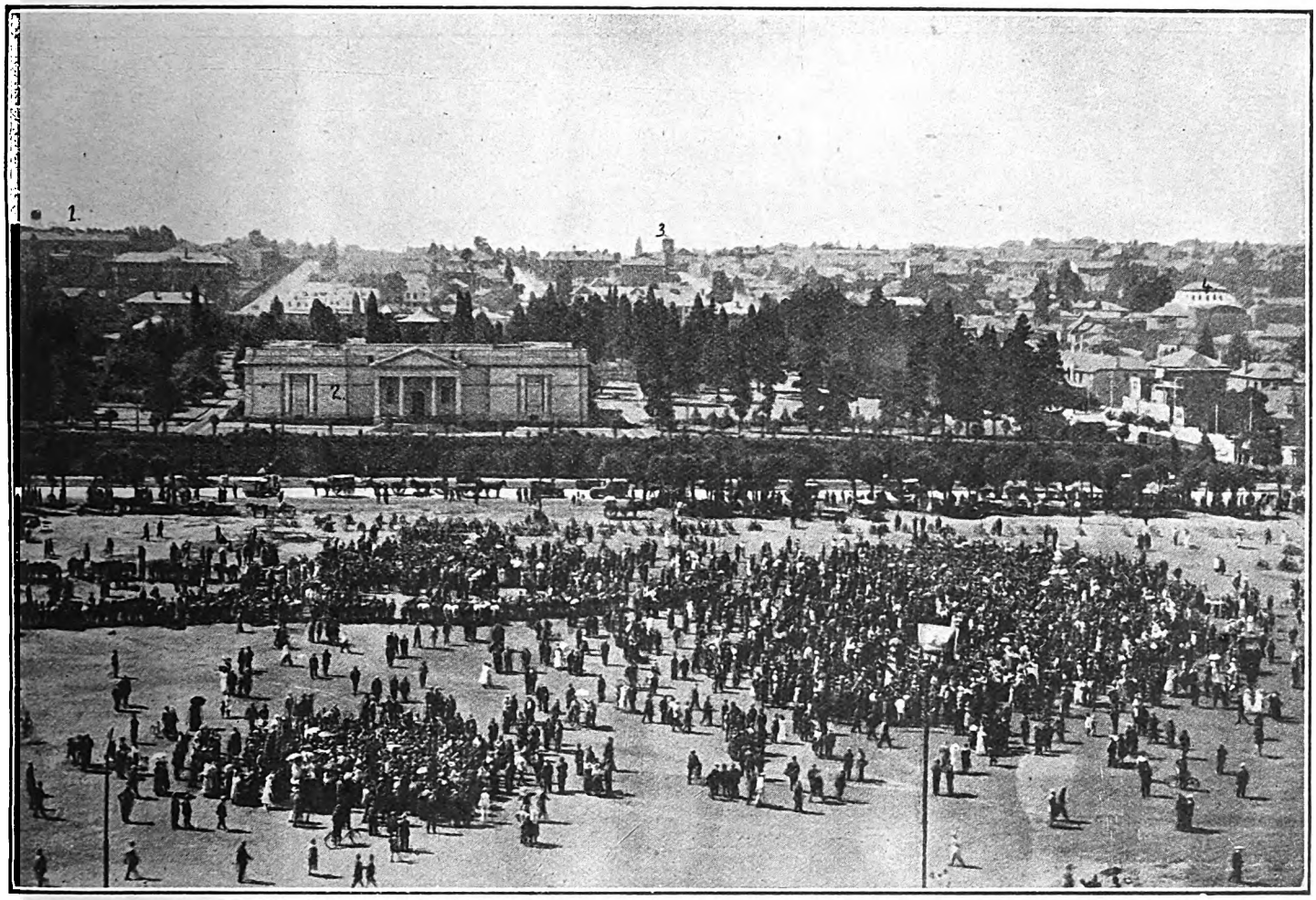
STRIKE DEMONSTRATION ON THE UNION GROUND.



A NEW AND UNIQUE PHOTOGRAPH OF NORTH-CENTRAL JOHANNESBURG.

This photograph was taken from the roof of the African Theatres' big store in Bree Street, and shows a new view of the Hospital Hill and Berea Districts. Immediately on the other side of the Union Ground is the railway cutting of the approach to Park Station from Germiston, with a corner of Twist Street Bridge showing on the right. The numbers in the picture indicate: **1.** Portion of the General Hospital. **2.** The Art Gallery, standing in Joubert Park. **3.** The German Church on Twist Street Hill. **4.** The Jewish Synagogue.

Photo for "S.A. Pictorial" by African Film Productions, Ltd.

Answers to Correspondents.

[*Contributions intended for publication, whether MSS., Printed Matter, Drawings, or Photographs, should be accompanied by a stamped and addressed envelope, cover or wrapper, if the sender requires their return in the event of non-acceptance. No replies to notes and queries will be given through the post. Replies will not be published to anonymous communications.*]

J.H.B. (Durban): Considering.

D.J.R. (Ladysmith): A small portion of arrant rubbish.

CRYPTOS (Pretoria): Define, define, well-educated infant!

INTERESTED (Upington): We are informed by the writer of the series that all the characters are fictional.

R.F. (Harrismith): Sorry, we don't know them. Will someone please give this correspondent the words of "The Red Flag"?

R.J.B. (Berkeley, California): Many thanks for photos. Will use in a near-future issue. Glad to hear you like THE PICTORIAL and receive it regularly.

STABLE (Johannesburg): Your "information" is worthless. You can be as private as you please—in the waste-paper basket; and we wish you a very good afternoon.

G.R. (London): Glad to hear you intend to visit Johannesburg on your way to Australia. You will find "The Bunch" still "carrying on," though under very "dry" conditions at present!

QUID (Johannesburg): Don't be so clever! The correspondent got exactly what he asked for—the opening words of Abdulla's "Menu" song in the last cameo scene. The words you quote occur in Act I., Scene 1.

GENESIS (Johannesburg): "A Student of Ethnology" informs us that we were wrong last week when we told you that Japheth was Noah's third son. He was, it seems, the middle brother, although always mentioned third in the Bible.

Messrs. CHAPPELL and Co. (London) write to inform us that Mr. Thomas Hardy's verses, "The Oxen," printed in The Poets' Corner in THE PICTORIAL of December 24, have been set to music by the well-known composer Graham Peel.

R.L.S. (Oudtshoorn): Don't be in such a hurry! Your assumption that, as the photos "are not published up to the present, they must be useless to us," is quite wrong. They will be used in due course. Send along the others you mention.

F.N.W. (London): Congratulations—for we presume you mean that in future you will be walking your own bridge. We note that you will be in London until either May or August, and will communicate accordingly. Will retain MS. of "Seen From the Bridge," received from Australia, until you are due again at Cape Town or Durban.

B.G. (Maritzburg): B.D. (Johannesburg) supplies the following context to the first line you asked about last week, although she (the correspondent is a lady) cannot remember anything else about the poem, which she learnt at school:

"'Twas autumn and the leaves were dry
And rustled on the ground,
And chilly winds went murmuring by
With slow and mournful sound."

TRAVELLER (Johannesburg): The Prime Minister's special Parliamentary train, on which Sir William Hoy, General Manager of Railways, also travelled, left Johannesburg at 11 p.m. on Wednesday and reached Cape Town soon after 5 a.m. on Friday—956 miles in 30 hours. This is not quite a record. Before the War the old "Imperial Mail" used to do the journey in 36 hours, and the "trial trip" to inaugurate that service was done in under 30 hours. The present "Boat Train" takes 39½ hours, and the ordinary train takes 41 hours.

Several Answers are unavoidably held over.

NEW BIJOU: "ALF'S BUTTON" (NEXT WEEK).

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HIS MAJESTY'S THEATRE,

JOHANNESBURG.

(African Theatres, Limited).

Commencing on Friday, February 24th.

HORACE HODGES AS LIGHTNIN' BILL JONES

—IN—

"LIGHTNIN'"

BY WINCHELL SMITH AND FRANK BACON.

The Play that Smashed all records in New York.

PLANS AT CARLTON HOTEL.

STANDARD THEATRE.

JOHANNESBURG.

(African Theatres, Ltd.)

KATE HOWARDE

The Australian Playwright-Actress

— in her —

FAMOUS AUSTRALIAN COMEDY - DRAMA

"'POSSUM PADDOCK"

The Play that made all Australia laugh

Interpreted by a Strong Cast of 18 Players.

BOOKING AT THE CARLTON HOTEL.

EMPIRE: PIERCE & ROSLYN; THE MELODIANS.

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THE only interesting thing that has happened this week, as far as I know, is that She and I, knowing as we do that something always materialises when we are there together, decided we'd meet and have tea together. For the purpose thereof we got into a lift in a well-known store. That lift stopped to look at the view half-way between two floors, and there it stayed for twenty minutes, while we knew exactly how the animals at the Zoo feel when people come and stare and do nothing to help them to get out!

* * *

Should this meet the eye of the one man who was with us for the first ten minutes, we would like to thank him for the way in which he did (not) worry to help anyone else when he made his des'prit leap for life and liberty. He just opened the lift door, jumped out and was not. Also wish to record the 'streme helpfulness of the men-members of the staff of that store. Nary one of them did anything except grin. At last three of the more sensible sex brought a ladder, and just as I was going to do the famous house-on-fire act, with a good chance of ending up 'steen feet below in the basement, that lift got a move on and we arrived at dry land again, just twenty-two minutes after we'd gone into the cage. Some lift!

* * *

On behalf of the Arthur Pearson Memorial Fund, Lady Pearson has asked the assistance of South Africa in the collection of a sufficient sum of money to endow all the charities with which Sir Arthur Pearson was so closely identified during his lifetime. Some idea of the variety of work that needs support may be gathered from a brief survey of the activities of the National Institute for the Blind which Sir Arthur Pearson, its President and Hon. Treasurer, raised to its present important position in the blind world.

* * *

St. Dunstan's has still to be maintained, because of the newcomers. 23,000 men were discharged from the army with seriously damaged eyesight, and from this number there are still newcomers to St. Dunstan's, whose failing sight adds to the number of those actually blinded in the War. Of the latter between 1,500 and 2,000 have completed their training and are following now some profitable occupation. There are various country retreats and convalescent homes for the blinded soldiers to be supported. The chief work which Sir Arthur Pearson has left to be carried on, however, is the after-care of these brave men in their work-a-day lives. The basket-makers, the mat-makers, the cobblers, the joiners, the poultry-farmers, the masseurs, those who have learnt type-writing and shorthand, and are working in offices, the telephonists, and many who are carrying on their pre-War occupations, remain under the care of St. Dunstan's. To keep them employed, to provide the best raw material for their industries, to ensure a ready market for their goods, to supervise their work so that it shall not deteriorate but improve, to take, in short, an unfailing and practical interest in their careers, is the enduring work of the St. Dunstan's After-Care Organisation, of which Captain Ian Fraser, a blinded officer, who has now become Chairman of St. Dunstan's, is director.

A SMART YET SIMPLE FROCK.
Being shown by STORE BROS.

* * *

The Home for Blind Babies at Chorley Wood, Hertfordshire, the higher education of the blind, homes and hostels, and the production of books, newspapers and music for the blind are other branches of the work. Only one charity not for the blind will also receive an endowment from the Fund, *i.e.*, The Fresh Air Fund. No memorial to Sir Arthur Pearson's work would be complete which left out this fund. During the last thirty years over four million children have had a day's holiday in the country, and in the past thirteen years nearly 70,000 have been given a fortnight at the seaside or some rural retreat. The Memorial Fund will help to ensure that this work shall go on.

* * *

Those who would like to assist in raising this memorial to the work of the blind leader of the blind can do so by sending a donation direct to Lady Pearson, The Arthur Pearson Memorial Fund, St. John's Lodge, Regent Park, London, N.W.1, and any who may wish to help the fund by arranging concerts or entertainments are invited to communicate with the Organising Secretary, at the same address.

* * *

In aid of the Johannesburg University Sports Fund, Miss Esther Franks has issued invitations to a dance to be given this Saturday at her house, 22 O'Reilly Road, Berea. Tickets are 5s. (double) and dancing commences at 8.15. A fancy-dress cricket match is being planned by the students in aid of the fund, to take place at an early date.

* * *

Madame Liane d'Eve, the well-known vaudeville star, is coming to South Africa shortly on a visit to friends in Johannesburg. She appeared with great success some years ago at the Empire Theatre.

* * *

The engagement is announced of Miss Marjorie Morrison, daughter of Mr. W. H. Morrison, of the *Cape*

NEW BIJOU: "ALF'S BUTTON" (NEXT WEEK).

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Times, and Mrs. Morrison, to Mr. Cecil J. Goldsmith, a well-known and well-liked member of the motor traders in town. Mrs. Morrison and her two daughters are staying in Johannesburg at present.

* * *

The members of the Women's S.A. Party had an afternoon meeting on Tuesday of this week, to welcome back the Hon. Mrs. Hugh Wyndham and Mrs. Anthony, the presidents. There was a large gathering of ladies, which was addressed by Mrs. F. E. T. Krause on matters concerning the conference which is to be held in April. Among those present were Mrs. Pemberton, Mrs. E. R. Hinds (hon. secretary), Mesdames T. A. R. Purchas, G. Nelson, Johnston, Longlands, Haslem, Frank Raleigh, Lockie, E. Marks, Gomes, Seymour, Bulman, Clucas, Gericke, Baumann, H. Adler, L. Ussher, Wolhuter, F. Warren, Farrell, Mitchell, and the Misses Meeser, Miller, and Knox.

* * *

The engagement is announced of May, daughter of Mr. and Mrs. T. A. R. Purchas, to Mr. Colin Tarboton, of Messrs. Randles, Bros. & Hundson. The marriage will take place in September next.

* * *

The Braamfontein committee for the relief of strike distress gave a well-arranged and successful dance on Tuesday evening at Eton Hall, generously lent for the occasion by Professor Ashworth. The dance committee included Mrs. Riddell, Mr. and Mrs. Torquis, and Mr. and Mrs. Stickles. Messrs. Clark & Adeler's band gave their services and Mr. Johnston gave all the refreshments. For the same cause a second Cinderella will take place on Tuesday, March 7, at Eton Hall.

EVE.

88 YEARS, 323 DAYS TO GO.

Wednesday was the 22nd of February, 1922—22:2:22. Before five figures all the same can occur in a date again 88 years, 323 days must elapse. On the 11th of January, 2011, those of us (if any) who are still alive will be able to date our letters 11:1:11.

STRIKE DISTRESS FUND.

SUNDAY-NIGHT CONCERT AT THE PALLADIUM.

A CONCERT in aid of the Strike Distress Fund will be held at the Palladium Theatre this Sunday evening (February 26) at 8.45; doors open at 8.15; prices, 3s., 2s. and 1s. Three-shilling seats may be reserved at the Carlton Hotel Booking Office. The artists will include Signor Toledano, Messrs. W. Matthews, Reg. Moore, P. Daniels, Alexander Haviland, Miss Kate Opperman, Miss Hilda Roles, Miss Jean McArthur, Miss Gloria Raymond, and Miss A. Davis. Messrs. David Foote and L. R. Glenton will act as accompanists.

THE FILLIS DUO.

The Fillis Duo, two boys with a piano and a banjo, are proving very much to the liking of audiences at the Jeppes Theatre this week.

Hot vinegar will remove paint from windows while two tablespoons of paraffin cleans them wonderfully. Flies dislike paraffin, and the windows do not need cleaning so often. A little paraffin on a cloth keeps the bathroom and all white woodwork immaculate.

GET CORRECT EYE-GLASSES.

Few people realise the importance of having their eyes examined for glasses by a specialist. The ordinary Optician's advertisements confuse them. To apply the best training in the world and the highest qualifications as a genuine Eye-Specialist exclusively to the relief of eye-troubles requiring correction and relief by means of glasses is done by one man only in Africa, I. HASLEM, 65, PRITCHARD STREET, JOHANNESBURG, who holds the D.M. & S. of Norway (State Univ.) and is an O.P.G. of Norway, Edinburgh, London, Paris and Berlin. Sixteen Eye-Hospitals.

New Evening Dresses

Truly delightful effects in the latest styles have just arrived including:

SEQUIN
CHIFFON
VELVET and
TAFFETA

Store Bros.
JOHANNESBURG, LIMITED.

HIS MAJESTY'S: HORACE HODGES IN "LIGHTNIN'."

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NUTRITIOUS **NEL'S RUST ICE CREAM** DELICIOUS

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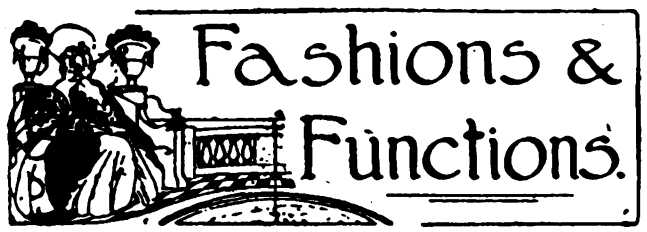
TEA ROOMS and MILK LOUNGE JOUBERT STREET, JOHANNESBURG.



UNDER the auspices of the V.A.D. movement, First Aid Ambulance classes are to be held in the Scout Hall of St. Mary's Church, Plein Street, Johannesburg, on Friday, February 24, and the following Fridays, at 8 p.m. Ladies wishing to join are asked to communicate with Lady Phyllis Ponsonby, 42, De Villiers Street, as soon as possible.

* * *

The marriage is to take place at Salisbury Cathedral, Rhodesia, on Monday, February 27, of Lieut.-Commander Marshal L. Clarke, R.N., son of the late Sir Marshal Clarke, formerly High Commissioner for Zululand and Rhodesia, and of Lady Clarke, now residing in England, to Miss Ina Leonora Edwards, niece of Major-General Sir Alfred and Lady Edwards.

* * *

As a result of the two-days *fête* held in December at the City Deep, which was opened by H.R.H. Princess Arthur of Connaught and organised by Mr. and Mrs. Percy Sherwell, £1,006 12s. 11d. was realised, which was distributed as follows: Hope Convalescent Home for Children, £756 12s. 11d.; Girl Guides Equipment Fund, £250. The committee wish to thank all those who contributed and helped to make the affair a success.

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Silversmiths to His Majesty the King.

A series of lectures to women has been organised by the congregation of St. Aidan's, Yeoville, in conjunction with the Presbyterian, Wesleyan and Congregational Churches of the district. The first of the series was given last week in St. Aidan's Hall, the speakers being Lady Phyllis Ponsonby and Mrs. Pomfret, who spoke on "The Home and the Training of Children."

* * *

The rector, the Rev. A. G. Chignall, in a short opening address, said that the lectures had been inaugurated to give the women of the neighbourhood an opportunity of discussing matters relating to home-life, irrespective of differences of religious belief. A large number of ladies attended. This week the subject will be "Adolescence," and the speakers will be Dr. Jane Ruthven and Mrs. Bridgman, the well-known American missionary. The week following the subject will be "Ideals of Marriage." Next is a meeting for young girls and after that an afternoon will be devoted to addresses on "Rescue work." The meetings are open to all women.

* * *

The engagement is announced of Miss Lily Bateman, of the Empire Theatre staff, Johannesburg, to Mr. Arthur Gillis, of Port Elizabeth.

* * *

Recently, at the Automobile Club, Major H. C. Savage, who recently took over local management of the Texas Co. (S.A.), Ltd., organised a dinner in honour of the retiring manager, Mr. A. E. Seals. Among those present were: Messrs. R. J. Purse and G. M. Gates (Texas Co. (S.A.), Ltd., H. Gill (H. Gill and Co.), F. G. Connock (Connocks Motor Co., Ltd., G. McNicol (Connocks (S.A.) (S.A.) Motor Co., Ltd.), H. A. Matthews (Connocks (S.A.) Motor Co., Ltd., H. P. Rose (Hupp Garages, Ltd.), R. Lucas (G. H. Saker and Co., Ltd.), E. Goffe (General Garage), Major Wilkinson (Walter Wilkinson and Co.), N. Rose (Rose, Evans and Co.), Roy Evans (Rose, Evans and Co.), H. J. Walsh (Williams, Hunt and Co.), A. Webster (Standard Motor Co. (Af.), Ltd.), S. Anderson (Colonial Motors), A. V. Gulliver (Consolidated Motors), Newton Adams (Oswald Fletcher and Co.), C. J. Goldsmith (G. H. Winters, Ltd.), P. C. Copeland, A. J. Newton, Melville Richards, B. Seymour, W. Warder, Ben Metter, H. Marcusson, Boardman Silcock, H. G. Wood, J. G. W. Gordon, C. C. Tarborton, M. Edward and B. Bennion.

* * *

The marriage took place last week at St. Augustine's Church, Doornfontein, of Miss Doris Edna Halsall, second daughter of Mrs. Halsall and the late Mr. James Halsall, to Mr. Geoffrey Hubert Given-Wilson, only son of Mr. and Mrs. H. H. Given-Wilson. The ceremony was performed by the Rev. Canon Thompson, vicar of St. Augustine's, assisted by the Rev. J. Fletcher, vicar of Rosebank. There was a large gathering of friends at the church, which was decorated with flowers and greenery by Miss Olive Halsall, Miss Given-Wilson, and a group of girl friends of the bride.

* * *

The bride wore a beautiful gown of oyster-white charmeuse, with silver embroideries, and her long train of silver brocade was adorned with silver roses. The bridesmaids were Miss Olive Hassall and Miss Given-Wilson, who wore respectively pale blue and pale pink taffeta, while the little page, Master Ronald Alport, wore a costume of white satin. The bride was given away by Mr. Kitchen, and Mr. Hedley Port was the best man.

* * *

After the ceremony a reception was held at the Grand National Hotel. Among the invited guests, most of whom were present, were the Rev. J. Fletcher, Dr. and Mrs. Rogers, Mr. and Mrs. S. Alport, Mr. and Mrs. McGill Love, Messrs. R. and D. Sworder, Dr. and Mrs. Erasmus Ellis, Mrs. Charles Fenshan (bride's grandmother), Dr. and Mrs.

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* * *

The honeymoon is being spent in Durban, and the bride travelled in a smart costume of nigger-brown velours cloth and a small hat of gold velours.

* * *

Recently in Durban, at the Wesleyan Church, the marriage took place of Miss Margaret Proctor Parker, the second daughter of Mr. and Mrs. G. Proctor Parker, of Durban, and Edward Albert Horner, youngest son of Mr. J. Horner, of Durban. The bride, who was given away by her father, was charmingly attired in a gown of white *crêpe* and shadow lace. She wore a wreath of orange blossoms and veil, beautifully embroidered, and carried a shower bouquet of white carnations and maidenhair fern. She was attended by the Misses Doris and Elma Horney, sisters of the bridegroom, as bridesmaids, while little Ivy Horner was the flower girl.

* * *

The best man was Mr. G. E. Winston-Palmer, and Mr. Wallis Proctor-Parker, brother of the bride, acted as groomsman. The bride's mother received her guests at the Norwegian Hall, Umbilo Road, where the reception was held. She looked very smart in a gown of grey *crêpe*, with hat to match, with touches of peacock blue, and she carried a bouquet of purple asters. The presents were numerous and costly, including many cheques. The honeymoon is being spent in the Transvaal. The bride travelled in a smart blue serge costume and black Leghorn hat trimmed with silver grey and golden ospreys.

* * *

Recently, at the Cape, the first meeting of the Gardens branch of the reorganised Peninsula Women's South African Party was held at "Mount Pleasant," Orangezicht, at Mrs. F. S. Malan's invitation. After welcoming the members, both old and new, Mrs. Malan (chairwoman) introduced the organising secretary of the South African Party, Mrs. Smuts, who addressed the meeting.

* * *

Mrs. Malan explained the reorganisation of the Peninsula, which meant that instead of there being only one general branch, extending from Sea Point to Kalk Bay, there were now ten branches—Sea Point, Gardens, Claremont, Rondebosch, Wynberg, Kalk Bay, Observatory, Tygerberg, Perow and Maitland, each independent, but all under one General Council.

* * *

There were then suggestions for starting work and the necessity of having a Party Club in Cape Town. Several other items were discussed, and it was announced that the next Provincial Congress will meet on April 12 and 13, at Stellenbosch.

* * *

Miss Doris Esme Guybon Philpott, youngest daughter of Mr. Guybon Philpott, Magistrate of Windhoek, S.W.A., having passed first in the Colonial Medical Council examination, has been awarded a bursary of £20 by the Administrator, and the Cape Hospital Board has given her a prize of £5, for passing first in the nurses' examination at New Somerset Hospital, where she was trained.

Last week a pretty wedding took place at St. Barnabas' Church, Kloof Road, Cape Town, when Mr. Henry Campion, of Hope Farm, Gatooma, Southern Rhodesia, was married to Miss Edith Fitzgerald, of Bray, Ireland, who arrived in Cape Town by the *Ceramic*. The bride was given away by Mr. A. Rolfe, of "The Oaks," Derwent Road. Miss Mildred Serrurier acted as bridesmaid, and Captain C. E. Sandford, as best man. The bride looked charming in a simple white silk gown trimmed with lace, with lace hat to match.

* * *

Last week the marriage took place at Rustenburg of Miss Jeanie Edith Peachey, B.A., only daughter of Colonel and Mrs. Peachey, and Leopold Rainsford Wemyss Whittaker, M.C., son of Mr. William Leopold Whittaker, of Maritzburg. The honeymoon will be spent at National Park (the future home of the young couple), in the Louw Bush Valley, Maritzburg. The bridesmaid was Miss Ellice Verney, of Maseru, cousin of the bride, and the bride's brother, Mr. Lewis Peachey, acted as best man. The bride's dress was of white charmeuse and ninon trimmed with silk embroidery with net veil embroidered to match, and the bridesmaid wore blue silk taffeta with rose trimming and black lace hat. Mrs. Peachey, the bride's mother, was gowned in mole grey silk poplin, with saxe blue trimming and blue hat to match, whilst Mrs. Albrecht, aunt of the bride, wore grey charmeuse with black hat and white ostrich feather. The reception was held at the residency, the bride's father being Resident Magistrate at Rustenburg, and the wedding presents were numerous and included many cheques.

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THE HORSESHOE FOR LUCK.

(Continued from page 2.)

thinking over the outstanding incident of the night. He chuckled to himself. Then his face grew serious.

"Horseshoe, hell!" he muttered to himself. "It's a jinx."

Walking over to the clothes closet he reached in his overcoat pocket and got the pin, which was wrapped in a piece of paper. Without undoing it, he took it to the window and threw it out.

"That's the last time I'll ever try a four-flush," he thought. "Supposing Morgan and that bunch had asked to look at the pin."

At breakfast in the N. V. A. grill the next day, the main topic of conversation seemed to be the good fortune that had befallen one "Nipper."

"Some break," was the comment of one member of a sister team at a nearby table.

"Gee! Fairy tales do come true, don't they?" chirped her partner.

Frank was becoming strangely interested.

"I beg pardon," he said, leaning toward the sister team. "I just overheard your conversation about Nipper. What was this good luck that came to him last night?"

"Oh, ain't you heard?" answered one of the girls. "He was standing in front of the Club last night when he happened to look at something in the gutter. He picked it up and it was a diamond pin. When he took it to the hock shop he found it was worth $5,000. They gave him $2,000 cash on it, and he's going to get it out to-morrow and sell it for about twice that much. You ought to see him, with his new front and everything."

"By the way," he added after a few seconds, "do you know what kind of a pin it was?"

"Why, yes," answered one of the sisters. "It was a diamond horseshoe. Say, you didn't lose it, did you?"

"Oh, no," laughed Frank. "I was just thinking, though, that the horseshoe is supposed to be good luck."

"Good luck is right," said the sister.

When he reached the theatre he found a message from W. J. Morgan, asking him to telephone him at the Morgan residence.

"Maybe he wants me to come out to dinner," mused Frank. The butler answered the 'phone and called Mr. Morgan.

"I've got a good joke to tell you, and I couldn't wait," said the financier, after the usual salutations.

"Yeah?" answered Frank listlessly. "Well, shoot. It's got to be good to make me laugh to-day."

"You remember me telling you about losing your pin last night?" queried the Wall Street man. "And you remember how lucky I said you was to get it back? Well, when I got home, I found that someone had also nipped my own diamond horseshoe pin. It was almost like yours, too, now that I think of it. By the way, how much did your pin cost?"

"Five thousand berries," lied the comedian, as he steadied himself by hanging on to the 'phone box.

"Ho, ho," laughed Mr. Morgan. "That *is* funny. Mine cost exactly the same. Well, are you laughing?"

"I'm rolling with laughter!" Frank shouted with mock hilarity. "I'm dying with laughter! Some joke! Haw, haw, haw!"—*Dramatic Mirror.*

STARS AND FLOWERS.

Jacqueline Logan, a new player of leading parts in Goldwyn films, says stars remind her of blossoms. Here are her mental associations:

Viola Dana, violets; Alma Rubens, red poppies; Pola Negri, tiger lilies; Mae Murray, orchids; Katherine MacDonald, American beauties; Marion Davies, lily of the valley; Mary Alden, lilac; Gloria Swanson, gardenias; Norma Talmadge, red roses; Mary Miles Minter, honeysuckle; Constance Talmadge, marguerites; Lila Lee, black-eyed Susans; Bessie Love, primroses; Marguerite Clark, pansies; Bebe Daniels, dahlias; Helene Chadwick, asters; May McAvoy, bluebells; Mabel Ballin, heartsease.

HIS MAJESTY'S: HORACE HODGES IN "LIGHTNIN'."

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LORD LONSDALE AT AUCKLAND PARK.

A SNAPSHOT AT THE RACES LAST SATURDAY AFTERNOON.

There were no races at "Headquarters" (Turffontein) last Saturday, so Lord Lonsdale's first visit to a Rand racecourse was made to Auckland Park. The photograph shows: *Left to right*: Col. F. Haselden, D.S.O., Lord Lonsdale, Mr. R. Powell, and Mr. C. A. Hadley, M.P.C.

Photo for "S.A. Pictorial."

PERSONALITY.

By ELSIE ROBINSON.

SOMEONE once told her she had a "flaming personality." So ever since she's been turning herself into a regular Fourth of July celebration. Every little emotion has a spasm all its own. You never know where she'll break out next.

She reminds me of a jointed doll I had once when I was a kid. I had always had just the reg'lar kind of dolls. Remember 'em? Stuffed with sawdust, with china legs, hands and heads, and if the head broke you could get another. Then one Christmas they gave me this super-doll. Goll-ee she was a wonder! All made of pink stuff like a real person. Her eyes would go to sleep and she had marvellous joints that would move any way. The joints worked on an elastic and you could put her into any position from acute colic to wistful longing.

I spent most of Christmas day registering emotions with that dolly. And then things began to happen, as they usually do when you register emotions too much. The elastic busted. Despite most careful mending, it kept on busting. It became chronic. You never knew when she'd lose an arm or a leg in the midst of the most thrilling gesture. Then the dingus that worked her eyes went on strike and left her with a dying duck expression that was most unnerving.

I began to feel a deep coolness for that doll. I began, in fact, to loathe her. You couldn't depend on her a bit. All my other dolls had been my chums. They had gone with me on clamming expeditions, or looking for buried treasure or scalping Indians or upon the other necessary adventures of my active career. They shared my hardships with me. When I was wounded they, too, lost a little sawdust, but a stitch would always mend that. Then we were better chums than ever. But this temperamental beauty was useless. She couldn't attend to anything except her own shape and she was always throwing that around. So I finally fed her to Billy, our goat. Billy ate anything.

Yes, my "flaming personality" friend reminds me of that doll. Only unfortunately, Billy, our goat, died long ago. I doubt, though, if even he could have managed to assimilate this mouthful.

AS TO BACKGROUNDS.

By JOHN BLAKE.

UPSTART is a word applied usually to a man who accomplishes something by people who cannot accomplish anything.

Most men who suddenly rise to important positions are called upstarts by people who can never rise at all. It is common to say that a person whose parents were poor, and whose ancestors never were mentioned by historians has no "background." The upstart has no background. He has no ancestry of which to boast. He cannot point to a grandfather who organised a big corporation, or another who was a senator or a justice of the supreme court.

Sometimes, if he has risen in a hurry he even makes a slip in grammar, or displays ignorance of which fork to select for the oysters when he is invited out to dinner. His case is really deplorable. But the people who usually deplore it are people who have backgrounds and nothing else. The trouble with a background is that it is painted on the past, and the past, unfortunately, is unable to do much to help us in the present. Abraham Lincoln had no background. Neither did Napoleon Bonaparte.

The background of David Lloyd George is a little Welsh shoemaking shop, where the relative that brought him up taught him to take off his hat to fat, self-important squires who now, were they alive, would be glad enough to take off their hats to him. If a background were necessary to achievement there would be very little achievement.

As a matter of fact, the man without a background is more likely to make a stir in the world than the man with one. The man with the background lives on the prominence it gives him. Seldom does he make the effort to get somewhere on his own account. If he does, he is really deserving of more credit than our much abused friend the upstart.

You can afford to be called an upstart if you are a success. You can afford to be without a background if you substitute for it the prominence that comes with something accomplished.

There are few backgrounds; not nearly enough to go round. Most of us must start without them, and the lack is not going to be any handicap whatever.

STANDARD: KATE HOWARDE IN "'POSSUM PADDOCK."

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"OVER THE ODDS."

Are Complaints Against Bookmakers Justified?

THE QUESTION OF CONTROL.

SOMETIMES individuals in the racing world, and not a few either, strike a discontented vein and

Inveigh Bitterly Against the Ring.

Whether they are right or wrong I am not prepared to argue, for the simple reason that I am deluded with some prejudice where bookmakers are concerned, whether justly or not I will endeavour to outline in my next few observations. Nothing will do for the disgruntled section of our respected Breeders, Owners and Trainers' Association but periodically to set forth a petition for the removal of the S.A. Bookmakers' Association, lock, stock, and barrel, on the grounds of its undesirability generally, details of which —well!

* * *

On the old, sound supposition that where there is smoke there is fire, we must assume that certain actions of individuals who operate in the raucous area are regarded as "over the odds," or not exactly "cricket." Not over the odds in a practcal sense—that doesn't happen nowadays; but one of the "hungry" ones is sure to bet "deuces" when the rest are at 7/4, and it's all Commissioner Street to Gemmill's figures being accurate that the offending Claude will be admonished and led back to the path of rectitude before

The Guilty Sponge-Marks

have evaporated from his board. No, "over the odds" doesn't happen these strenuous times, and, after all, it is a brotherly, pathetic interest which bookmakers are merely taking in one another—the policy of protection.

* * *

Well, the Ring has its faults, and they cannot be laid at the door of any individual member of its Association. Following the procedure of the different affiliated Jockey Clubs the world over, our ruling body exercises no real control over betting, and there is no zealot in its ranks apparently gallant enough to take up a much-needed reform movement. The Bookmakers' Association is a financially sound and equitable institution as an institution, with nothing shady about its environment, and generally maintaining a jealous regard for the conduct of its members. But there is no control worthy of the name exercised by the race clubs beyond the fact that a capable and trustworthy stipendiary steward is appointed by them to watch. as far as is in his power,

The Interest of the Public

and bookmakers alike. That there are individual cases in which bookmakers' volumes would cause consternation upon perusal, we all know, and it is here that the baneful effect is noticeable on our racing, so much so that our stewards will soon be compelled to get busy, or drift—to *Sans Souci*. As a body the Ring, properly controlled, is a valuable adjunct to racing. The methods of some of its members sometimes call for criticism, due to the aforesaid lack of control. I do not hold with the recent policy adopted at one of the outside meetings, where less than ten bookmakers occupied the stands, but represented a much greater interest than was portrayed on paper. Maybe other bookmakers one ran up against in the enclosure were not interested in the Ring and were merely punters. Perhaps. But if statements such as I had conveyed to me about their tactics contain a vestige of truth, it is indeed time heavy control was introduced.

* * *

We have amongst us at present Lord Lonsdale, a Steward of the English Jockey Club, and it is not unduly flattering to say that no more charming or learned

Representative of the English Sporting World

could have done us the honour of calling on us in his travels. That much one learnt during the short time he spent with us on Saturday at the Park. In generally reviewing our "Ring" conditions, Lord Lonsdale would probably have some painful reflections to indulge in on the state of the Ring in England with its "welshing wickedness" and other shortcomings. Welshing does not exist here, which, in honour it must be confessed, is due to the influence of the Bookmakers' Associations. Another important matter which will probably interest our visitor is the State recognition of Tattersall's and the Totalisator, and its crisp methods of bleeding the sport.

* * *

It is a known fact that Lord Lonsdale regards the thought of State interference with sport in England with abhorrence, and no doubt it is the agitation in favour of the introduction of the Tote and the appointment of stipendiary stewards which may bring sport generally under some sort of Government supervision. Lord Lonsdale's contemptuous regard for such supervision can be imagined, and our

Local Racing Authorities

exist in fear of some such imminent control, as the outcome of the findings of the Racing Commission. Seeing that the Commission's findings are supposed to be secret, it is remarkable how much is said to have leaked out!

* * *

I have before me an interesting if somewhat modest brochure of the Rangoon Turf Club's three-day autumn meeting, run at the end of November and the beginning of December, about the time programmes have been issued here for our summer meeting. There appears to be any amount of enthusiasm in the rupee States, and some very nice stakes are put up. Griffin Handicaps are splashed throughout the programme, that is to say, handicaps for 14·2 Australian Griffins imported by the Stewards of the R.T.C. The method of purchase of these importations is interesting. The cosmopolitan sportsmen

Pool Their Purchase Money,

and care is taken by the importers (one of whom happens to be a brother of Mr. Dick Powell, the well-known director and official of the A.P.R.C., Ltd., and the S.R.C., Ltd.), to select nothing but Stud Book animals. When the horses arrive at the Settlements they are drawn for, a unique and obviously fair method of distribution, and one indicating a truly sporting spirit. The majority of the animals racing are Burma-bred and range in height from 14·2 down to 12 hands, miniature race-horses, I am assured, and as handsome as paint.

* * *

In a file before me I notice that the Club arranged a meeting in honour of the Prince of Wales's visit, and, needless to add, it proved the most successful affair ever held in the Settlements. Mr. Reg. Powell, Stipendiary Steward to the Club, and

One of the Best Known and Respected Officials

over that way, was responsible for the handicapping, and the subsequent racing brought much kudos his way. Mr. Powell was presented to the Prince and conducted him through the weighing-room and enclosures. Reg. Powell will be remembered in the Eastern States of the Commonwealth as a horseman at the top of his profession, some 25 to 30 years ago, and his experiences in that profession must

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prove invaluable to him. At all events, he is the most highly-remunerated official of that description in the East to-day. Amongst his importations years ago was a 13·1½ pony that once hunted in Melbourne and which subsequently jumped 6 ft. 6 in. at Calcutta.

* * *

The possibility of American skin disease being communicated through the agency of dirty number-cloths, used too frequently at race-meeings, has recently engaged the attention of the Executive Stewards and the B., O. & T. Association. An order to clubs from the former body and a request from the Association to provide a separate set for each race may place an infinitesimal limit on infection, but it will certainly need some

More Brilliant Inspiration

to scotch the much greater medium of infection provided by the frequent use of impregnated jockeys' gear, girths, surcingles, etc., to say nothing of sweaty boot-leather. The number-cloth solution is futile.

* * *

Springs Club had a decent meeting last week, and the racing was fairly good with isolated exceptions. One of the early favourites for the Maiden Pony race, Diddums, was not very well suited by the sharp little course, apparently, and drifted to twelves. She'll pay to follow. The little bit of hurdling has freshened Codonald up, and he beat the odds-on favourite, Morning Leader, more than comfortably. Sky High, in rare fettle just now, beat Signet, Zingler, and Fancy Me, the last a short-priced first choice. Flek scored a bracket for Mike Browse on this course, which has not been patronised by him for years. Bailiff gave Fred Murray a much-overdue winning turn in the " A " spasm of the Springs Handicap. Grey Pietri clicked for Tom Fisher over the stayers' course, but he

Had to Survive an Objection

for bumping on behalf of the owner of Earl Beatty. Pearl, one of the usefully-placed team of squibs which reached here from Port Elizabeth some time back, did her turn when she arrived with the bacon in the Galloway " C." Ablaze is a workmanlike kind of chestnut gelding imported to this country by Walter Krog for Jos. Simpson, who turned him over to his present owner, Mr. C. J. Laubscher, of Benoni. This gentleman overcame some apparent unsoundness in the chestnut and looks to have an oat-earner. The unreliable Forest Love, though favourite, was not sighted. Tote, £5,000 odd.

* * *

At Auckland Park last Saturday the popular pick for first money, Pluto, ran disappointingly and finished third. Defence showed nice improvement and, after accounting for the penalised Ample Supply, had to win his race over in the Stewards' room, where a " crossing " allegation was investigated. Hoot Toot, 4/1, accounted for the opposition in the Juveniles comfortably, and Minaret, the other horse running in the " purple shot," will very shortly

Make a Mess of the Crowd

she met on Saturday, when the journey is a furlong shorter, say. Valmar was very much expected to consolidate Fred Murray's Springs success with Bailiff, and he did so running away. Sky High flabbergasted punters by winning over a mile and beating Helvellyn, Leeward and Sleepless Night in a good finish. Mr. Jorrocks, who has been hurdle-racing at Pretoria, lost his maiden certificate in the event for South African bred neddies. Hectometre has been knocking for some time past and put it over White Friar, Bell Tower, and the Benoni winner, Miss Martin, in a ripping finish. Pertic is fast coming to hand and should be heard of again shortly. Strongbow sent punters home smiling when he was led back to No. 1 in front of the outsider, Eranthis. Tote, £15,900 odd.

* * *

Starting Prices of Winners Last Saturday.

AUCKLAND PARK.
4/1 Hoot Toot.
4/5 Valmar.
25/1 Sky High.
12/1 Mr. Jorrocks.
7/1 Defence.
2/1 Pertic.
8/1 Hectometre.
2/1 Strongbow.

MILNERTON.
6/1 War Fund.
7/1 Elsie Grigg.
8/1 Royal Green.
7/2 Jack the Dandy
5/4 Banco.
3/1 Peggy Doon.
4/1 Barnstormer.

PORT ELIZABETH.
20/1 Vanity II.
4/6 Chivalry.
6/1 Epernay.
3/1 Friar Simon.
4/5 Brandfort.
12/1 Audit.

CLAIRWOOD.
3/1 Bolo House.
6/4 Fox Trot.
3/1 Bachelor's Flapper.
12/1 Kilcunney.
8/1 Gozella.
5/2 Dunce.

My selections for Germiston this Saturday are as follow:

12.20 p.m.—Stewards' Handicap, about 6 furlongs.
Desert Dawn, Cardinal's Jess, Braxtedo.

1.0 p.m.—Simmer " B," about 1 mile.
Ben Lomond, Salamis, Sleepless Night.

1.45 p.m.—Rose Deep " B," about 6 furlongs.
Gladsome, Pretender, Commerce.

2.25 p.m.—Rose Deep " C," about 7 furlongs.
Ablaze, Pertic, The Dalesman.

3.5 p.m.—Simmer " A," about 9 furlongs.
Accuracy, White Friar, Meyer's best.

3.45 p.m.—Rose Deep " A," about 6 furlongs.
Zollino, Ceremony, Ample Supply.

4.25 p.m.—Simmer " C," about 1¼ miles.
Bridal Eve, Ultimatum, Earl Beatty.

5.5 p.m.—Rose Deep " B," about 5 furlongs.
New Shape, Corrigenda, Bailiff.

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Next Week's Calls.

WEEK COMMENCING MONDAY, FEBRUARY 27.

Tivoli, Cape Town.—Till February 28: Harem and Scarem, Benson Gray. Continuing: The Fanjacks, Harry Ford, Jollity Seven. Opening March 1: Duncan and Godfrey, Prince Tokio.

Opera House, Cape Town.—Leonard Rayne's Company. ...

Empire, Johannesburg.—Chas. Hanbury and Co., Jack Riskit and Betty, Billy Rutherford and Tim, Dan Rayner and Roy, Niblo and Doris, Lily Denville, Pierce and Roslyn, The Melodians.

His Majesty's, Johannesburg.—Horace Hodges and Company in "Lightnin'."

Standard, Johannesburg.—"'Possum Paddock."

Orpheum, Johannesburg.—Pearl Mitchell and Sister, Daly and Marr.

Jeppes, Johannesburg.—Alexander Haviland, Harry Merrylees.

Opera House, Pretoria.—"Little Red Riding-Hood."

Grand, Pretoria.—Varney and Butt, Betancourt.

Criterion, Benoni.—Elliott and Godley, Brady and Dunn.

Rinko, Maritzburg.—Murphy and Mack, Neatha Tanway.

Criterion, Durban.—Selbini and Albert, Arthur Ferris, Brothers Walsh.

Palace, Bulawayo.—Opening February 28: George Graves and Company, Goodfellow and Gregson, Frank Foster, Trixie Gilfillan.

EMPIRE PALACE.

THERE is an addition to the Empire programme this week of a couple of artists who have a special claim to notice. Niblo and Doris have one of the smartest and cheeriest acts that anyone could wish to see. It is novel from first to last, packed full of humour, and as clever as it is funny, which is saying a great deal. Niblo's black-face make-up is reminiscent of the old English seaside "nigger," and the pair's patter about a horse, which begins their show, is most amusing. Grotesque dancing is Niblo's forte, and very clever it is, but the top-note is the lady's screamingly funny burlesque of an impossible dramatic soprano singing "*Il Bacio.*" Very seldom can one see a woman successful in genuine burlesque, but Doris deservedly brings down the house with her solo, and the two finish with all the success and applause that two artists could possibly desire, and it is thoroughly well earned.

Pierce and Roslyn are going strong with their live and attractive musical act, and could take a dozen encores nightly if time permitted. This week they are featuring new songs, with old favourites retained, and are as popular as ever.

Lily Denville is a dainty little dancer who provides two or three neatly-done numbers. Selbini and Albert are in their last week with their "Butterfly and Cat" scena. Selbini's charming personality and clever bicycling and Albert's wonderful cat-study provide a welcome feature in the bill. The Melodians give their delightful musical entertainment to much appreciation. Arthur Ferris has put on a change of programme, still retaining his special success, "Silly Billy"; and Daly and Marr, and Brady and Dunn complete a programme that is both varied and interesting from beginning to end.

FALCONER.

HIS MAJESTY'S: HORACE HODGES IN "LIGHTNIN'."

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NOTES AND NEWS.

(*Continued from Page 4.*)

Taking Chances all His Life.

Jack Riskit, who, with his assistant, Betty, will appear at the Empire next week in a daring trapeze act, calls his offering "Taking a Chance." From all accounts Jack Riskit (whose real name is Evans) has been taking chances all his life, for he has gone through more adventures than the average man would care to dream about, topping them off, as it were, with three years and eight months on active service in France. He finished his apprenticeship as a jockey at the age of 16, and thought he would like a life on the ocean wave, so he went to sea as a bold A.B. in the British Navy and got himself wounded on the China Station in the Boxer business. Invalided home, he joined the ill-fated sloop *Condon*, of which he is the sole survivor, for he overstayed his shore-leave at Esquimalt and so got left behind when the ship put to sea on her last tragic voyage. Later on, in Chili, he became a professional gymnast and wire walker, but the show he was with "went broke," and he found himself on a cattle ranch as a cook. After four months as a cook he had had enough of it, and decided to try to get back to England, so he bought a horse to carry him to the coast, 250 miles away. The horse lay down and died in a snow-drift, so the Riskit one was "broke" again and had to finish the journey on foot. He shipped as a potato-peeler on board a ship bound for Liverpool, and had only been home a few days when he was engaged by the late Harry Rickards to go to Australia. There he stayed for seven years, appearing in all the large and small towns in theatres and circuses, and performed before the King and Queen when they visited Australia as Duke and Duchess of York. He says that his nearest approach to being blotted out was in Tasmania, where a tree fell across a stage-coach on which he was travelling next to the driver, and killed the driver and two of the horses; although once, he adds, he came almost as near to death when he fell into the Murrumbidgee River, Australia, while out duck-shooting, and was only saved from drowning by clinging, until help arrived, to an old dead log, a piece of which he carries as a mascot to this day.

"Sawing a Woman in Three."

A magician went Goldin and Selbit one better recently, when, for his appearance at a Covington (Kentucky) theatre, he advertised "Sawing a Woman in Three." We didn't witness the "operation" (says *The Billboard*), but it is likely the illusionist counted the legs as separate parts and the upper portion of the body the third piece.

On a Rope Across Niagara.

An English girl calling herself Mlle. Eleanora, of London, recently announced that she would attempt to emulate Blondin's wonderful feat of walking across Niagara Falls on a tight rope. The plucky girl a few weeks ago gave an exhibition of tight-rope walking at the Crystal Palace Circus, London. According to the girl's father, the rope spanning the falls will slope and she will cross the falls and return.

"The Bat."

There are seven companies playing "The Bat" in America, and each cabled wishes for success to the St. James's company, London, on Monday in mail week. In Chicago "The Bat" has been playing for more than a year.

"The Gloomy Dean."

George Robey is priding himself upon making Dean Inge laugh at Tuesday afternoon's performance of "Jack and the Beanstalk" at the London Hippodrome (says *The Stage*). When, after the performance, the Dean, with Mrs. Inge and the children, were introduced to Mr. Robey, Clarice Mayne, and Jay Laurier in Mr. Robey's dressing-room, the Dean said he had enjoyed himself tremendously. "It is the first time I have been to the Hippodrome," he added, "but it won't be the last." The Dean was very interested to learn that Mr. Robey's son Edward was an undergraduate of Jesus College, Cambridge. He himself is a Fellow of the College.

"Promenade" Privileges Going.

The Olympia, Paris, has announced that it will only issue tickets for sitting accommodation in the future. This marks the death of the "promenade" in the music halls and the elimination of this feature will further the tendency to a more decorous night life than has been noticed since the cessation of the War.

MOVING-PICTURE MEMS.

(*Continued from page 5.*)

quisitions upon the "Prop." Department of a big American studio takes the cake:—1 plucked chicken, with a few feathers left; 1 flashy, striped Ford; house flies and cobwebs; baggage: Turkish, Hindu, Greek, Dutch and Russian; four beef shin bones; 5 Irish bagpipes; 1 monkey; a string of garlic; three pounds of liver; five loaves of mildewed bread; soap bubbles (must be at least two feet in diameter); 1 dead cat.

Easy!

The matter of a wharf on the wrong side of the harbour doesn't worry Irvin Willat, one of the cleverest trick camera directors in moton pictures. Mr. Willat just puts the wharf on the other side. The other day he did this at San Pedro by the simple process of reversing the film and taking the photographs through the wrong side of it. And presto! the wharf had changed sides.

Times Have Changed.

William A. Carroll, a Goldwyn actor, has been in the motion-picture game since the days when a board or strip of cotton batting was placed on the floor to show the actor how far he could go without getting out of the picture—and that was several years ago. About thirteen years ago when Gaston Melies was making one-reelers in San Antonio the cameraman had to be "still" photographer too, and in the rush the stills were quite often overlooked until Mr. Melies offered a prize to the member of the company who shouted "still" at the end of a scene to remind the cameraman. The prize was a bottle of beer, and Mr. Carroll admits that he usually had his share at the end of the day and that sometimes in the midst of a scene he'd have "stills" very much on his mind. His ambition was to win the prize after every scene—but at the rate of 45 scenes a day it's probably just as well that he had competition.

Screen Actor of 98.

Samuel Yetter, who at the age of ninety-eight has just made his *début* as a motion-picture actor with Goldwyn, said that he was willing to do anything for the screen but that he drew a line at one-piece bathing suits. "I feel as young as I ever did," said Mr. Yetter, who is one of the most popular personalities in the studio, "but I still like some of the styles that prevailed at the time of the Civil War better than those that are fashionable now."

And One 93 Years Younger.

Producers are asked all sorts of questions by the cast. Just before Christmas Rupert Hughes was approached by the five-year old actor, "Brother" Trimble, and his advice requested as to an important letter Brother was writing to Santa Claus. Mr. Hughes made a suggestion, which the child's astonished mother heard repeated literally in the evening prayer. "Dear God, Mr. Hughes says I don't drink, smoke or swear, and I'm a good actor, and so Santa Claus ought to give me just what I want. Amen."

THE PICTORIAL'S Los Angeles Correspondent writes:

May Allison is the latest of the prominent screen favourites to leave the cinema field, at least temporarily. She has sold her home in Hollywood and announces her return to the footlights.

A motion picture made from a scenario by a penitentiary inmate is nearing completion at Universal City. "Peterman" is its name and the author is Louis Eytinge, who has already served 14 years of a life sentence for murder.

For a comedy in which all the actors will be dogs, a miniature street, with buildings perfect to the smallest detail, has been constructed at the Century Studio, Los Angeles. No less than fifty dogs take part in one scene.

A new co-operative producing company in California has several noted actors among its promoters, including Lewis Stone, Lon Chaney, Noah Beery, David Hartford and Jack Donovan. The players will share either in the profits or losses.

In spite of business depression in certain parts of the United States, recent statistics show that nearly twenty million people are attending the theatres daily. Another evidence of the growing interest in motion pictures and their personnel is the increased space that editors are giving to news gossip about them.

Raymond Hatton has 300 character hats. He says he stole some, got some in pawn shops, picked two out of the gutter, and designed the others.

STANDARD: KATE HOWARDE IN "'POSSUM PADDOCK."

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THEATRE ECONOMY.

"Most theatrical productions cost far too much," said Mrs. Claud Lovat Fraser (the widow of the brilliant artist and theatrical designer who died last June) at a dinner of the "Dancers' Circle," at the Trocadero Restaurant, London.

She said that she made all the dresses for her husband's productions of "As You Like It" from unbleached calico, which she dyed and stencilled.

— CAPE PENINSULA. —

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S.A. PICTORIAL.

STAGE & CINEMA.

VOL. XIV. No. 344.] SATURDAY, March 4TH, 1922. (Registered at G.P.O. as a Newspaper.) PRICE 1/-

MISS OLIVE TURNER.

Miss Olive Turner is the leading lady of the African Theatres' 1922 Musical-Comedy Company, the members of which will arrive at Cape Town by the "Armadale Castle" on Monday. The Company will make its first appearance at His Majesty's Theatre, Johannesburg, towards the end of the month in "A Night Out," in which Miss Turner will be seen as Marcelle.

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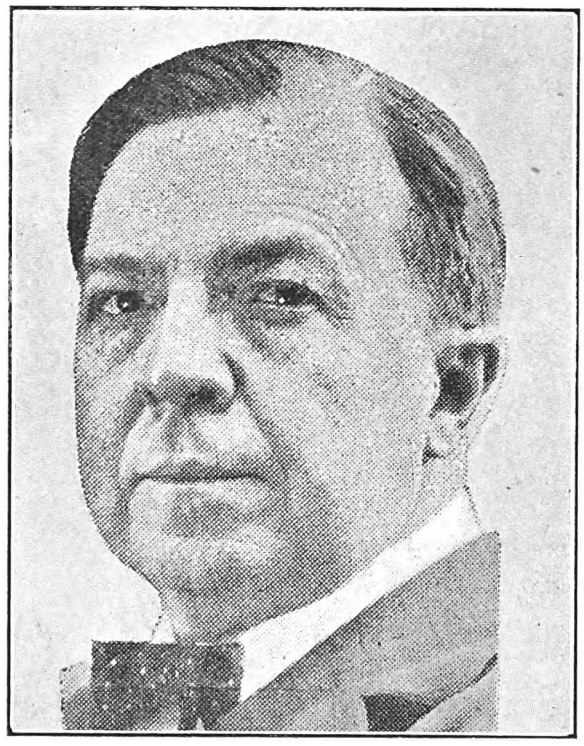
THE CRITIC AND THE PHOTO-PLAY.

By RUPERT HUGHES.
(The Well-known American Novelist.)

THE best definition of a gentleman that I have ever seen was Beerbohm Tree's statement that "a gentleman is a man who doesn't care whether he is a gentleman or not." And I think that this is true of a true artist, since he is so much interested in expressing what is in his heart that he doesn't care whether he is an artist or not.

The moving pictures should not be frightened or humiliated or bullied by those critics who say that moving pictures are not art. One fanatic recently wrote a ferocious attack in which he made the final announcement that the moving pictures are an industry and not an art, and that the censorship could do them no harm as they had nothing important or artistic to deliver. Even if he had known the difference or had been qualified to decide just what an art is, what difference does it make whether you call moving pictures an art, an industry an amusement, a merchandise? The main thing is that they fascinate almost everybody. Their first duty is to make their own rules, to be moving pictures, to be pictures and to move.

There are two schools of critics: one that thinks a thing is a great art because it appeals to very few people; another that art is greatest when it comes from the great common people. So some musical critics admire only the new and eccentric and some admire the folk-songs.



MR. RUPERT HUGHES.

What difference does it all make? When Shakespeare was writing his plays there were numberless critics who bewailed the fact that the English drama was limited in merit and that there were no first-class English poets. There were plenty of people who said that Shakespeare was only a commercial manager who appealed to the low-brow public. An English critic has recently declared that "Romeo and Juliet" is pure movie stuff. "Hamlet" is also a blood-curdling melodrama and many of Shakespeare's comedies are absolute "Pollyanna." This does not prove that Shakespeare was not an artist; it proves that melodrama and pink romance are as good art as anything else.

Three centuries from now a certain kind of critic will be roasting the life out of the moving-picture producers of his time and referring to to-day as the golden age of motion pictures, when people devoted themselves to high art and wrote the great successes of the screen.

I think that the motion pictures are doing marvellous things; that there are geniuses at work producing, writing and acting magnificent pictures.

I think that Tom Mix is an heroic figure. Cowboy exploits in which he rides a horse down the side of a mountain or dashes across the desert contain epic qualities as glorious as the adventures of Homer's heroes or the heroes of the picaresque novels that literary critics praise so highly. They also contain landscape art of the noblest beauty.

The tide is about to turn and is already turning. A number of critics who a few years ago used the name of Charlie Chaplin as a by-word of contempt are now speaking of him with reverence as the greatest artist of his time. It is amusing to reflect that these critics do not realise that the great public found out Chaplin's genius for itself years ago without being told. Charlie Chaplin is no greater artist now than he was then. The critics are simply too late, as usual. There are other artists on the screen who will one day be similarly greeted by high-brow critics as classics, and as great personalities, whom the public has been for years flocking to enjoy.

I predict that in a few years there will be critics thinking themselves the most artistic of the artistic who will make fun of novels and plays and poems and essays and sculptures and paintings as cheap and clumsy devices in comparison with the magnificent charms of the motion picture. They will laugh at the sculptor who pounds away at a block of marble trying to chop out a beautiful image; and they will point to the motion-picture director who can select from thousands of beautiful women and reveal them in motion; posing them and lighting them at his divine pleasure; grouping them in friezes and giving them all the magic of life. There will be critics who will laugh at the novelist who ransacks his thesaurus and his dictionary hunting for unusual adjectives, which anybody can find who will look for them, and pitifully trying to express with stupid words the beauty of a youthful face, the pity of a lip that trembles with grief, the ache in a heavy heart—when the moving-picture geniuses can make all of these emotions live and breathe with a vividness that brings forth real tears, real laughter and real sobs and present them to the public with a vividness that cannot be resisted. These critics will laugh at the poor little author-dramatist who makes a few actors parrot the same lines night after night in the same narrow quarters, with the same cheap makeshifts of scenery.

Of course these critics will be wrong and cruel and futile; but they will be no wronger, no crueller and no more futile than these peculiar persons who despise the moving picture and despise it because they do not understand what the moving pictures are really trying to do and really succeeding in doing.

The moving picture of to-day is at its best not only great drama and fiction and landscape art but also living sculpture, living painting, psychology of the most searching importance, philosophy, history of manners, everything in fact that any other art is, and some things that no other art can be.

When I praise the motion picture as an art or whatever you want to call it, I do not mean that all pictures are good, or that I like all of them. I hate lots of them and lots of them bore me to death. But that may be my fault, not theirs.

Nobody is expected to like every line in "Hamlet," every line in "Paradise Lost" or in Vanity Fair," and nobody should be expected to like every moment of every moving picture. But I maintain that if a six-reel picture contains one great moment, one flash of extraordinary beauty or emotion, that picture is thereby a great work of art. I maintain that Wild West pictures are of the epic school; that the pictures of the underworld have great traditional authority; that pictures of young love with their kissing fade-outs have the very highest right to exist.

I wonder what some of these critics of to-day would say of Shakespeare and his "As You Like It" or his "Twelfth Night." They have all the qualities of the so-much-despised cheerful happy-ending school of fiction and film.

Many of the critics do not do the motion picture justice

(Continued on Page 22.)

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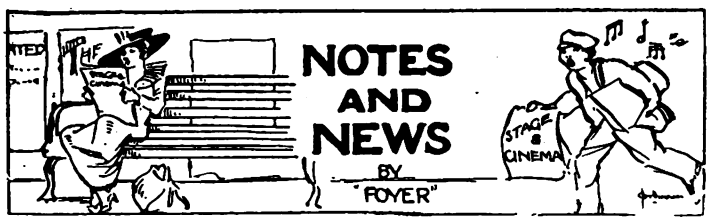

About "Lightnin'."

Last week one of the writers of "In The Bright Lights" stated in THE PICTORIAL that when Frank Bacon (the original player of Lightnin' Bill Jones in "Lightnin'") left New York he was followed to the station by admiring and cheering crowds, which completely held up the traffic. I have come across the following cable, sent off from New York on August 30 last year, and published in *The Daily Express* (London): "A remarkable demonstration marked the departure for Chicago of Mr. Frank Bacon, the actor, who has concluded a record three-year Broadway run in the comedy 'Lightnin'.' More than 100,000 people crowded the streets and the railway station as Mr. Bacon, accompanied by the mayor and 2,000 actors and actresses, marched through the streets. Brass bands at the station led 20,000 people singing 'Auld Lang Syne.'" "Lightnin'" was originally produced at Washington in January, 1918. In New York it was performed 1,294 times (apart from the revival now in progress) and the total takings were estimated at £400,000. The former American run records were held by "The Gold Diggers" (729 times) and "A Trip to Chinatown" (657 times).

Death of Ray Kay.

Ray Kay, of Ray Kay and Betty Bush, died at Woking Sanatorium on January 31. The duo were at the Johannesburg Empire at Christmas-time, 1920. "assisted by Tony O'Brien, in an original nonsensical absurdity, 'Fun in a Music Shop.'" The act was a great favourite.

Bailey and Cowan.

Bailey and Cowan appeared at the Orpheum Theatre, St. Louis, on January 16, occupying fourth place in a programme of eight acts. *The Billboard* reviewer says: "Bailey and Cowan. One of the two sings in a homely but spirited manner and the other plays a hot banjo. Estelle Davis sings at intervals and doubles on brass. The act is fast and received much applause."

The Washington Disaster.

Ernesto Natiello, conductor of the orchestra at the Knickerbocker Theatre, Washington, was buried under the *débris* of the balconies when the theatre-roof collapsed on the night of January 28 [as reported by cable at the time]. When dug out he begged the ambulance surgeons to save his right arm. He was unaware of the fact that his conducting arm, caught by a falling girder, had been severed at the shoulder. He died on the way to the hospital. Most of the other members of the orchestra escaped. Only four out of thirty-five were killed.

Roy Redgrave.

According to a note from Sydney, "Roy Redgrave, one of the principals in 'The Maid of the Mountains,' has been ordered to undergo an immediate operation for cancer of the brain; otherwise, it is said, he will not live three months. The actor prefers to take a chance by treating the malady himself, and is continuing with the show."

Hetty King in America.

According to the Cleveland (Ohio) correspondent of *The Billboard*, "Suit against the Shubert interests by Hetty King, appearing at the Ohio Theatre, was promised by her because she was billed as a half topper [*i.e.*, sharing the top of the bill with another act] instead of a topper. George Henshall, Shubert representative, says she was so billed in error. She carried out her part of the entertainment, however, though she did not appear at the first afternoon show. The same mistake occurred at Philadelphia, she asserts."

New Music.

I have received from Messrs Chappell & Co., London, a number of their latest publications. There is a batch of the latest dance-music, which includes "Southern Moon," "Kitty" and "Dear Love, My Love" (waltzes; the latter by Rudolf Friml), "Ching Chong" (song one-step), "Love-Flower," "Thoughts," "*Billets Doux*," and "Look for the Silver Lining" (fox-trots), and Chappell's Dance Album No. 160, which comprises such established favourites as "The Missouri Waltz," "All Aboard for Dixieland" (one-step), and "Good-bye, Girls" (fox-trot). "By the Waters of Minnetonka" is an Indian Love Song for the pianoforte by Thurlow Lieurance, and another engaging piano piece is "The Chatterbox," by Cyril Claude Mackenzie. Anne Caldwell and Jerome Kern contribute a new song duet entitled "Whose Baby Are You?" All the foregoing are in lighter vein, and should command a ready sale. There are also two pianoforte suites, one by Sibelius and one by Eric Coates, which I have handed over to C.A.O.D., who will doubtless pronounce judgment upon them in due course.

JACK RISKIT AND BETTY,
Who are now appearing at the Johannesburg Empire in a sensational trapeze act.

White Slavery in South America.

The Actors' Association of Great Britain and the Actors' Equity Association of America have issued warnings to girls about to accept South American contracts. The American warning states: "We have every reason to believe that a disgraceful secret traffic is being carried on between this country and Central and South America, and the executives of the Actors' Equity Association are taking steps, if not to render the continuation impossible, at least to safeguard our members against these abominable scoundrels. Members of the Chorus Equity Association should never accept an engagement to go outside the country without first consulting their headquarters, where, if necessary, investigations will be made. We have been in communication with the Panama Railroad Company, which has a fleet of steamers plying between this port [New York] and Panama, with the result that the officials of that line will decline to issue tickets to parties of girls if they are at all suspicious of the so-called manager. Our own investigations are pretty conclusive, but extracts from letters printed in *The Actor*, the organ of the Actors' Association of Great Britain, give some remarkable details." One of the extracts referred to is as follows: "This refers to Rio Janeiro and Buenos Ayres. An artist signs a contract and when she reaches her destination is liable to find herself stranded. In any case, if she is of a prepossessing appearance, she is promptly tracked by the numerous agents of the White Slavers, who use the following methods: At the hotel the waiter drugs the food, or has a duplicate key of the bedroom—of course, many other methods are used, but they eventually abduct the girl; she is then interned in one of their numerous houses, from which she is quite unable to escape. While she is here and in good condition she may have anything she desires, excepting liberty to leave the house or grounds. Should she not satisfy the clients, or is in any manner difficult, she is publicly flogged, admission being charged for those who wish to view these floggings, which in those

(*Continued on page 26.*)

COMING: "A NIGHT OUT" (HIS MAJESTY'S THEATRE).

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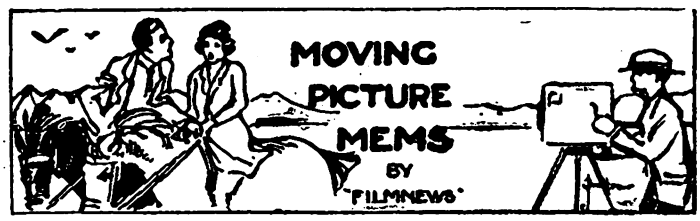
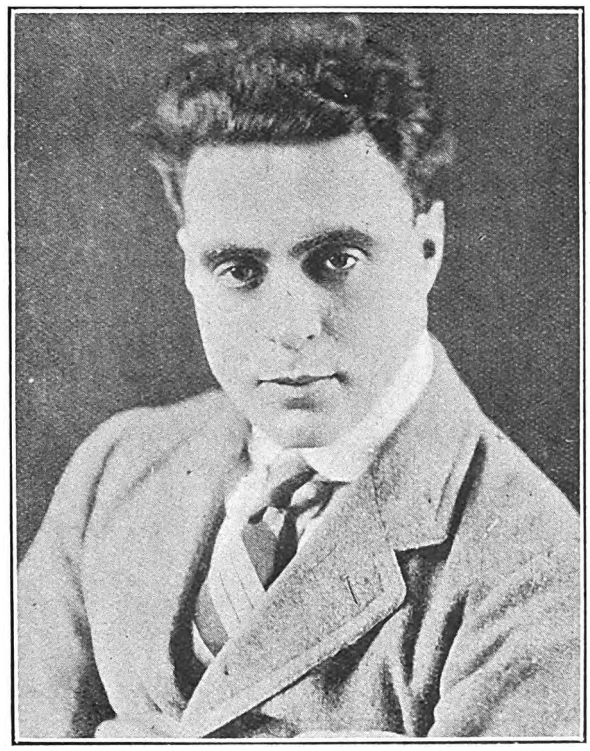


The New Head of the Motion-Picture Industry.

On January 14 Mr. Will H. Hays, Postmaster-General of the United States in President Harding's Cabinet, officially accepted the film magnates' offer to head the motion-picture industry at a salary that is said to equal £30,000 a year. This acceptance depends upon an agreement with the producers and distributors to follow new rules for the reformation of the industry. After lengthy conferences with President Harding and following the advice of leaders of the Republican party, Mr. Hays made his decision. The President refused to interpose any objection to Mr. Hays retiring from the cabinet. The tone of the President's statement was most cordial. He said: "The Postmaster-General and I have been discussing at considerable length the proposal which has been made to him to become the head of a national association of motion-picture producers and distributors. If the arrangement proves to be, when the details are worked out, what it seems to be, I cannot well interpose any objection to Mr. Hays retiring from the cabinet to take up a work so important. It is too great an opportunity for a helpful public service for him to refuse. I shall be more than sorry to have him retire from the cabinet, where he has already made so fine a record, but we have agreed to look upon the situation from the broadest viewpoint and seek the highest public good." Mr. Hays said: "With the President's consent I have decided to undertake the work suggested by the motion-picture producers and distributors. No contract has been executed as yet. I am assuming, of course, that a satisfactory contract will be possible and one which will make certain the carrying out of the high purposes contemplated by this great industry." The Postmaster-General, in discussing the matter informally, said no date for his retirement had been decided on, that matter being left open awaiting his negotiations with the motion-picture producers. This is the first time an American cabinet official has accepted another position while still in office. The Motion-Picture Theatre Owners of America were prompt to take action looking to the setting of the organisation right before the public with respect to the charge made in the Senate that politics were at the back of the offer to the Postmaster-General to head the industry's activities. At a meeting held in Washington the Board of Directors of the organisation issued a statement in which it was set forth that the motion-picture theatre owners "desire to assure the public" that their theatres "will never by used for the advancement of partisan politics."



GEORGE WALSH,
The Fox cinema actor, who is being featured at the Johannesburg Orpheum during the latter half of this week in a comedy entitled "Brave and Bold."

Finding New Screen Faces.

"New faces are the most pressing need of the screen," says Samuel Goldwyn. Accordingly, he is sparing no effort trying to find them. It appears that the chief difficulty thus far encountered is that most persons look a lot better to themselves than they do to Mr. Goldwyn and his assistants—and to a camera. This search for new screen personalities is as interesting as it is new. Chances are good that there is some young woman or young man to whom life looks rather humdrum and commonplace right now who may awaken to fame before another year is out. There is Patsy Ruth Miller, as one of many proofs that it can be done. Patsy, only seventeen, was an extra girl a year ago. Now she's playing leads in Goldwyn pictures with a big salary.

Florence Roberts.

An American exchange states: "Florence Roberts, one of our capable actresses in the earlier days of the movies, will be seen in support of Constance Binney in a new production, entitled 'The Sleep Walker.'" Since her return to the States from South Africa Miss Roberts has been doing extremely well. Lately she has been playing the leading character part in "Three Live Ghosts," and, when the last mail left America, was considering an offer to take up the leading character part (which is also, incidentally, the principal part in the play) in "The Bat." It is quite on the cards that Miss Roberts may be seen in this part when "The Bat" is produced in South Africa "The Bat" is a thrilling mystery play of a similar type to "The Thirteenth Chair," in which Miss Roberts did so well when she was here.

Pars from Los Angeles.

The Los Angeles correspondent of The Pictorial writes:

Owing to the serious illness of John Griffith Wray, his company of Thomas H. Ince players have had an enforced vacation. Mr. Wray was so badly infected by poison oak while taking scenes at Devil's Gate Dam, near Pasadena, that for a time alarm was felt over the outcome.

For a time Marshall Neilan has given up his studio activities in order to launch "Penrod," which he deems his greatest achievement. Wesley Barry, who plays the name-*rôle*, is to appear in person in several large cities with the film.

When the Japanese training ship *Taisi Maru* touched at Los Angeles harbour its one hundred officers and men made a bee-line for Sessue Hayakawa's studio to express Japan's pride in his achievements. Mr. Hayakawa showed his appreciation by exhibiting to the party some of the mysteries of picture-making.

No sooner had Max Linder recovered from his temporary blindness caused by studio lights, than he was stricken down with a severe cold that for a time threatened pneumonia. He is now on the road to recovery.

Rudolph Valentino, who has just been signed to a three-year contract by Paramount, and Gene Acker were divorced by a court in Los Angeles the other day.

Poets' Corner: Rosaline.

Like to the clear in highest sphere
Where all imperial glory shines,
Of selfsame colour is her hair
Whether unfolded, or in twines:
Heigh ho, fair Rosaline!
Her eyes are sapphires set in snow,
Resembling heaven by every wink;
The Gods do fear whenas they glow,
And I do tremble when I think
Heigh ho, would she were mine!

Her cheeks are like the blushing cloud
That beautifies Aurora's face,
Or like the silver crimson shroud
That Phœbus' smiling looks doth grace;
Heigh ho, fair Rosaline!
Her lips are like two budded roses
Whom ranks of lilies neighbour nigh,
Within which bounds she balm encloses
Apt to entice a deity:
Heigh ho, would she were mine!

By Thomas Lodge (1590).

COMING: "THE PEEP-SHOW" (EMPIRE PALACE).

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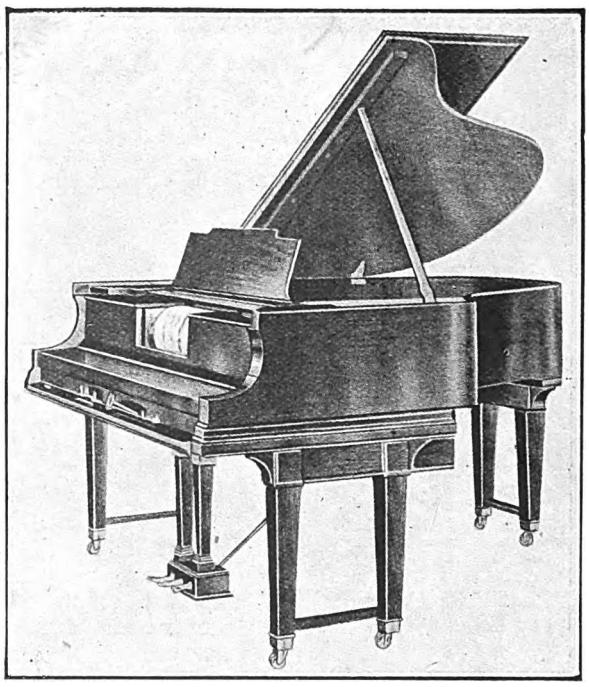
MUSIC AND MUSICIANS

BY "C.A.O.D."

A Duo-Art Recital.

The Duo-Art piano, the final development of the old pianola, is in many respects one of the great achievements of modern inventive genius. The old-time pianola was mostly an instrument designed to amuse those musically inclined, but in its latest form it is in reality a most astonishing and complete aid to musical education. Music is an inaccessible art no longer, for the modern Duo-Art piano is distinguished from all other similar mechanical devices by its reproducing action. Through the medium of a new self-governed action, the actual performances of great players are faultlessly reproduced with all the charm, spirit and individuality of the original rendition. Every slightest variation of tone and *tempo*, every subtle colouring, every elusive *rubato* is reproduced with an absolute fidelity that makes possible an instant recognition of the peculiarities of the great players. The former difficulty of overcoming the uniformity of tone-colour associated iwth earlier attachments has entirely disappeared in the Duo-Art, which can bring into prominence any voice of a polyphonic composition, and the observant will notice, for instance, the precision with which the pedal manipulation of master pianists is reproduced. The writer has had several opportunities of hearing a highly perfected self-playing Duo-Art piano in Johannesburg, and, owing to its unique qualities, it has been decided by the owner—it is privately owned—to give the general musical public an opportunity of hearing this fascinating instrument. A series of three Steinway Duo-Art Piano Recitals will be given in the Selborne Hall on Thursday, Friday, and Saturday, March 9, 10, and 11, commencing at 8.15 p.m., when those who attend will be entertained by magnificent performances of master piano works by Harold Bauer, Terresa Carreno, Ferruccio Busoni, Leopold Godowsky, Percy Grainger, I. J. Paderewski, Mark Hambourg, and Ossip Gabrilowitsch. The programmes to be presented will include reproductions of performances by these players, and the music selected will give an indication of the scope and adaptability of this extraordinary instrument.



THE STEINWAY DUO-ART PIANO,
Representing one of the greatest achievements of modern science. This instrument reproduces, with marvellous fidelity, finish and detail, the performances of great artists. Duo-Art Piano recitals will be given in the Selborne Hall, Johannesburg, on March 9, 10 and 11.

The Programmes.

The first programme will include the Saint-Saëns G-minor Concerto, and Brahms' Hungarian Dance in A-minor, played by Harold Bauer. Busoni will contribute a group of Liszt pieces, including "*La Campanella*," Polonaise in E, and "*Feux Follets*" ("Will o' the Wisp"). The second programme will give a taste of the playing of Bauer, Godowsky, Arthur Rubinstein, Herbert Fryer, Michael Zadora, Katherine Goodson, Carl Friedberg, and Rosita Renard, the music being drawn entirely from Chopin. Included in the Chopin scheme are the Sonata in B-minor, two *Ballades* in A-flat and G-minor (Godowsky); and eight of the *Etudes*. The third programme will be of a slightly more popular nature, and the playing of Mark Hambourg, Paderewski, Percy Grainger and David Stein will be reproduced, the music including Moszkowski's *Polonaise* in D and *Caprice Espagnole*, Liszt's Second Rhapsody, the Leschetizsky *Intermezzo* in Octaves, Op. 44, No. 4, and Orensky's Suite Op. 15, in which Bauer and Gabrilowitsch will be heard in a duo performance. These recitals will have every element of novelty, and in addition a highly instructive object. No one hearing, for instance, Godowsky's version of the Liszt *Polonaise* can fail to be struck by the remarkable power and brilliance of the reading and by the impressive transmutations super-added by the player. It is a case of transcribing Liszt, and it is done with astounding effect. I regret there is no Beethoven in the programmes, but probably the omission can be rectified for one of the recitals.

Eisteddfod Adjudicators.

The following appointments as Adjudicators at the forthcoming Eisteddfod Competitions have been announced: Vocal and Choral: Mr. A. H. Ashworth (Kimberley); Piano and Harp: Madame Wedlake-Santanera (Pretoria); Violin, Mrs. J. Whitehouse; 'Cello: Mrs. Durell. The Eisteddfod Committee is to be complimented on their selections, for it is difficult to see in which way the judging can be improved.

Chamber Music.

Mrs. Whitehouse and Signor Danza announce that a second concert of Chamber Music will be given in the Selborne Hall on Thursday evening, March 23, when they will be assisted by Mrs. Frank Phillips, Miss Marjorie Silva, and Mr. Otto Elias. The programme will include the Dvorak Quartet and the Schumann Quintet.

Items.

All doubt as to the country in which Leopold Godowsky, the famous pianist, chooses to live and practise his art was dispelled recently when he appeared in the United States District Court in New York and became a citizen of the United States. The Court was satisfied with the musician's reputation and achievements and gave him no opportunity for displaying his knowledge. Percy Grainger, the Australian pianist, who will be remembered in South Africa, some years ago took a similar step.

Caruso's estate has now been sworn at something under 4,000,000 dollars, and his American estate at 200,000 dollars. In addition to these there are the royalties from his gramophone records, which will continue to accrue to the estate. Mrs. Caruso will be permitted to collect these, estimated recently to amount to about 200,000 dollars per annum.

Albert Coates, the famous English conductor, now in America, proposes to make America better acquainted with English music. The works of Gustav Holst will form a prominent feature of his propaganda.

Jazz may be infernal, as some critics say, but something jazzier than jazz has been found. Members of a Los Angeles orchestra recently learned that, by placing cornet and trombone horn to horn, they can produce something new and by far the craziest note on record.

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COMING: "A NIGHT OUT" (HIS MAJESTY'S THEATRE).

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IN THE BRIGHT LIGHTS.

His Majesty's Theatre.

Mr. Horace Hodges Scores Heavily in "Lightnin'," Supported by a Large and Capable Cast.

[*Although this notice is headed "His Majesty's Theatre," the "Bright Lights" ceased to shine there on Monday, on account of the Coal-and-Gold Strike spreading to the Municipal Power Station on that date, and the whole production was transferred bodily to the Standard Theatre, which has its own lighting plant.*]

WITHOUT any ardent desire to instruct my grandmother in the gentle art of sucking eggs, I may be permitted to remark that the ways of London theatrical managers are a little difficult to understand. They are always grumbling about "the dearth of good plays"—and always neglecting, rejecting, or failing to hear of, plays which experience seems to indicate are "certain successes." There was the case of the musical comedy, "Katinka." It was a success in America; it was a certain success in Australia; it was a certain success here Now we have "Lightnin'." "Lightnin'" was a record-breaker in New York; it was a certain success in Australia; it is (or should be) a certain success here. Yet "Katinka" has never been produced in London, and, as far as I have been able to ascertain, there is no immediate intention of staging "Lightnin'" there. If Mr. Horace Hodges could only manage to secure the London rights of "Lightnin'" for production on his return to "Town" ——!

One gathered, from a speech Mr. Hodges made at the conclusion of the triumphant first performance at His Majesty's last Friday, that while he brought "Grumpy" and "Skittles" from England with him, the South African rights of "Lightnin'" are held by the African Theatres, Ltd. Well, that firm might have kept "Lightnin'" in its Portfolio of Producible Plays from now until Doomsday and not found anybody as good as Mr. Hodges to play the leading part. Frank Bacon (part-author of the play and original exponent of the character), Milton Nobles (who is now playing the part in New York), and John D. O'Hara (who played it in Australia) must undoubtedly be great. But I don' want to see them. I have seen Horace Hodges.

Lightnin' Bill Jones is one of those happy inspirations in character-construction that would make the fortune of any play; like Grumpy, only different. (Now I come to think of it, Lightnin' did have something of a prototype in Lively in Mr. Hodges' own play "Sunday.") But whereas Grumpy makes *his* play on account of his positive qualities, Lightnin' makes *his* play on account of his negative qualities. Grumpy *does;* Lightnin' *is*. Grumpy talks nearly all the time; Lightnin' is a man of few words. Yet I would like to wager that Lightnin' is the more difficult part of the two to play in the perfect manner that Mr. Hodges plays both. It would be very easy for an actor of narrow vision to get Lightnin' all wrong. The old man is steeped to the ears in twin vices. He is an inveterate liar and a confirmed drunkard. He is almost an imbecile. These may be laughable qualities, for the function of stage comedy is to destroy the time-established morals of real life; but they are not the sympathy-gaining qualities that make for the enormous success that "Lightnin'" has been. Over-emphasise by a hair's-breadth his lying, his drunkenness, his imbecility, and Bill Jones wouldn't fill your theatre for a week. Where does his charm come in, then? It comes in in his secondary qualities. He is loyal. He is loving. He never breaks his word. He is a vicious, pig-headed, brainless—lovable old scoundrel. In short, he is a silly, *pathetic* old man. Pathetic—there you have it. Mr. Hodges' unerring instinct took him straight to the undercurrent of pathos in the part, and, by bringing it up into sharp contrast with the sure-fire comedy of the lines and situations, he created a character-study that was as memorable an example of first-class acting as ever delighted an audience.

And it was "some" audience, too! The "house" rocked and rippled with the "volleys of silvery laughter" which George Meredith says are the reward of true Comedy. "I never enjoyed anything so much in my life," and "It was as good as a trip to the coast," were two of the remarks I overheard in the exit-crush. Which only goes to prove—as I have had occasion to remark in the past—that when you have good goods to introduce to Johannesburg playgoers, Friday night is the night to introduce them. Your Monday-night audience is, in comparison, about as enthusiastic as a dead fish.

"Lightnin'"—the story of the play, by the way, was outlined in last week's Pictorial and has since been more fully told elsewhere—has a cast of twenty-six characters; so that the small company of players who do duty in "Grumpy" and "Skittles" have had to be largely reinforced for the occasion. With one or two not extraordinarily important exceptions, every part is well played; and in more than one instance notably fine work is achieved by the "extras." Of the original company, Mr. Neville Brook as John Marvin and Miss Winifred Izard as Margaret Davis have not appeared to better advantage, and sound and useful acting is also provided by Miss Margaret Damer as Mrs. Jones (wife of said Lightnin'), Mr. Cecil Fowler as Everett Hammond (a small but careful and well-balanced performance), Mr. Jackson Wilcox (who can likewise, by these presents, wear the additional laurel-wreath sometimes withheld from the producer) as Rodney Harper, and Mr. Sam Turtis in two small *rôles*—Oscar Nelson and Peters. Mr. H. Lane Bayliff, the manager of the company, after (presumably) counting up the cash in front of the house, dashes round to the stage and becomes Judge Lemuel Townsend with considerable success (did I mention that the Divorce Court at Reno is the "big scene" of the play?); and I was attracted by the Walter Lennon (Clerk of the Court) and Zeb Crothers (a drunken old crony of Lightnin's) of Mr Henry Ashford, the former character, particularly, being remarkably thoroughly undertaken.

As is usual in American plays acted by English players, the great American language—or should it be accent?—proved to be somewhat of a stumbling-block. Some of the cast attempted it, but the majority (among whom was Mr. Hodges himself) wisely left it alone. Among those who made a valiant dash for it, Miss Vere Webb, as Mrs. Moore, was the most consistently successful, with Mr. Jackson Wilcox a good second.

The production (meaning scenery, dressing, lighting, and what not) is excellent. In normal times "Lightnin'" might easily wallop the South African record (held by "Twin Beds") for a non-musical play. Even in these times it should run without difficulty until the Musical-Comedy Company is due to open at the end of the month. As stated in the introductory note, the whole production was removed to the Standard Theatre on Monday night.

Carlyon.

EMPIRE PALACE.

ALL the disadvantages of Monday evening—no trams, no light, and all the rest of strike conditions—did not prevent a very good audience from attending the Empire, where four new turns made their first appearance that evening. Of the four, Dan Raynor and Roy and Jack Riskit and Betty were the best. Raynor and Roy have plenty of novelty in their singing and dancing act, in which "Put and Take" makes its first stage appearance here. Raynor provides the humour—or most of it—while Roy sings acceptably, having previously made one of those "surprise" appearances that have been rare of late. Riskit and Betty have a clever novelty sensation, in which Riskit supplies the comedy by a constant flow of comment, while he and his partner do stunts of strength on the swinging trapeze.

Charles Hanbury, supported by Fred Lyne, puts on a sketch, "His Wedding Eve," which depends for its laughs on the bewildered conversation of two men "under the influence," and the best laugh comes in the unexpected ending. Billy Rutherford and Tim combine patter, a little music and some dancing in their turn.

Niblo and Doris are as funny as ever, and Niblo's grotesque dancing is a fine feature of a very clever and altogether successful turn. Pierce and Roslyn put on an entirely new programme of songs this week, with the usual demand for encores which they respond to with the smiling good-nature that is one of the many attractions of their turn. Lily Denville provides a cheery opening to the bill with her neat and dainty dancing, and The Melodians, in their third week, have an attractive list of new selections from their *répertoire*, which earned them another excellent reception on Monday.

Falconer.

COMING: "THE PEEP-SHOW" (EMPIRE PALACE).

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London, February 3.

Theatre Exits.

It has always been a source of wonder to me that the theatre managements do not spend a little thought—and money—on their exits. London is particularly laggard in that respect. Again and again may be noticed houses with their front façades beautifully enquipped with tinted lights, and their foyers full of marble stairways and gleaming brass that all help to entice by their splendour the welcome stranger within the gates. And then, after an evening's amusement, the audience is spilled out into narrow, unlighted and dirty back passages and turnings, where the more-often-than-not thoroughly bewildered patron has to rely on instinct to find his bearings again. Often this ejection system is further complicated by sundry odd steps and curbs just outside the exits. The Palladium and the Holborn Empire are theatres that exemplify these conditions very fully, and have even extra qualities of their own. Surely decently-lighted exits and passage-ways, with, say, illuminated direction signs placed where they would guide the departing people, is not outside the province of managements, who, more often than not, keep a good act for the last with the express purpose of sending away an audience in good humour, only to "double-cross" their patrons at the very last minute in the manner described.

Slightly Mixed.

This is what I heard the other day. In a railway carriage bound South a party of men were discussing Silesia. "Terrible place," remarked an elderly wag. "Fancy living there! One day you wake up and find yourself a German, the next you wake up and find you're a Pole, and the third day you wake up and find yourself dead!" Everybody in the compartment laughed except a small man in the far corner, whose face wore a puzzled expression. It afterwards turned out that he had always been under the impression that Silesia was a French actress who had recently been performing at the Pavilion!

MISS MADGE SAUNDERS,

Formerly of Johannesburg. Principal Girl in this year's Pantomime, "Jack and the Beanstalk," at the London Hippodrome.

Winston's Sea-Lions.

One of the cleverest and most pleasing acts of its kind on the present-day stage has been included in the "Aladdin" pantomime at the Palladium—in place of a harlequinade. It consists of a large tank (glass) in effective sea-shore settings and a troupe of five sea-lions and two beautifully-figured young girls. Every style of diving and swimming that the girls indulge in is immediately imitated by the gentle animals without any word of instruction from their trainer. The act has been brought to a standard of perfection that has not before been achieved in its particular type. Following its human exemplar, one sea-lion even dived to the bottom of the tank and, with its soft face against the glass, indulged in "blowing bubbles." Exhibitions of the "side-stroke," "crawl," "float-stroke" and "porpoise dive" were strictly followed, and so were various posings when the tank was illuminated on a dark stage. The act certainly seemed to appeal to the kiddies—not to mention the adults—more than the old-fashioned episode which it displaced. Perhaps a sign of the times?

"Take Your Girlie to the Movies."

The advice tendered by the writer of the song quoted has apparently aroused the managements of certain Welsh cinemas, even in these hard times, to see if they cannot reform those young men who indulge in pressing their suit and girl in the dim half-light. At any rate, I have just received a letter from a pal (masculine gender) in Cardiff—of all places—telling me that his favourite "picture-palace" has just been placarded with large notices stating that "Demonstrations of affection are forbidden in this building." Whether this heralds the approach of another Welsh "revival" or not, I cannot say, but the same management might as well make a thorough job of it and put over the ticket-box: "No financial transactions allowed in this theatre."

Miss Madge Saunders.

Miss Madge Saunders, clever South African girl, after a prolonged absence, during which she was missed but not forgotten by the London public, is once more in the dainty harness of the stage usually associated with the *rôle* of principal girl in the West End of London. This year's pantomime at the Hippodrome, "Jack and the Beanstalk," is certainly one of the best-balanced shows that has ever been presented in town. It is rich in cast, humour, singing and other popular ingredients. When Miss Saunders' fellow-players are mentioned its excellence will readily be realised, for George Robey, Clarice Mayne, Jay Laurier, Tom Walls and the old-established Pender troupe of Giants, are all names of meaning in the variety world, whilst a saucy little youngster styled Kiddie Kennedy represents a new "find" by the powers that be. This young girl chiefly acts as an admirable and combined "feed" and "foil" to Robey. Madge Saunders and Clarice Mayne have some duets that enable their voices to harmonise exceptionally well, whilst the former also collaborates vocally with Jay Laurier. The box-office barometer having set to "very fair," the fairy legend will probably continue to be re-told until the end of March, when Madge Saunders will deviate somewhat in her professional career and take one of the leading parts in a farcical comedy, "Tons of Money," to be produced in town with Yvonne Arnaud and Ralph Lynn also figuring prominently. The Hippodrome show was produced in ten days and comes very near a record in this direction.

Sam Mayo Makes a Move.

The immobile singer of mournful lays known as Sam Mayo has girded up his dressing-gown and refurbished his act. After a song of his usual type, the comedian, at the Empress (Brixton), gave what he termed a "pianoforte recital"! His sad and tired methods communicated themselves to his "work" at the piano, but the result was surprisingly good and even quite tuneful, and the audience showed their strong appreciation of his breaking new ground. The droll Sam remains a leading exponent of a type of humour that is essentially British—one might almost say Cockney—and although several imitators have made brief attempts to gain popularity along the same lines, he still occupies the place in variety that Alfred Lester now fills in theatre-land.

Society Note.

If the following were occasionally printed it might quite fit in with certain couples that we all know of: "At the —— dance last night were seen Mr. and Mrs. ——. Mr. —— was as savage as a bear, and Mrs. —— was as bare as a savage." You can supply your own names!

COMING: "A NIGHT OUT" (HIS MAJESTY'S THEATRE).

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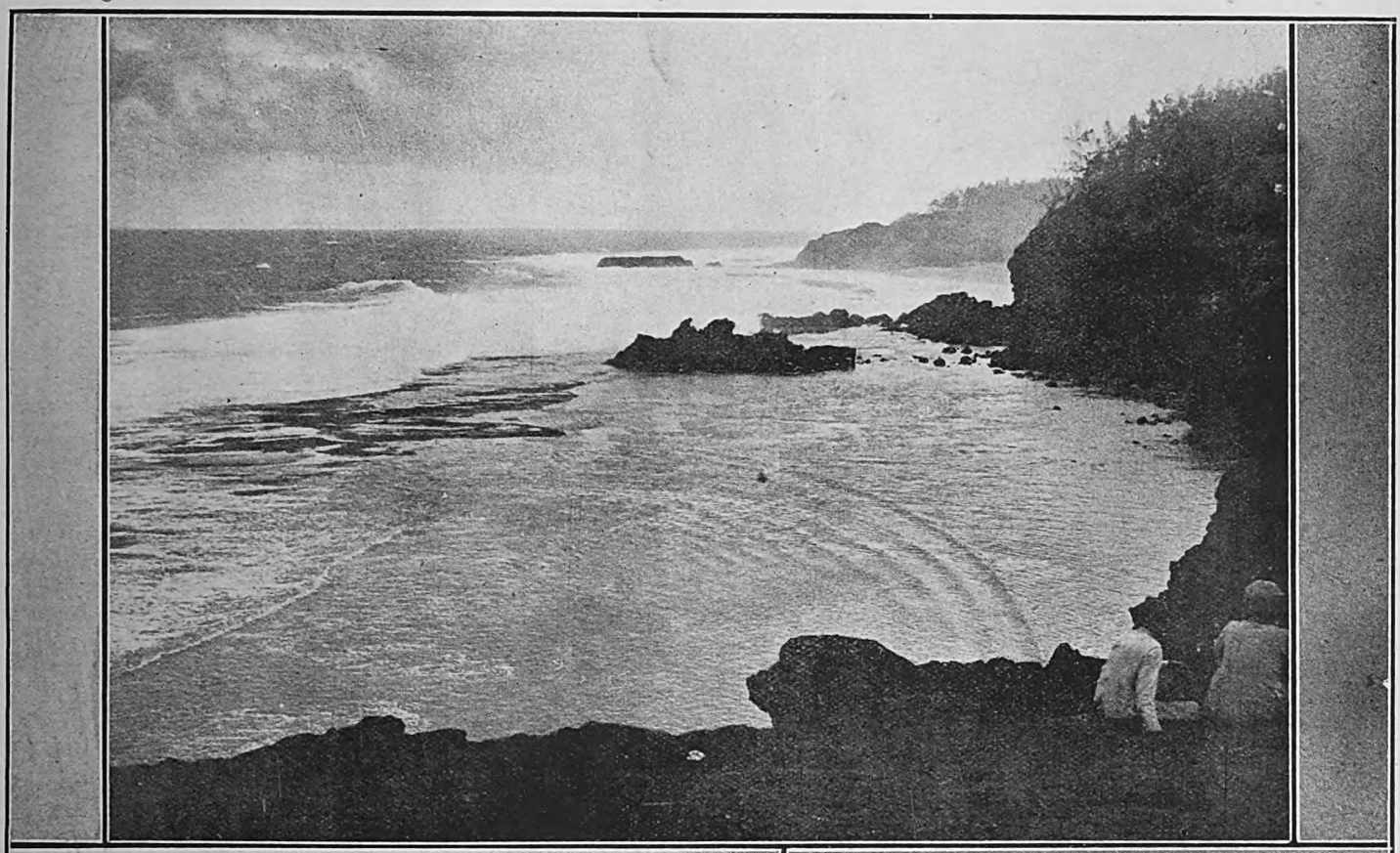
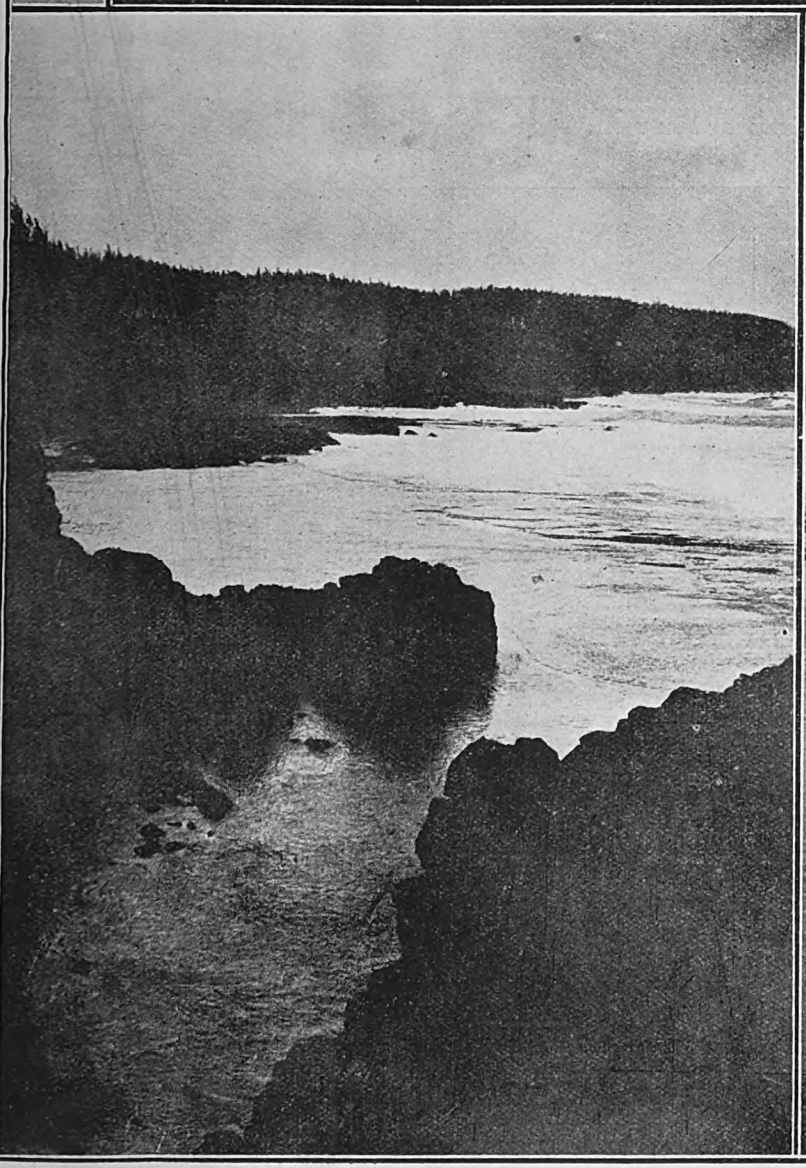
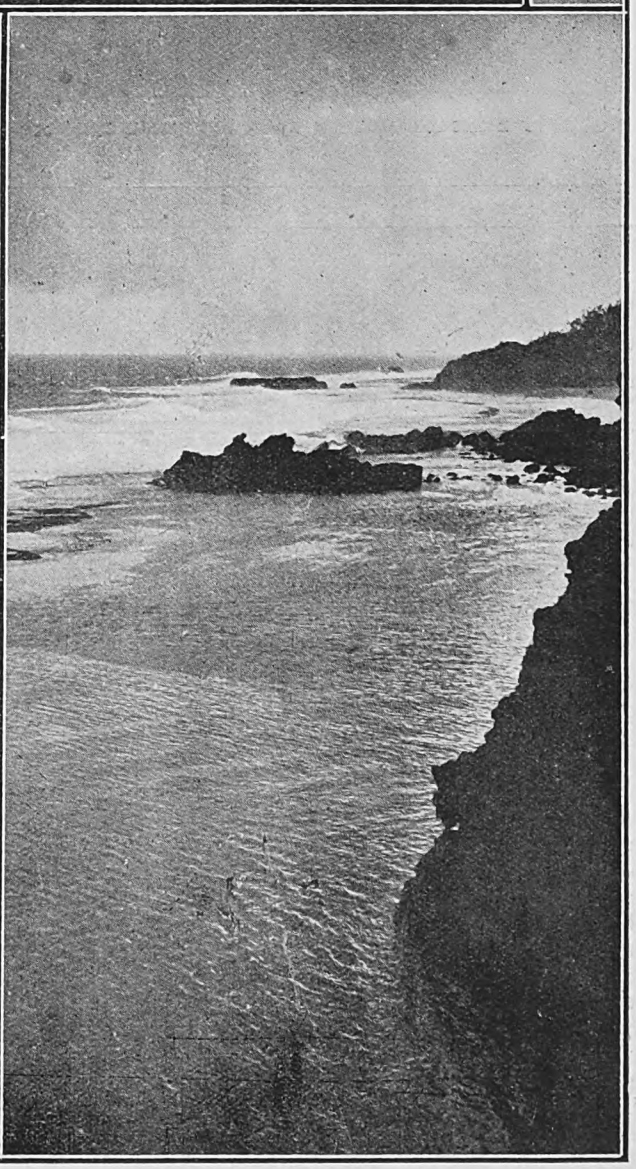
"WHERE THE LEAGUE-LONG BREAKERS ROAR."







SURF BREAKING OVER THE CORAL REEFS AT SOULLIAC, MAURITIUS.

Photos for "S.A. Pictorial" by African Film Productions, Ltd.

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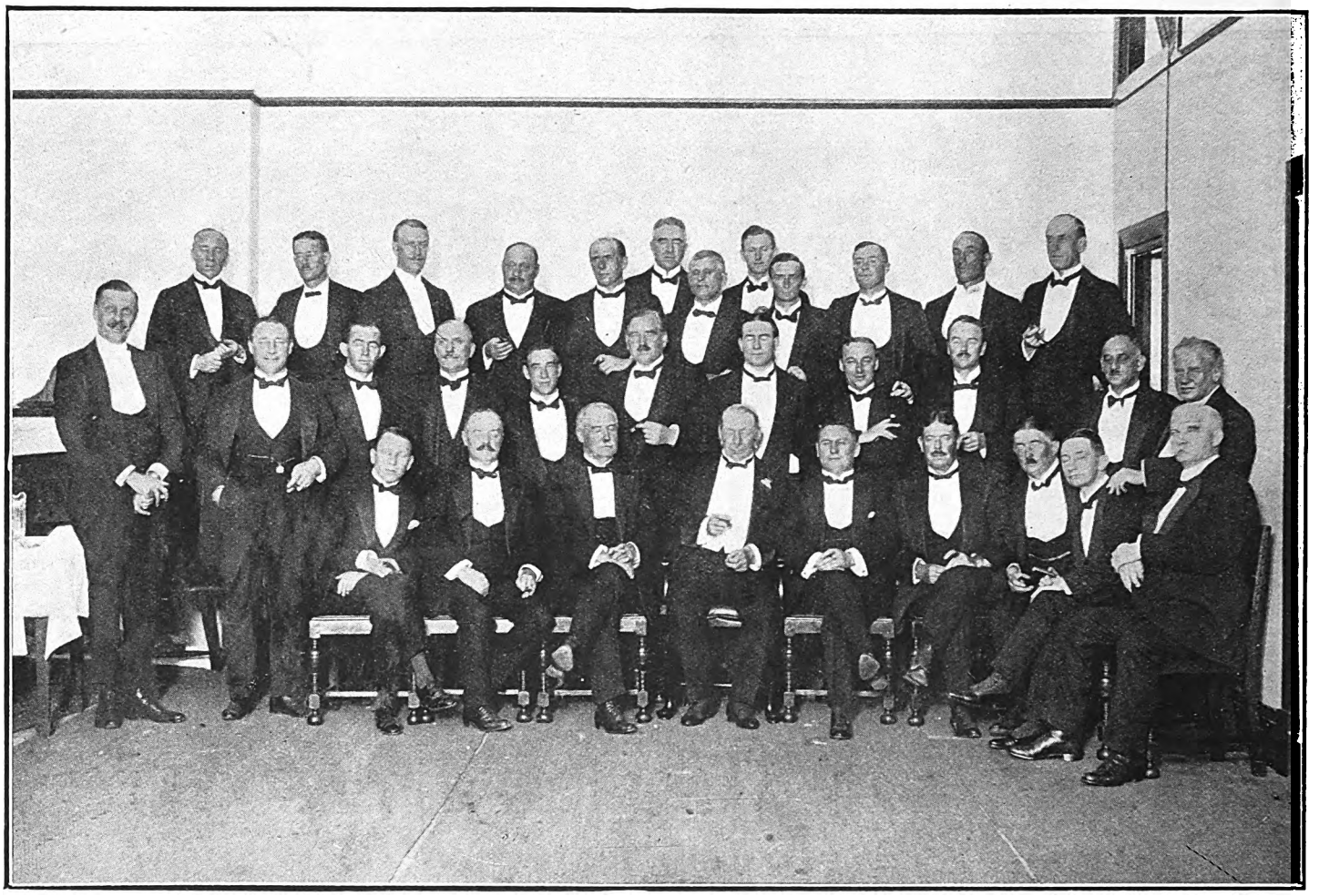
AT THE TRANSVAAL AUTOMOBILE CLUB.



LORD LONSDALE (FOURTH FROM LEFT SEATED) ENTERTAINED BY THE TRANSVAAL BOARD OF CONTROL OF PROFESSIONAL BOXING.

Photo for "S.A. Pictorial" by M. Edward.

JOHANNESBURG, Tuesday Afternoon.

THE rapid rise in the price of Crown Diamonds referred to last week was not maintained, as it induced profit-taking, which caused the price to come back from the highest of 7s. 9d. to about 5s. 10d. this morning. From the report of the consulting engineer, it appears that a good deal of exploratory work is being done. This and test-washings must be completed before any definite statement can be made about the real value of the new find. Plans have been prepared for remodelling and increasing the treatment plant to deal with 50,000 loads a month. The whole plant will be erected on a new site, in order to facilitate the handling of tailings.

The market this morning is quiet, with the exception of Anglo-Americans, of which there was considerable buying at a guinea. An official quotation has been given on Wall Street, the denomination of the American shares being five dollars. The Anglo-American Corporation has very diversified interests. Chief are the holdings in shares and debentures of the Consolidated Diamond Mines of South-West Africa, in the Rand Selection Corporation, Brakpan and Springs Mines. The Corporation was the vendor and promotor of West Springs, which has so far proved very disappointing in its development, as is reflected in the low price (about 7s. 3d.) of the shares. But surely bad luck cannot last for ever.

At the Premier Diamond Meeting the chairman had little fresh to report beyond an indication that the demand for stones was increasing, cheaper money assisting. The interest of De Beers on the directorate has been increased by the election of Messrs. Hirschorn and Pickering. I notice that Mr. Locke represented the Mines Department and Mr. Kaye the Inland Revenue Department at the meeting. Quite a good combination to safeguard the diamonds!

The ore-reserves of the two mines of the Union Corporation have been revalued, and both reveal substantial increases in tonnage. Modder Deep's 4,375,000 tons is 275,000 higher than last year, the value being 9·3 dwt. over a stoping width of 77 inches. At Geduld the total is 3,545,000 tons, averaging 8·1 dwt. over a stoping width of 62 inches. It will be noticed that Modder Deep's stoping value is 40 per cent. higher than at the other mine.

These large ore-reserves give both companies great stability. For example, at Geduld the profit in the reserve represents about 25s. a share, or half the present quotation, with an enormous area of ground yet to be developed; while at Modder Deep, a more compact mine with a shorter life, all but 7s. 6d. of the present quotation may be accepted as being represented by the profit in the reserve—which, in turn, constitutes eight years' supply to the mill, or somewhere near half the life of the mine according to the general estimate.

One of the first "signs of the times" is the postponement of the dividend on the Second Preference shares of the Consolidated Gold Fields of South Africa. Adverse conditions which have prevailed since June have been accentuated by the Strike. These dividends are cumulative. The same applies to Premier Preference. It was mentioned at the meeting of the latter that the balance of £77,921 was available for the payment of the next preference dividend. Such is one result of running the plant only half-time, as in normal circumstances the preference dividend is covered many times.

Geduld showed a better tendency at lunch-time, practically "even money" (of 50s.). Americans sold at 21s. 3d., and Government Areas at 77s.—77s. 6d. The developments at the Power Station have scarcely affected the market either way.

COMING: "THE PEEP-SHOW" (EMPIRE PALACE).

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PROHIBITION: A PHENOMENON AND A PARALLEL.

WHISKY-distillers should be ardent Prohibitionists! A regular contributor to *Punch* who has been on a visit to America has been writing about Prohibition—as it exists in the Land of the Free. I quote a portion of his article because it records a phenomenon which is evidently a basic condition of Prohibition, for singular confirmation of its truth has been forthcoming in Johannesburg during the time that the bars and bottle-stores have been closed on account of the Strike (that is to say, since January 10). The *Punch* writer says:

"Prohibition (or, as I prefer to call it, Discouragement) is perhaps the supreme test of American generosity. In London you and I reckon that a man has done pretty well if we stand him a glass of port at the club; in New York, poor as we are, if we were Americans and he was English, we should vie with each other in smuggling mysterious packages of refreshments into his rooms, each of which would have cost us anything between two and three pounds. Mind you—for I do not wish to exaggerate—if you arrived in New York without acquaintance and without introductions, I think you might spend several hours without breaking the law *at all*. But as soon as you have one friend in that hospitable city the American Constitution presents itself in an entirely new light. In fact, coming back to England, with all its vexatious restrictions and regulations about hours and so forth, one is almost ashamed to think of New York, where at least a man can drink at any time he thinks fit.

"That is, if he can endure whisky. For this is the tragedy of Discouragement, that light wine and beer and other such honest gifts of the gods are almost unobtainable, while whisky flows like the Severn bore, being obviously a more profitable article to smuggle than the weaker beverages. Men come over from England who never touch anything but Sauterne and a little port; they leave the States confirmed whisky-drinkers. In fact many Americans have become so disgusted by the excess of whisky drunk that they have given up drinking altogether—a notable victory for the Anti-Saloon League."

Exactly the same thing is happening in Johannesburg. Whisky may not "flow like the Severn bore"—yet. At first it did not flow at all. But it is certainly and mysteriously flowing in a stronger and stronger stream every day. The man who, from motives of taste or economy, or what not, has been accustomed to drink beer, or even one of the several excellent brands of Cape brandy now on the market, is becoming (like visitors to the States) a confirmed whisky-drinker. Because why? Because he cannot get anything else. But whisky, by dint of a little persevering enquiry of the "strictly confidential" kind, can be obtained in almost unlimited quantity. You can get it in all sorts of brands, and at all sorts of prices. Nobody knows where it comes from. But it comes. The favourite price is sixteen shillings a bottle. If you don't care what you pay, you can pay as much as 25s. or 30s. a bottle. If you are slightly clever, you can get it for fourteen shillings. "Bootleggers" to-day are almost as common in Johannesburg as they are in the States, and "the Hip-pocket Brigade" are nearly as numerous in Eloff Street as they are on Broadway.

PARADINE.

LONDON CINEMA DE LUXE.

The famous chapel-at-ease of St. Peter's Church, Eaton-square, London, S.W., is being converted into a cinema *de luxe*. The directors include the Hon. Edward Lascelles—brother of Princess Mary's *fiancé*—Lord Erskine, Captain Baillie-Hamilton, Major Brind, the Hon. D. A. Forbes, and Major H. M. Digby. The designer is Mr. J. Stanley Beard, a young man who has built many of London's super-cinemas.

The cinema will seat 1,000 people, and it is hoped to have it ready in the near future. One or two royal boxes will be made, and there will be no more than 700 stalls. It is not likely that the price of the cheapest seat will be less than 3s.

COMING: "A NIGHT OUT" (H IS MAJESTY'S THEATRE).

Answers to Correspondents.

[*Contributions intended for publication, whether MSS., Printed Matter, Drawings, or Photographs, should be accompanied by a stamped and addressed envelope, cover or wrapper, if the sender requires their return in the event of non-acceptance. No replies to notes and queries will be given through the post. Replies will not be published to anonymous communications.*]

R.D. (Bulawayo): Thanks for photos. Will use shortly.

STABLEMOUSE (East London): Sorry, we are unable to accept your offer.

M.B. (Johannesburg): Sorry, unable to use. More suitable for setting to music.

A.C. (Durban): Don't you think he's had quite enough advertisement lately? Try another subject.

PUZZLED (Johannesburg): The difference is elevenpence farthing, according to Costard. (And now you will probably be more puzzled.)

ORION (Johannesburg): You should address your astronominal enquiries to Mr. R. T. A. Innes, at the Union Observatory, Johannesburg.

READER (Mossel Bay): Thanks for your supplementary information about the post-office tree. We are not referring to the subject again, however.

AUSSIE (Johannesburg): The same thing occurred to us too—but it would hardly have been "cricket" to put it in print! Such jocularities are frequently misunderstood. Besides, the free and independent inhabitants of the "Republic" might also have felt aggrieved!

RECORD (Johannesburg): The Palladium was reopened, as a "legitimate" house, on September 1, 1913, by the Charles M. Daly Company in "Shadows of a Great City."

V.M. (Boksburg): The phrase "The greatest happiness of the greatest number" is generally attributed to Jeremy Bentham. We have not seen it employed in connection with the present Strike.

OLD PITTITE (Johannesburg): You will find a lot about Sir Henry Irving and the old Lyceum in "London Days," by Arthur Warren, published last year by T. Fisher Unwin. Warren was born in America, but went as a young man to London, where he took up journalism.

BINGLE (Johannesburg): In the first place, the show was a travesty of the original, largely invented by the lady herself. In the second place, it was produced during the Epidemic. And in the third place, it was not a success. The sequel, as you may recollect, was a very different affair.

STELLAR (Johannesburg): (1) c/o The Goldwyn Corporation, 729, Seventh Avenue, New York. (2) c/o The Famous Players-Lasky Corporation, 485, Fifth Avenue, New York. Nevertheless, there does not appear to be any urgent necessity for you to make these "stars" aware of your existence.

E.W. (Port Elizabeth): Adah Isaacs Menken was a beautiful American about whom London went mad when she played Mazeppa at Astley's Circus. Dickens accepted the dedication of a volume of poems which it was said Swinburne helped her to write. One of her four husbands was John C. Heenan, "the Benicia Boy." She died penniless in Paris.

D.F.M. (Aliwal North): For your especial benefit we publish two of the verses in The Poets' Corner this week (see page 5). They occur in a novel by Thomas Lodge, published in 1590, entitled "Rosalynde, Euphues' Golden Legacie; found after his death in his cell at Silexedra; bequeathed to Philautus' sons nursed up with their father in England; fetcht from the Canaries by T. L. Gent." The novel provided Shakespeare with the outline of the plot of "As You Like It." The verses are reprinted in Palgrave's "Golden Treasury" (the 16th lyric in the book).

B.S. (Edenvale): Herewith your "Nocturne" entitled "Rand Nights"—how do you like the look of it in print?

Many nights like these,
Skies purply washed, with inset nickeled stars,
Dull lightning bars,
Along a boundless hyaline,
And silhouettes of many a squat mimosa
Droop silently beneath old mysteries,
Whilst Kafir dogs howl long-drawn serenades
Unto a slip of a new-born moon . . .

Several Answers are unavoidably held over.

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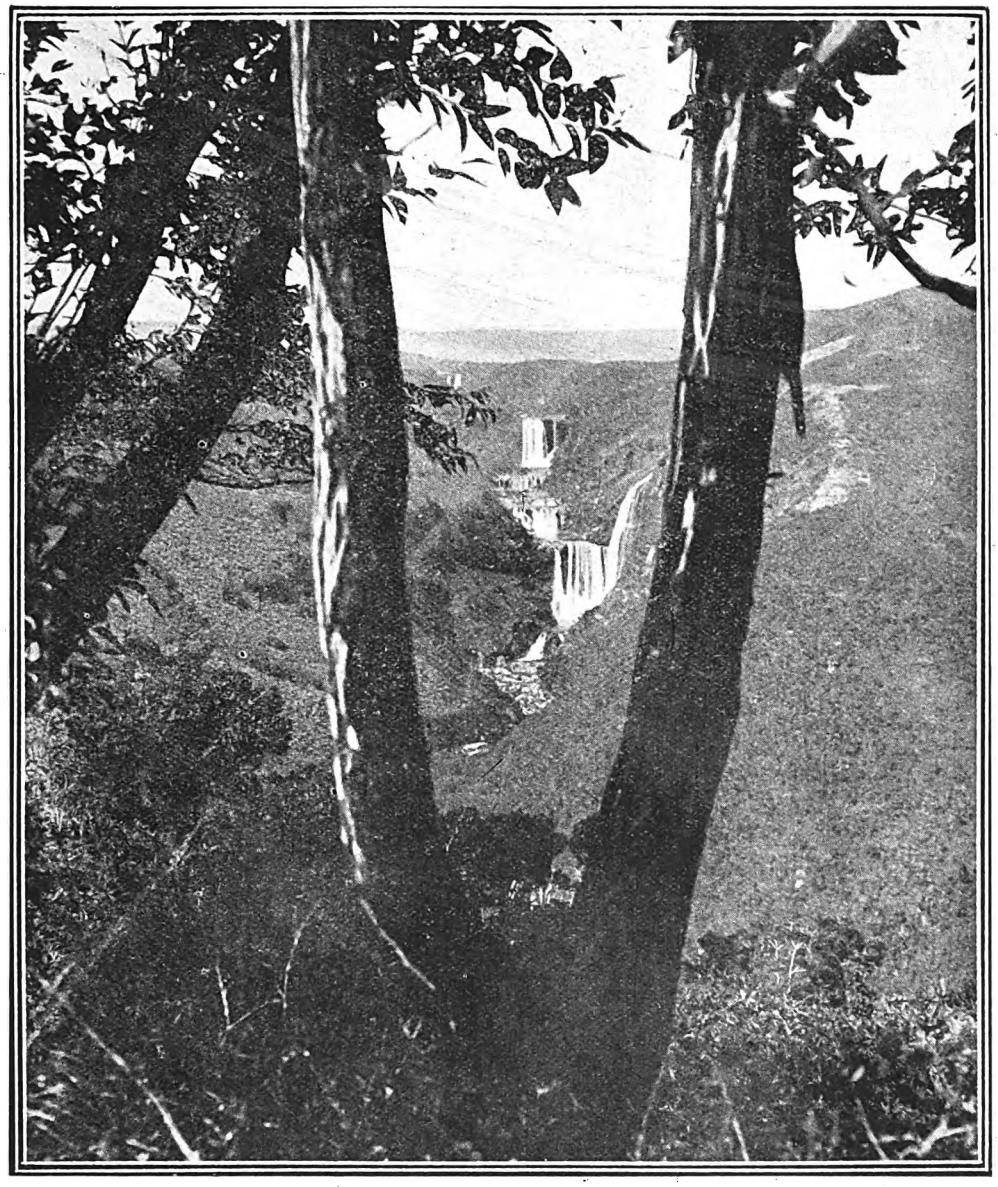
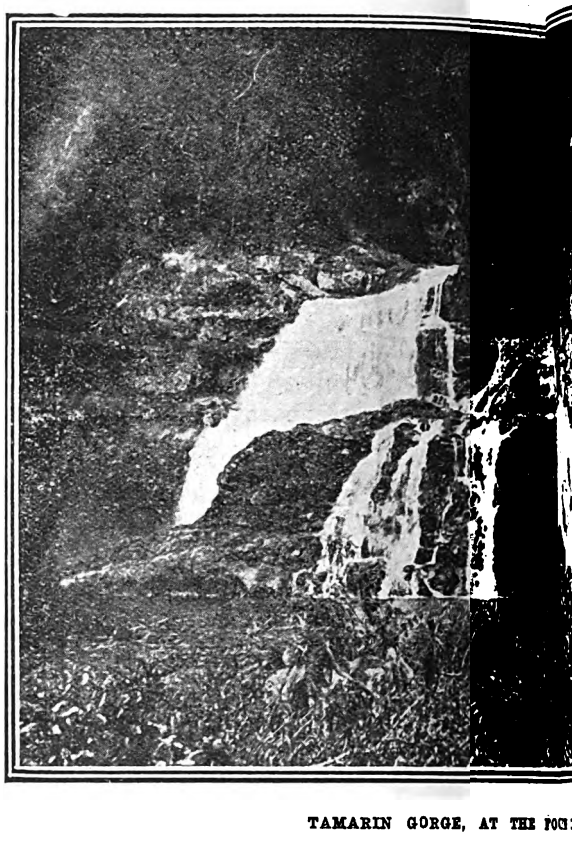
THE BEAUTIFUL CASCADES OF MAURITI

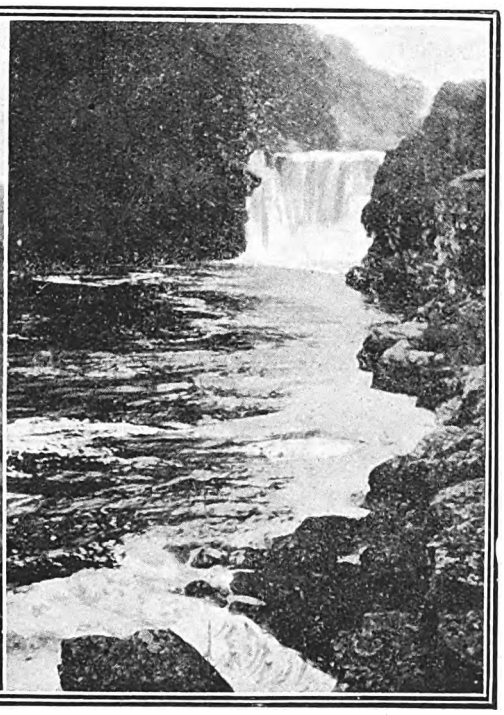


THE SEVEN CASCADES.
Racing down Tamarin Gorge, the river tumbles from a height of 960 feet and forms seven distinct cascades.

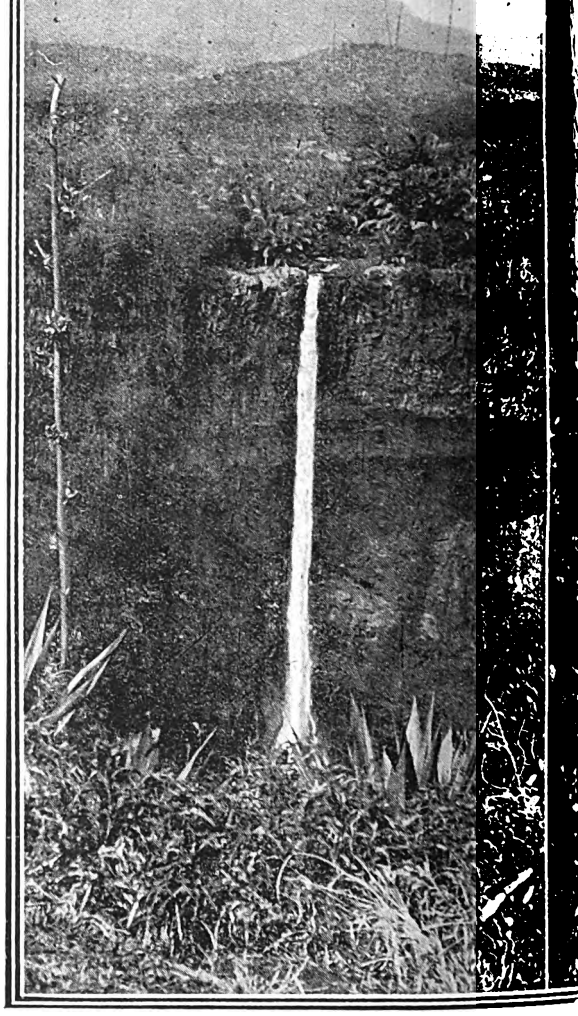


TAMARIN GORGE, AT THE FOO

ONE OF THE SEVEN CASCADES.



GRANDE RIVIERE SOUTH-EAST.



ANOTHER VIEW OF CHAMAREL CASCADE.

THESE PICTURESQUE WATERFALLS ARE TUCKED AWAY IN SECLUDE

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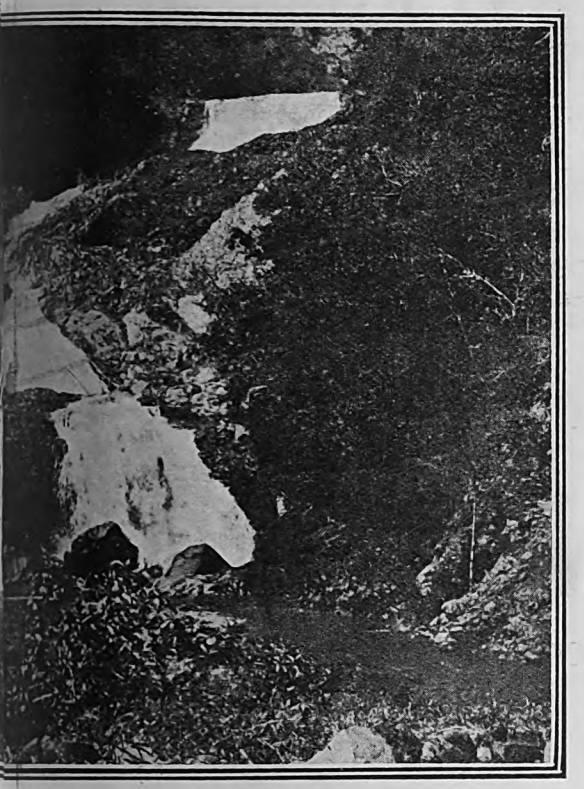
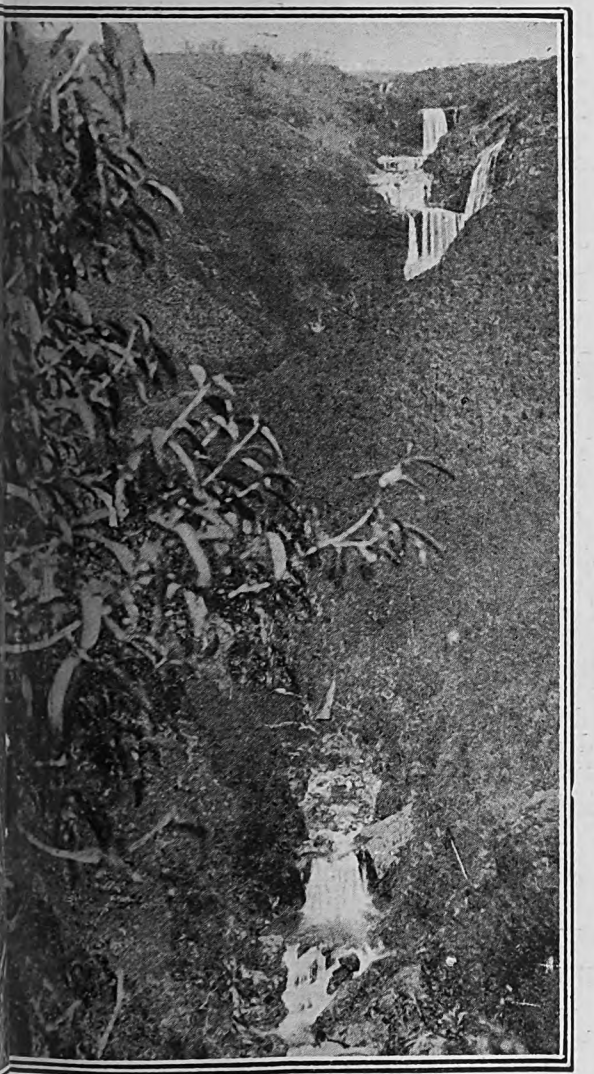
S: A PANORAMA OF TUMBLING WATERS.

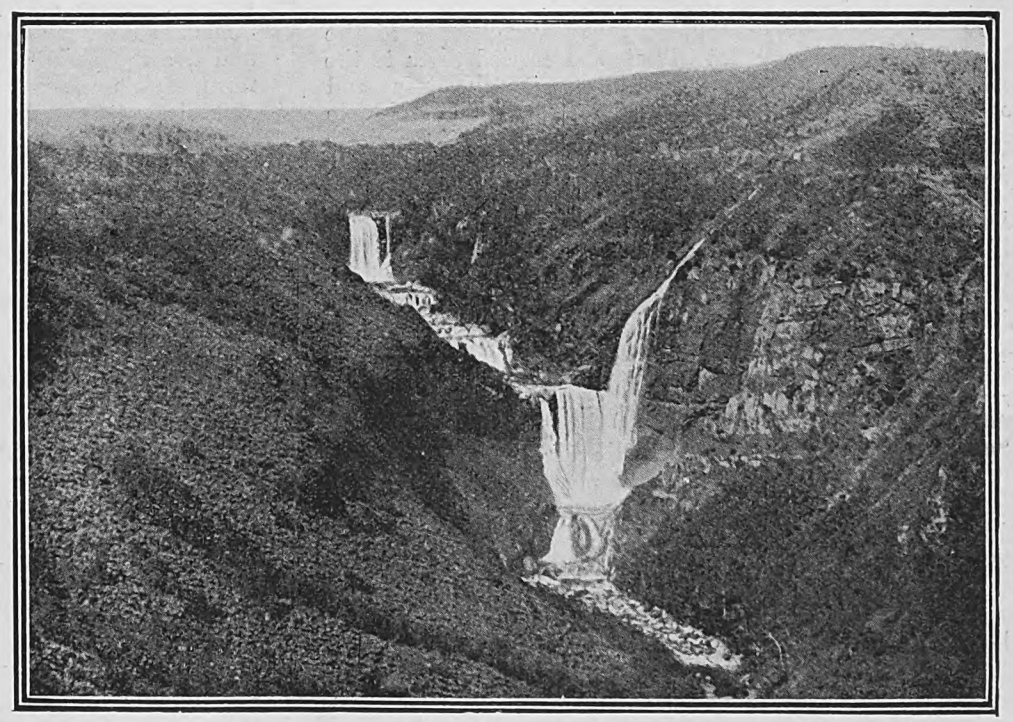


OF THE SEVEN CASCADES.



ANOTHER VIEW OF THE SEVEN CASCADES.

CHAMAREL CASCADE.
Chamarel Cascade is at the top of Chamarel Mountain, and falls into a gorge 500 feet deep.



TAMARIN GORGE AND THE SEVEN CASCADES.

GORGES AND HIDDEN RAVINES ON THE ISLAND OF MAURITIUS.

Photos for "S.A. Pictorial" by African Film Productions, Ltd.

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STANDARD or HIS MAJESTY'S

JOHANNESBURG.

(African Theatres, Limited).

HORACE HODGES

as LIGHTNIN' BILL JONES in

"LIGHTNIN'"

BY WINCHELL SMITH AND FRANK BACON.

The Play that smashed all records in New York.

PLANS AT CARLTON HOTEL.

NOTE: If and when the Municipal Power Station supplies current the performances will take place at His Majesty's Theatre. Otherwise, they will be at the Standard Theatre.

TEN MIDGETS EQUAL FIVE GROWN-UPS.

Amusing Taxi Case in New York.

Are ten midgets equal to five full-grown persons? This question, as fine a point of law as ever found its way into a court-room, was settled by Magistrate Corrigan, of the West Side Court, New York, the other week, when he suspended sentence against ten members of the Singer's Midgets Company haled before him by an irate taxicab driver, who demanded full fare for the lot.

According to the tale told by the driver, he picked the Lilliputians up in West 71st Street, and carried them to the stage entrance of the Hamilton Theatre, 146th Street and Broadway. He said the fare would be 3 dollars, just double what the meter read. The midgets, with Vincent Tarabule as their spokesman, refused to pay more than 1.50 dollars. To this the driver replied that he was carrying twice the regular number of passengers, and as a consequence should be paid twice the regular fare.

An argument ensued, a crowd gathered, and a policeman was sent for. The latter put the whole outfit back in the taxi, and ordered the driver to take them to the Fortieth Precinct Police Station, where the midgets were booked on a charge of disorderly conduct upon the complaint of the driver. The prisoners were then sent to Magistrate Corrigan's court.

"Were you crowded in the cab?" asked the Magistrate.

"No," replied Vincent, "we had plenty of room. We're only half the size of normal people, and we shouldn't pay double what they pay for a taxi ride. Ten of us make five of them anyway."

"Your Honour," cut in the taxi driver, "count 'em yourself; they're ten men, and no less. Every one of 'em is older than I am, and I want double fare for 'em."

"Their age has nothing to do with it," replied the Magistrate. "The law says that a taxi can carry no more than five people. If you carried ten midgets you tacitly agreed they equal but five adults. Consequently you are entitled to no more than the meter reads. Take your dollar and a half, and be glad you're getting it."

THE SOUTH AFRICAN ACADEMY.

Third Annual Exhibition in May.

THE third annual exhibition of the South African Academy will be held in the Selborne Hall, Johannesburg, from May 1 to May 9, and will be for works executed by South African artists and craftsmen. Those intending to exhibit are requested to communicate with the Hon. Secretary, Mr. M. K. Carpenter, at 67, Exploration Building, Commissioner Street, Johannesburg, not later than March 31, giving the number and description of the proposed exhibits on the prescribed form, and enclosing the necessary submission fees. The Exhibition will be open for paintings (all mediums), tapestry, embroidery, stone and wood carvings, metal work, enamels, bookbinding, modelling, plaster work, leather work, art furniture, architectural drawings and designs, ceramic work, miniatures, etc. All pictures must be suitably framed. Copies, of any kind, and works previously publicly exhibited will not be accepted. All works submitted will be subject to the approval of a competent "Jury of Admission" and the hanging under the personal supervision of the Academy Hanging Committee, and their decision will be final. All works must be delivered carriage prepaid at owners' risk, addressed to M. K. Carpenter, Hon. Secretary, South African Academy, Selborne Hall, Johannesburg on or before April 19. Johannesburg exhibits may be delivered at the Selborne Hall on Thursday, April 20, where the Hon. Secretary will be in attendance from 9 a.m. till 5 p.m.

MAX LINDER'S MONOPOLY.

Max Linder, the little French comedy star, is the only celebrity who writes his own stories, directs them, cuts and then exhibits the finished products in his own theatre, which he designed and built himself. Max operates a large screen house in Paris. He added an "x" to Cinema and calls his theatre the Cinemax.

COMING: "A NIGHT OUT" (HIS MAJESTY'S THEATRE).

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IT seems quite a good thing, in these days that drive one nearly to distraction, that there is no chance for most people to wear vine leaves in the hair for the bit of special decoration that the times seem to need. You can't get a peep of cheerfulness out of most of the folks you meet, and the only smiles I've seen were worn by people who'd spent a perfectly happy day at Pretoria, catching the last train back with the usual bit o' luck.

* * *

One such put the final touch on a day of unadulterated bliss by taking the greatest care of a couple of bottles all day, getting them safely into the train, guarding them during the journey, and then forgetting them gaily in his delight at seeing joyful Joh'burg once more. And not being a born optimist, he didn't go back to look for them!

* * *

"Postponed" is placarded over the few parties that were planned for the pleasant present, and home, instead of being the place where you keep the dog, is quite a familiar spot to many of us nowadays. Even the Eloff Street flats—which are usually blank, dark windows and nobody home from dark to midnight, now show a gleam of light here and there in the evenings, where someone is sitting finishing the book he began to read about 1917, and has never had time to finish until now.

* * *

The only faint smile I've heard these seven last long days concerns the Boksburg striker who strolled into his favourite cafe to console himself with a meal Duly asked what he would have to drink, and weary of the juice of the lemon plus ye taste of soap-suds and soda, he said cheerily, "To the devil with the colour-bar—gimme a cup of black coffee!" Even then it wouldn't be quite as black as this cheery little dorp was o' Monday evening, the 27th!

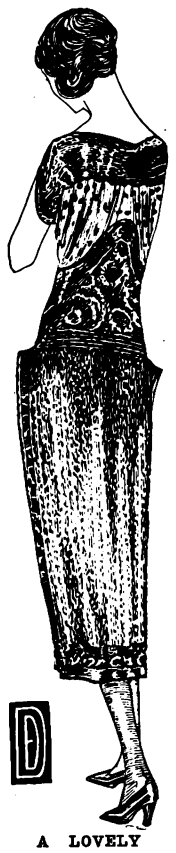
* * *

On which evening I had much admiration, mingled with sympathy, for the four newly-arrived Empire turns, who battled nobly and successfully with outer darkness and inward nerves, nobly concealed. Even the emphatic explosion at the Law Courts didn't get past the composure and song of Dan Raynor and Roy, who didn't miss a beat of the music, nor add an additional quaver to the tune! Very thoughtful, too, of the Melodians to materialise "O Lovely Night" in "selections from their repertoire"!

* * *

Moreover, we of the Rand being blessed with good nerves and a belief in the other fellow's luck being out, nobody in the audience got rattled, and the only stampede was provided by two or three small boys, who went out scenting at top speed, and came back full of information and thrill. And on the way home we all went and looked at the crowd, and tried to see all we could; and the evening and the morning completed some day, and the blackest night upon which the moon never shone a blink, and even the stars seemed sulky.

* * *



A LOVELY EVENING DRESS to be seen in **STORE BROS' SHOWROOMS.**

Blessings upon Mr. Wilfred Cotton, who, interviewed by *The Triad*, remembered he knew something about South Africa. Thusly:

"South Africa is a great country. It has the largest snakes of any part of the Empire outside Burma, the purest air, the toughest steaks, the palest eggs, and several other excellent qualifications. It often bites you suddenly while you're there, but it keeps you homesick while you're far away. If I told you of my adventures in South Africa you might think I fibbed or not speak to me any more. Still, timidly I venture on a hint or two. I am one of the few men in the world who ever quelled a strike without contusions. It was a theatrical strike. Like most strikes—and like most theatrical strikes in especial—it was a result of misunderstanding. All I had to do was to remove the misunderstandings and then stand by while the strikers laughed to see that there was nothing there. I do not pretend that all employers are angels, because I have known one or two who were distinctly NOT; but theatrical men as employers will emerge honourably from the comparison with any others in the world. They employ lots of people who would be quite devoid of opportunities of distinction and notoriety in any other walk of life—unless it be the Church or Crime—and they pay them well. The people they employ need more delicate handling than any other people (I have known an actor broken-hearted for a bit because she didn't seem to notice how pretty his finger-nails were), and they handle them with dexterity and notable good humour.

* * *

"It was the African Theatres that commissioned me to go to Cape Town and settle that strike. I say that the South African public, like the Australian public, is jolly well treated by its theatrical heads. The theatres are comfortable and modern, and the rates of admission (all things considered) are wonderfully moderate. I have been most of thirty years in this business, so that I should know something now."

* * *

Mr. Cotton is managing for Marie Tempest and Graham Browne in Australia, and says of them: "I should love to

COMING: "THE PEEP-SHOW" (EMPIRE PALACE).

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think that through an endless succession of to-morrows I might be happily journeying with Marie Tempest and Graham Browne; but with things as they are, one never knows from day to day. The world is an island entirely surrounded with various possibilities."

MISS MARGERY MORRISON,
Daughter of Mr. C. H. Morrison, of the *Cape Times*, whose marriage to Mr. Cecil Goldsmith will take place in June next.

The Merrythought Club has postponed the dance planned for this week until a later date. Next Tuesday, at Eton Hall, the Braamfontein committee dealing with strike distress will hold a dance for the benefit of the funds.

EVE.

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THE first annual meeting of the Theatrical Benevolent Fund of South Africa took place at the Carlton Hotel on Sunday evening, Mr. C. V. Becker presiding, supported by the hon. secretary, Mr. Boardman Silcock. Applause greeted the announcements that H.R.H. Prince Arthur of Connaught had graciously consented to become Patron of the Fund, and that Messrs. Leonard Rayne and I. W. Schlesinger had agreed to act as vice-presidents.

* * *

The concert of November last, said Mr. Becker, had resulted in the addition to the funds of £223 8s. 9d. Subscription lists had produced £100, of which Sir Frank Benson had contributed £25. Dealing with the help that had been given to appeals made, Mr. Becker said that great care had been exercised in dealing with the money, and while no deserving case had been turned away, the genus "sponger" had not benefited. He offered a word of warning to those of the profession coming from overseas, and said they must not come to South Africa relying on assistance from the Benevolent Fund in case of failure. No one, said Mr. Becker, should come out here unless he or she came under contract.

Mr. Fred Coyne spoke on the necessity of support for the Fund, and said that while it was the last thing desired that members of the profession should feel obliged to give, yet he asked them to keep in mind that the tickey and sixpence were useful contributions when taken in bulk, and were so easily spared that nobody missed them. Boxes are being placed in the various theatres, and that at His Majesty's already has totalled £16.

* * *

It is proposed to hold a garden-*fête* at the Wanderers' on April 13, local conditions permitting, and arrangements are well in hand for securing a social and financial success. It is hoped to make the *fête* a big attraction by means of novel ideas, cleverly carried out.

* * *

Mrs. Erasmus Ellis will give an "At Home" to members and friends of the Women's Reform Club on Friday, March 3, at 3 p.m. at her residence, Westlands, Junction Avenue, Parktown (near Louis Botha Avenue Fire Station). The president of the Club, Lady Phyllis Ponsonby, O.B.E., who attended the Geneva Conference as the South African delegate, will speak on points concerning women and children which were discussed at the Conference.

* * *

Arrangements are being made for the purpose of giving a benefit concert to Mrs. Harold Vickers, who leaves Johannesburg shortly for England. The preliminary committee consists of Mesdames I. Salomon, Hodgson Palmer (hon. secretary), Burns, Walker and Lorenzo Danza, and the date of the concert will be announced shortly.

* * *

The marriage took place last week at St. Aidan's Church, Yeoville, of Miss Lily Jessie Bailie, daughter of Mr. William Bailie, to Mr. Jeoffrey Brinton, of Umsinga, Rhodesia, eldest son of Mr. and Mrs. Sidney Brinton, of Rhodesia. The Rev. Mr. Andrews performed the ceremony, and there was a large attendance of friends at the church. The bride looked very sweet in her bridal gown of ivory charmeuse panelled with silver lace. Her veil was hand-embroidered with orange-blossoms, and she carried a beautiful shower bouquet of white flowers.

* * *

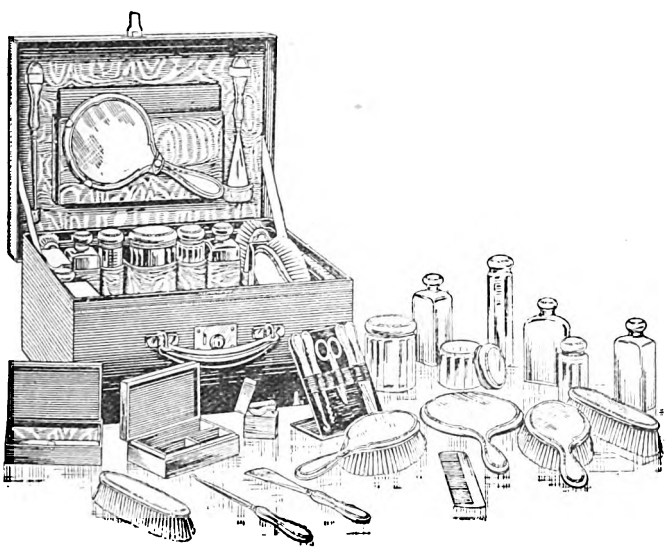
The bridesmaids were Miss Evelyn Bailie and Miss Mary Murry, who wore respectively pale blue and pale pink picture frocks of georgette and *crêpe-de-chine*, with becoming black hats, and carried bouquets of delphinium and pale pink roses. Master Billie Bailie was the page, and the little flower-girls, in white net with pink rosebuds, completed the bridal train. Mr. Dreyer (Rhodesia) was the best man.

* * *

Afterwards a reception was held at "Drumblair," St. David's Road, Houghton Estate, the residence of the bride's father. Mrs. E. Moodie, who acted as hostess, wore black charmeuse embroidered in wedgwood blue and a black hat with white glycerine feather. The happy couple received their friends standing under a huge white floral bell. Among the many good wishes received was a cable from the bride's sister, Miss Mona Bailie, who is studying at the Royal Academy in London. The bride's present to the bridegroom was a smoking cabinet, and the bridegroom's present to the bride was a handsome dressing case.

* * *

Among the guests present were Professor and Mrs. Brice, Mr. and Mrs. Garvin, Mrs. and Miss Lucy Kerr, the Misses Surtriers, Mr. and Mrs. Emmett, Mr. and Mrs. Kelly, Mr. and Mrs. Ellis, Mr. and Mrs. B. J. Penney, Miss Dora Penney, Misses McFarlaine, Mrs. Murray and her two sons, Mr. Bell, Miss Durie, Mrs. Beardwood, Mrs. Holder, Mrs. Morrielle, Mrs. Smith, Mrs. Morton, and many others. A dance was held in the evening.



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The honeymoon is to be spent at the South Coast and Cape Town, after which Mr. and Mrs. Brinton return to Rhodesia. The bride's travelling dress was cream gaberdine trimmed with silk braid and a cream satin hat with feathers.

* * *

This Friday and Saturday the ladies of the Danish community are holding a bazaar in aid of their hall building fund, at the Danish Hall, 70 De Villiers Street, Johannesburg (behind Drill Hall). Morning and afternoon tea will be served, at which Danish sandwiches will be a speciality. The bazaar will open at 4 p.m. on Friday and at 11 a.m. on Saturday.

* * *

It is announced that Girl Guides and Brownies of the Union of South Africa and Swaziland have subscribed one penny each to provide a wedding present for their President, H.R.H. Princess Mary. A beautiful hand-beaten brass casket has been sent to the Princess, the casket, which is lined with South African wood, being the work of Mr. G. Ness, a brass-worker in Johannesburg. On the lid of the casket appear all the badges which each Guide can gain, and in front of the casket there is an inscription as follows: "To our beloved President, H.R.H. Princess Mary, from Commissioners, Guiders, Guides and Brownies of South Africa on the occasion of her marriage, February 28th, 1922." The casket has been sent with the following letter: "Mrs. J. M. Loveband Fulford, Chief Commissioner of the Girl Guides, South Africa, sends herewith to their beloved Princess and President of their Association this small gift. It was made by an old English brass-worker in Johannesburg —Mr. G. Ness. Each of the 5,300 Guides and Brownies in the Union subscribed one penny towards the cost. It comes with much love and Guide wishes for every happiness."

* * *

A successful little dance was given on Saturday night by Miss Esther Franks, at 22 O'Reilly Road, in aid of the University Sports Ground Fund. The rooms were decorated with the University colours, and Baum and Smith's orchestra kindly gave their services, and provided a bright programme of music for the dancers. A good number of people were present, including many students.

* * *

An English correspondent writes: I have been wondering whether the present popularity of "Put and Take" would remind any Scotsman of the ancestry of the game. It is just Teetotum, the great Christmas pastime among our Northern forebears when they were boys and girls. In the first half of last century they had a jingling jargon for the various throws: T—"tak' them a'"; D—"dossie down ane," A—"tak' up ane," and N—"nihil naething." The N cry alone retained the original Latin form; T, totum; A, aufer; D, depone; N, nihil, which gave the scoring points according to the side of the top that fell uppermost. The French marked the *toton* (totum) T, A, D, R, D and P, standing for da and rien.

* * *

Teetotum occurs frequently in literature from Defoe to W. S. Gilbert. Defoe mentions "a very fine ivory teetotum." In his childhood the present writer had one of these: it had ten faces numbered from 1 to 9 and a cipher, and no letters. Smollett mentions the game together with "cribbidge, brag, and chuck-farthing." Strutt of "Sports and Pastimes" (1801) implies some modification of the top by that date, for he remarks that in his boyhood it had only four sides, marked T, H, N, P, H standing for take half (the pool or stake) and P for put down a stake equal to your first. T and N were as in the other systems given here. Gilbert's line from "Utopia, Limited"—"She'll waltz away like a teetotum"—is familiar to all good Gilbertians who understand how to accent the three syllables for the sake of scansion.

STRAUSS TAXED IN U.S.A.

Richard Strauss, who recently concluded his American tour, had to settle with representatives of the Federal Government with a matter of some 8,000 dollars income tax on his earnings before he sailed for Europe.

Dr. Strauss, since his arrival in the States in October, has appeared at forty concerts, his estimated earnings on which are placed at 50,000 dollars. At recent rates of exchange this should equal 10,000,000 marks.

COMING: "A NIGHT OUT" (HIS MAJESTY'S THEATRE).

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"Beauty," said Elizabeth, "is a talent. Cultivate it, and it increases tenfold; bury it in a napkin, and it dies. In other words," she added for the benefit of her puzzled little friend, "if you don't take care of your looks, you soon won't have any left to take care of."

The Bride looked sad. She was a pretty little thing, very dependent on her colouring for her charm. In the strong light her small face was revealed as being a shade too powdered, the eyelashes darkened artificially; the soft hair a trifle too obviously "waved."

Her strong-minded friend Elizabeth sat with the late afternoon sun pouring over her face and hair, and revealing no flaw in her exquisite skin. Her sober dress was a foil to the whiteness of her neck and the smooth forehead, from which the golden hair rippled back. Dark eyebrows and long curling lashes emphasised the clearness of her eyes. She was good to look at. Yet Elizabeth was apparently scornful of her own good looks, cared little about pretty frocks, and ran a Government department with the greatest efficiency and common sense.

"Elizabeth," said the Bride, "it's all very well for you to be so sneering about powder and things, but you've got a perfect skin and gorgeous hair. I have to make up a bit."

"My dear child," said Elizabeth, "of course I take reasonable care of my looks, just as I wash my hands and shine my shoes. You can't leave everything to nature; we all start well enough—look at babies' skins—but we don't wear well. All this powder has a good enough effect—for a time—but sooner or later your skin gets coarse and there's no hiding it."

"I wish," said the Bride, "that instead of lecturing you would tell me what to do. You say 'take care of your looks' and 'don't powder,' but what shall I do?"

"Use your common sense," said Elizabeth. "If you thought deeply, you would soon see that making a mask of cream and powder over your face blocks up the pores and makes your skin rough and spotty. What you want is to peel off the soiled outer skin and give the new one underneath a chance to show itself. Get some ordinary mercolised wax from your chemist, rub it on at night, and wash it off with good soap and water in the morning! Or if you are in a hurry, wash your face *first*, and before it is quite dry, rub the wax on, and dry your face with a towel. Either of these processes absorbs the old soiled outer skin and leaves the new clean complexion underneath revealed in all its beauty."

"But," objected the Bride, "my nose gets so shiny. I must powder."

"There are other ways of preventing a shiny nose," said Elizabeth, "my secret is a homely one. Just get some cleminite, dissolve it in water, and use it as a lotion for your face and neck. It wants to be rubbed into the skin until it is quite dry, and then it leaves a nice, even bloom, and prevents all 'shininess.' Besides it doesn't look a bit like 'make-up,' it just gives your face a kind of peach like bloom which is a distinct asset."

"I suppose," said the Bride, "there is no home-made substitute for rouge, is there? Because, you know, I look dreadful when I'm pale."

Elizabeth thought a minute.

"I don't know why powdered colliandum wouldn't be an excellent thing. It is a soft dull pink, and it tends to deepen a little in a warm room. I should be inclined to try that. Of course, prolactum is the only thing for keeping your lips smooth and healthily red. You know that, of course."

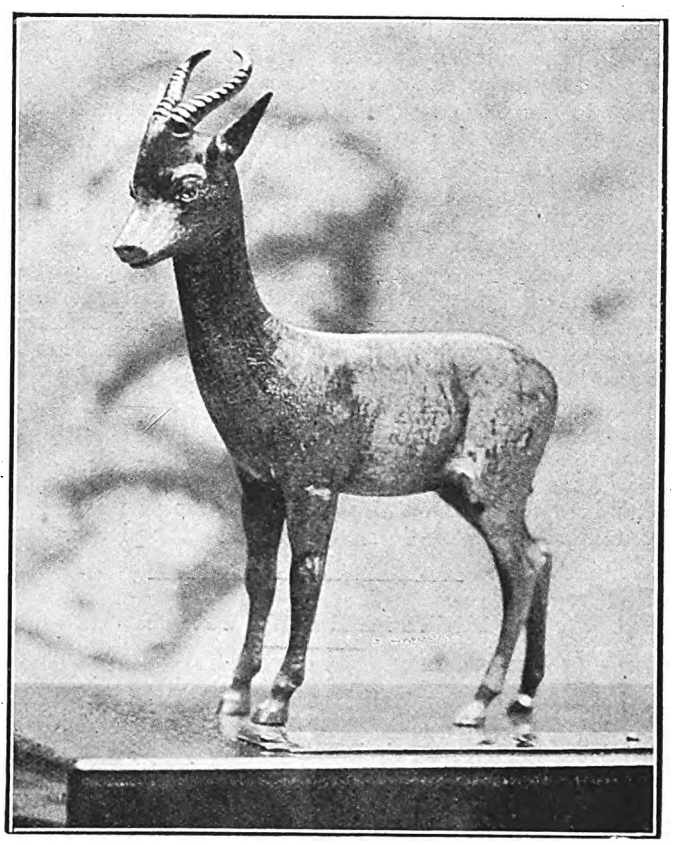
"One more problem," said the Bride, "before I married, I used to put my hair in curlers. Now I leave it loose at night, because Jack likes to see it down, and of course I have to wave it with tongs nearly every day. I'm so worried because all the colour's going—I actually found some grey hairs the other day. Shall I use henna or what to make it bright again?"

"Henna, of course not," said the emphatic Elizabeth, "you don't want to dye your hair at twenty-two—or at sixty-two if you're sensible. You must get some tammalite at once—plain, ordinary tammalite—and make it up yourself with bay rum. That will soon bring back the lost colour. Do you shampoo with stallax? Oh, but you should! That makes your hair so silky and bright. Of course you must drop waving your hair with hot irons. It's suicide for your hair—makes it dry up and fall out."

"But, Elizabeth, my hair is quite straight," moaned the Bride.

"That's all right," smiled Elizabeth, "all you want is silmerine. Just comb your haid down the way you want it to go, damp it a little with silmerine, put a slide or two in, and fluff your hair up on each side of the slide. In the morning you will find a nice kink where the slide was. Your hair ought to look naturally wavy, not a series of hard furrows like a ploughed field. You won't need to put the slides in more than once or twice a week . . . you'll find that your haid, with a little patience and perseverance, will develop a wave of its own, so that after your stallax shampoo, if you comb it before it's quite dry, the wave will return of its own accord. Two ounces of silmerine will last you for at least six months. Besides, you will be superior to the coal shortage, for it is criminal waste of gas to use it to heat tongs. Enough of your looks! Let's pass to brighter subjects."

The Bride smiled. "Silmerine—silmerine—I won't forget that. All right, talk away, Elizabeth."



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THE CRITIC AND THE PHOTO-PLAY,

(*Continued from page 2.*)

because they do not really know what motion pictures are all about. These critics may know something about novels and essays and poetry, but they may know nothing of the film. The man who has no acquaintance with sculpture or with music or with painting has little value as a critic.

One great trouble with the motion pictures is that they are being harassed and bullied by any number of critics whose advice it would be futile to follow and whose ignorance is as profound as their own contempt. They say frankly that they don't like them and don't go to them. But that proves only their own narrowness.

Above all things the motion-picture people should not be scared to death or driven out of their senses by the use of this terrible word "art." Nobody knows what art is. No two people agree on the definition. What difference does it make?

Among those who admit the right of the pictures to exist as an art, there are the usual differences of opinion.

In the matter of titles there is great debate. Some people think that a picture is the better the fewer its titles. This school reminds me of the school of critics that believes in "absolute music" and finds something divinely superior in the symphony to a great opera because the grand opera has scenery and words, acting, calcium lights and a lot of things that do not belong to music. The only answer to these people is to say that if their advice were followed, the masterpieces of Wagner and the other great opera composers would never exist. The soliloquy in "Hamlet" could easily be cut out and never missed. The soliloquy is considered now-a-days bad dramatic art, but the world would be much the poorer if Shakespeare had been scared off.

A title is of value only when it is of value. This is also true of any scene in any picture. Theoretically, nothing should appear in any picture that has no value. There are things that titles can get across which cannot be otherwise given to the public. To ban the titles altogether would be to deny the motion picture all comment on character, all philosophy, all delicious terms, all dialogue and dialect and all the beauty that words alone can convey. I believe in cutting titles down to the minimum; but I believe also in cutting pictures down to the minimum.

My main feeling is, in short, that movie people should not be afraid of what people will say of their work. They should not allow a word or a theory to drive them into anything or away from anything without some strong inner reason. Most of all, they should not be afraid of popularity and of financial success. Success is like posterity brought within our immediate vicinity. To have pleased millions of people with comedy, pathos or a well-constructed story is to have done a glorious thing. You can call it art, merchandise, trash or wooden nutmegs, but you cannot rob it of its noble mission—to cast light into dark places.

PIPER'S BARE KNEES COVERED.

The absurdity of some of the blue laws in the United states was well illustrated recently at Bristow, Ok., when the city authorities compelled Jimmie Finley and his Scotch bagpipers to cover up their knees when they appeared on the streets of the city to parade.

Finley protested that he had worn the Scotch plaids and kilts in every State in the Union and this was the first time any objection had been made. The authorities were adamant, however, and Finley had to dig up overcoats to cover the objectionable parts of the musicians' anatomy. As a sequel all of Bristow was laughing at the city officials.

WHO SAID "MUGS"?

Russia Backs a Dead 'Un: The Quick-Result Stunt.

WOWSERS ON THE WARPATH.

IT would be passing strange if the racing community got through any given six months of the year without some disturbance in the form of proposed new legislation or taxation, or some hurling of invective or execration of some kind from the ranks of the "Wowser" tribe. Just at present some of the latter are busy

Seeking Whom They May Reform.

Of course, they have observed that the sports grounds, such as the racecourse, the cricket fields, etc., have been as well patronised as ever during the Strike; hence their petulant endeavours to focus the attention of the State on the supposed redundancy of race clubs and the opportunities for racing. Were the Wowser tribes to place their own houses in order some real good might result to the community. Anyhow, it is safe to assume that precious little notice is likely to be taken of their sport-killing efforts.

* * *

Judging from much of the stuff wafted over the cables lately, England must be the home of the simpleton, and the happy hunting-ground of any enterprising crook that likes to blow along. We have read much that has been interesting of the trust that has been placed in a trio of alleged schemers who are said to have told a tale of how they would return handsome profits to investors in their system of backing winners. According to the prosecution, the tale was well told, for investors lined up and put in their money, and, of course, some of them were able to say that they showed a nice profit—as promised. The affair was well advertised and

Money Flowed in Like Water,

until something like a couple of thousand a day was coming in. Suddenly the joint ceased payment—presumably to count the spoils. Then the police took a hand and now their transactions are being aired in Court. They say, amongst crooks, that "a mug" is born every minute, which must be true in the present age of trust and duplicity, for it is only quite recently that "flats" by the thousand fell to a "joke" in New York, in which the "joker" handled millions of dollars in expert "sticky-finger" fashion, the whole fraud being worked on the premium bond basis, as nearly as I can recollect. However, sufficient dollars went missing to cause the "joker's" apprehension and conviction, and provision was made for his detention in one of the State's houses of correction. The Rand is hardly large enough a field for a similar stunt, and besides, the "mug-a-minute" theory could hardly be applied to Johannesburg. We are born much more enlightened here.

* * *

But the confidence trick has no limits. A lad from Russia set up in business in one of the Reef towns, and, not prospering as he hoped, added the "punt" game to his activities in his search for a livelihood. Of course it was one of the tribe of numerous touts and tale-tellers which exists on the Rand who put him on a good winner in the first instance and got him enamoured of the prospect

COMING: "A NIGHT OUT" (HIS MAJESTY'S THEATRE).

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of getting rich quick at the entrancing and fascinating game of backing horses. So good was his information that he lined up at the local bucket-shop very regularly and put his hand out. Presently he got to helping his friends a bit with the information. He was hurting the " shop "-keeper badly, and a little banter from the Trotskyite didn't help matters much. So the shop guy

Worked a Little Scheme

to get a bit back. In a roundabout way he discovered the name of the tout in Johannesburg who wired the information—Van Skellum, we will call him. The next part of his plan was to discover a good " dead 'un " for the next meeting. By a good " dead 'un " was meant a horse which had a reputation and was likely to win, but which it was known quietly was " in the bag." One such was discovered and the " shop "-keeper arranged to have sent to "Russia" a bogus wire purporting to be from his trusty tout, Van Skellum, advising him to go for the win of his life. Up rolled " Russia " and his mates and stacked up against the " certainty " for a win. The certainty ran second with its mouth open. The " shop "-keeper breathed asthmatically for some minutes after the result got through—and Russia & Co. took a blue fit.

* * *

Talking of bucket-shops reminds me of one of the many stories I've heard of subtle attempts to catch these joints by means of getting the result of the race before it reaches the bucket-shop and backing the winner in that manner. One or two clever men specialised in this " quick-result " business for a time, but " shop "-keepers are wary birds nowadays and take some catching. Tapping the telephone wire was amongst the many methods of getting the result before the " shops " or Tatt's received it. Anyhow, two chaps who were able occasionally to get results before one of the outside shops, adopted the following swift way of getting on. As is well known, " shop "-keepers will, under certain circumstances, bet very late—sometimes after the race is run, which lays them open to victimisation. The two quick-result men mentioned had a method by which it was arranged that one should frequent the " shop," remaining there practically throughout. Part of his occupation would be to

Note the Telephone Conversations

unostentatiously, of course. Presently, whilst the "shop" would be waiting for the result of a race just run, a punter would ring up—the quick-result confederate, of course—and the message would be as follows: " Book me ten shillings each way on So-and-So in the next race. Don't make a mistake. Repeat it, the 'phone is bad here." The " shop "-keeper, in repeating the bet, unsuspectingly conveys the winner of the race just run—for it has been pre-arranged that the number of the horse called in the bet shall mean that that number has just won. The confederate in the shop glances at his race-card, and, fully primed, quietly rises and puts on what he can each way, whilst the " shop "-keeper has no suspicion of the position. He bets because he believes that the man has had no opportunity to obtain the result before he can get it himself.

* * *

The Junior Boxing Championships, just completed, have been more successful than all previous tournaments. Some conception of the amount of elimination to be got through may be gained from the fact that no fewer than 172 entries were handled for the eight divisions from 75 lb. to 125 lb. and the heavyweight (any weight) class.

Lord Lonsdale's Visit

to the Union should give a big fillip to boxing here, and particularly to the professional side. No doubt Lord Lonsdale has expressed surprise at the ban exercised by the authorities here, and it would now be interesting to hear the official views and opinions on whether or not the stranglehold on the sport should be released.

* * *

The incident of the false start, and annulment of a race in consequence, at Pretoria last week has raised some argument about which should be adjudged the starting price of the winner—that shown after the cancelled race or that returned for the subsequent race proper. Whilst the English Rules of Betting are said to favour the former

The Local Betting Committee

at Tattersall's have decided that the latter price shall rule. Personally I agree with the latter ruling, although it is an unfortunate and distinct hardship to those who bet S.P on the winner in the original race. The meeting was quite a success from every standpoint, there being over 80 runners for the seven races. Sky High, who was picked up by his present owner a few months ago for about fifteen pounds, scored again in the chief race, this being his fourth win in as many weeks.

* * *

The Double Tote has not quite lost its original fascination. The sum of £905 passed through at Germiston last Saturday, and those who were wonderful enough to select Bosun and Cairngorm (there were three lucky people) collected £263 19s. for their perspicacity. A lot of the racing was so good as to reflect much credit on Mr. Jas. Dallas as handicapper. That his work was not more truly reflected still was due to the indifference of certain jockeys. Lord Lonsdale was an interested spectator during the meeting. Braxtedo " just won " the T.Y.O. handicap and that's all. Pious Pietri, at twelves, cut down a big field in the Simmer " B " over the mile course quite easily, and was well handled by G. Brennan. Consistent Fettle beat

A Big Bunch of Duds

in the Rose Deep " D." Some people are beginning to say Pertic is a good horse. He won " a nut " on Saturday in

GERMISTON RACES.

SATURDAY, MARCH 4th.

8 RACES 8

First Race at 12.20 Last Race at 5.5 p.m.

GERMISTON HANDICAP AT 3.5 P.M.

Catch the 10.50 Special from Park

DOUBLE TOTE ON 5th AND 6th RACES.

JAS. D. DALLAS, Secretary.

'Phone 63, Germiston.

KRUGERSDORP RACES.

WEDNESDAY, MARCH 8th.

7 RACES 7

Splendid Train Service right to Course Gates

Catch the 11.10 Special from Park.

An hour's run from the City.

First Race at 12.55 Last Race at 4.55 p.m.

P.O. Box 1474 Johannesburg. J. M. Culhane, Secretary.

'Phone 1614 Johannesburg.

COMING: " THE PEEP-SHOW " (EMPIRE PALACE).

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Tennis rackets completely re-strung with best gut 30/-

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ELOFF & PRESIDENT STREETS, JOHANNESBURG.

(AFRICA'S PREMIER SPORTING STORE.)

All our Bats for the coming season have been specially selected by H. W. Lee, late Pro. at the Wanderers'.

SPORTING REQUISITES OF ALL KINDS

the best scramble of the afternoon. Accuracy, favourite for the Simmer " A," fizzled out cheaply at the end of a mile, and Bosun ran the balance out of it " with an ounce or two to spare." Golden Heather and Brigitta, Hamlin and H. Foster respectively in charge, made a great show-down at the end of the Simmer ten furlongs, and though the former got a short-head verdict in a snuggly finish and won again after the evidence on a boring objection had been sifted, I'm not going to be kidded into saying who rode the better or worse. It was the riding I noted—the degree of skill exhibited by each. The Ring did so well during the afternoon that they couldn't raise a wince when the co-favourite, Dropped Stitch, arrived in the last. Ephemera (Riley up) had lots of bad luck.

* * *

Starting Prices of Winners Last Saturday.

GERMISTON.
9/4 Braxtedo.
12/1 Pious Pietri.
7/1 Fettle.
5/4 Pertic.
6/1 Bosun.
33/1 Cairngorm.
20/1 Golden Heather.
5/2 Dropped Stitch.

CAPE TOWN.
3/1 The Gem.
3/1 War Fund.
2/1 Catsilver.
20/1 Battleplane.
2/1 Bonaise.
1/1 Jack the Dandy.
5/1 Town Crier.

BLOEMFONTEIN.
2/5 Aragon.
8/1 No News.
2/1 Promising Girl.
4/5 Adamantine.
4/6 Enchantment.
3/1 Olive.
4/6 Early Bird.

DURBAN.
7/1 Gozella.
*5/1 Calypso.
*33/1 Molly Malone.
3/1 Scarf Pin.
13/8 Gloria Light.
7/4 Loch Quoich.
*8/1 Foss Bridge.
*8/1 Lady Milma.
1/1 Intrepid.
4/1 Lunel.
*Dead Heat.

My selections for Germiston meeting on Saturday are as follow:

12.20 p.m.—Stewards Handicap, about 7 furlongs.
The favourite.
1 p.m.—Rose Deep (C), about 6 furlongs.
Ablaze, Eranthis, Fancy Me.
1.45 p.m.—Park Hill (B), about 1¼ miles.
Impulsive, Wyoming, Corinium.
2.15 p.m.—Rose Deep (D), about 5 furlongs.
Gladsome, Our Ronald, The Dalesman.
3.5 p.m.—Germiston Handicap, about 1 mile.
Enderby, Meyer's elect, Fordwych.
3.45 p.m.—Park Hill Handicap (A), about 1¼ miles.
Ben Lomond, Loyalist, Pious Pietri.
4.25 p.m.—Rose Deep (B), about 7 furlongs.
Bailiff, A. Makein's best, Mummer.
5.5 p.m.—Rose Deep (A), about 5 furlongs.
Ephemera, Medeboeler, Ceremony.

POPULAR PANTOMIMES.

Provincial pantomimes in England this season (advertised in *The Stage*) included 12 productions of " Aladdin," 11 of " Dick Whittington," 10 of " Little Red Riding-Hood," 9 of " Cinderella," 8 of " The Babes in the Wood," 5 of " Jack and Jill," 4 of " Puss in Boots," 3 each of " Mother Goose " and " Sinbad the Sailor," and 2 each of " The Sleeping Beauty," " Robinson Crusoe," " Jack and the Beanstalk," " Little Bo-Peep," and " Little Jack Horner."

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CHARLES HANBURY,
Supported by Fred Lyne, in "His Wedding Eve."

JACK RISKIT AND BETTY,
Novelty Comedy Sensation.

BILLY RUTHERFORD AND TIM,
Topical Burlesques.

DAN RAYNER AND ROY,
Comedy à la Carte.

NIBLO AND DORIS,
In a Blizzard of Mirth.

LILY DENVILLE,
In a Dainty Dancing Act.

PIERCE AND ROSLYN,
In a Whirl of Melody.

Booking at the Carlton Hotel, Commissioner Street Entrance, daily from 9 a.m. to 6.30 p.m. 'Phone 5426.

New Bijou.

AFRICAN THEATRES, LTD.

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"THE SIN OF MARTHA QUEED,"
6-Part Associated Exhibitors Drama, featuring **Mary Thurman.**

THUR., FRI. & SAT., MARCH 9, 10 & 11.
"UNTAMED,"
6-Part Fox Drama, featuring **Tom Mix.**

His Majesty's.

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WEEK COMMENCING MONDAY, MARCH 6.
HORACE HODGES
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AFRICAN THEATRES, LTD.
WEEK COMMENCING MONDAY, MARCH 6.
SELBINI AND ALBERT,
The Butterfly and The Cat.
MURPHY AND MACK,
In "The Major's Reflection."

MON., TUES. & WED., MARCH 6, 7 & 8.
"PLAYING THE GAME,"
5-Part Paramount Drama, featuring **Charles Ray.**

THUR., FRI. & SAT., MARCH 9, 10 & 11.
"THE BLINDNESS OF DIVORCE,"
6-Part Fox Drama, featuring **Charles Clary and Bertha Mann.**

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Carlton Theatre.

AFRICAN THEATRES, LTD.

MON., TUES. & WED., MARCH 6, 7 & 8.
"IN QUEST OF HAPPINESS,"
6-Part Swedish Bio. Drama, featuring **Renee Bjorling and Ivan Hedzbist.**

THUR., FRI. & SAT., MARCH 9, 10 & 11.
"THE LADY OF RED BUTTE,"
5-Part Ince Drama, featuring **Dorothy Dalton.**

Standard Theatre.

AFRICAN THEATRES, LTD.
NOTE.
"LIGHTNIN'" will be played at this Theatre as long as no electric current is forthcoming from the Municipal Power Station.

Jeppes Theatre.

AFRICAN THEATRES, LTD.
Artists for Week Commencing February 6.
WILLIAM CHARTERIS,
Baritone.
JENNIE McRAE,
Dramatic Contralto.

MONDAY & TUESDAY, MARCH 6 & 7.
"SCRATCH MY BACK,"
6-Part Goldwyn Comedy-Drama, featuring **T. Roy Barnes and Helene Chadwick.**

WEDNESDAY & THURSDAY, MARCH 8 & 9.
"A SOCIETY EXILE,"
6-Part Arteraft Drama, featuring **Elsie Ferguson.**

FRIDAY & SATURDAY, MARCH 10 & 11.
"CHECKERS,"
7-Part Fox Drama, featuring **Thos. Carrigan, Ellen Cassidy and Jane Acker.**

Lyric Theatre.

BRAAMFONTEIN.
AFRICAN THEATRES, LTD.
ADMISSION: 6d. and 1s.

MONDAY & TUESDAY, MARCH 6 & 7.
Shirley Mason in
"THE FINAL CLOSE-UP,"
Paramount Drama in 5 Acts

WEDNESDAY & THURSDAY, MARCH 8 & 9.
Lars Hansen in
"THE WOMAN HE CHOSE,"
Swedish Bio. Drama in 5 Parts.

FRIDAY & SATURDAY, MARCH 10 & 11.
Elsie Ferguson in
"A SOCIETY EXILE,"
Arteraft Drama in 6 Reels.

Next Week's Calls.

WEEK COMMENCING MONDAY, MARCH 6.

Tivoli, Cape Town.—Till March 7: The Jollity Seven, Harry Ford, The Fanjacks. Continuing: Duncan and Godfrey, Prince Tokio. Opening March 8: The Sparkling Mozelles, Deb Webb, H. and E. Martell, Varney and Butt, Pearl Mitchell and Sister.

Opera House, Cape Town.—Leonard Rayne's Company.

Empire, Johannesburg.—Elliott and Godley, Chas. Hanbury and Co., Jack Riskit and Betty, Billy Rutherford and Tim, Dan Rayner and Roy, Niblo and Doris, Lily Denville, Pierce and Roslyn.

His Majesty's, Johannesburg.—Horace Hodges and Company in "Lightnin'."

Standard, Johannesburg.—Closed.

Orpheum, Johannesburg.—Selbini and Albert, Murphy and Mack.

Jeppes, Johannesburg.—Jennie McRae, William Charteris.

Grand, Pretoria.—Daly and Marr, Walsh Brothers.

Vaudette, Krugersdorp.—March 10 and 11: Harry Ford, Alexander Haviland.

Criterion, Benoni.—March 6, 7 and 8: "Little Red Riding-Hood."

Rinko, Maritzburg.—Arthur Ferris, Merris and Fay.

Scott's Theatre, Maritzburg.—March 10 and 11: "Little Red Riding-Hood."

Criterion, Durban.—The Melodians, Brady and Dunn, Doree and Kane.

Palace, Salisbury.—George Graves and Company, Goodfellow and Gregson, Frank Foster, Trixie Gilfillan.

GAY TIMES AT PORT ELIZABETH.

The Eastern Province Herald (Port Elizabeth) has been enjoying itself lately. A cable giving the weekly return of the Bank of England appeared in a recent issue with the following headlines:

"BYE-ELECTION IN BRITAIN.
FATE OF INDIA DEPENDENT ON KENYA.
DISAPPOINTING BOUT AT BRIGHTON.
6,000 CASES GOING TO CONTINENT COLLEGE FOR SONS OF NATIVE OFFICERS.
BANK OF ENGLAND.
COMPARATIVE WEEKLY FIGURE.
London, Thursday, 16th.

The following is the weekly return of the Bank of England issued to-day."

* * *

Then there was the sad case of a

"PAINTER'S PAINFUL MISHAP.

East London, Thursday (Reuter).—A painter employed removing the outside of the National Bank premises met with a serious accident yesterday."

It appears that the man fell off a ladder and broke his leg. We shudder to think what might have happened to him had he been "removing" the *inside* of the National Bank.

* * *

Among several other equally engaging announcements we notice, finally, the headlines:

"GERMAN BOXERS VERBATIM.
BRITAIN EXCLUDES THEM."

Possibly the sub-editor was thinking of "*Verboten.*" Or possibly he was confusing the "short-arm jab" with the "short-hand jab."

COMING: "THE PEEP-SHOW" (EMPIRE PALACE).

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NOTES AND NEWS.

(*Continued from Page 4.*)

cities are regarded as a form of amusement. As the girls deteriorate they are then used for the purpose of lesser and probably diseased clients, and when they are too old for even this, they are put to cleaning and other menial tasks. Money they are never allowed. I make no apologies for having the temerity to place this in black and white, but since our own country-women, possibly sisters or daughters, may be exposed to so ghastly an end, I do not feel that this matter can receive too much publicity—particularly as it appears the average girl is kept in complete ignorance of these matters and consequently cannot protect herself. I might further mention that, of course, the White Slavers subsidise the police agents; consequently, there appears no means of getting at them."

Peer as a Pierrot.

Bodenham, a village 7 miles from Hereford, possesses a pierrot troupe in which the star artist is an earl, while the company consists of village girls, farmers, and a labourer who is a sentimental tenor. The Earl of Essex is chief of the "Canaries," as the troupe is named, and he not only sings comic songs and parodies of his own composition but also draws up the programme and directs the performances, which are given in the neighbourhood for charity. The company was formed this winter, and in addition to the earl consists of Miss Irene and Miss Gladys Heppell (a farmer's daughters), Mrs. Burgoyne (their step-mother, who is the pianist), Miss Olive Morgan (a gardener's daughter), Miss Florrie Mitton (a seamstress), Capt. Wheeler (a school attendance officer), Mr. A. Burgoyne and Mr. W. Morgan (farmers), and Mr. R. Meek (a labourer). The costumes, designed by Lord Essex, are orange, with black pompoms, white ruffles, white conical hats, and black shoes. Lord Essex sings a parody on "Blowing Bubbles," composed by himself, followed by a whimsical rendering of "I am selling shelled shrimps in a shelled shrimp shop." With Miss Olive Morgan, the village belle, he sings a duet, "The First Love is the Best Love." Born in 1884, the earl succeeded to the title in 1916. He is married and lives with the countess and their boy at Bodenham Manor, Herefordshire.

Mary Garden Threatened.

Miss Mary Garden, the singer, director-general of the Chicago Grand Opera Company, has notified the Chief of Police of the receipt of a letter in which the writer expressed the hope that he would "soon have the pleasure of seeing your body floating down the Chicago River." Accompanying the letter was a box containing a pistol and a pasteboard carton containing nine cartridges. Three of the pasteboard compartments in the carton were empty. The singer treated the matter lightly.

Exciting Lion-and-Tiger Fight.

Prior to shipping an animal act to Cuba from Boston on January 20, H. Nichols, a show artist and promoter, had a spirited forest-bred Nubian lion and a royal Bengal tiger turned into the trainer's arena simultaneously for the benefit of science. Immediately upon seeing the lion the tiger went directly to it. Everyone thought the tiger would have little trouble in killing its adversary, but the lion got up immediately and seized the tiger so forcibly by the throat that the tiger was believed dead. The latter disengaged itself, however, and the combat was renewed with as much fury as ever until fatigue separated them. They were both wounded, but not mortally. At this time Nichols entered the arena with a revolver in hand, when the lion made for its chipping box, where it was quickly secured. The furious tiger, seeing Nichols enter, ran directly toward him. Nichols defended himself valiantly until unable to sustain the weight of the animal, which chiefly fell upon his right arm. He then began to lower the revolver, which the tiger tried to take from him. The animal then seized the right arm of its enemy, intending to leap upon Nichols' throat. Nichols, applying his left hand to a dagger, which he had in his belt, buried it into the tiger's gullet, causing the animal to let go. Exit from the arena was effected at the psychological moment, and was covered by gun fire and hot irons held in the hands of the animal men. The wild, weird roar of the animals, together with the gun fire, aroused the entire neighbourhood.

Oscar Hammerstein's Widow.

With tears streaming down her face, Mrs. Emma Swift Hammerstein, widow of Oscar Hammerstein, opera impresario, stood before Justice Giegerich in New York and pleaded against eviction from her three-room apartment in the Manhattan Opera House, built by her late husband. Mrs. Hammerstein uttered a bitter denunciation of the two daughters of Mr. Hammerstein by a prior marriage, who were responsible for her appearance in court, and criticised her attorneys who, she said, had deserted her when they found that she was nearly penniless. She declared that if the eviction order went through she would be thrown into the street. The case, an application for full possession of the opera house, follows a long litigation in which the courts decided that Mr. Hammerstein had wrongfully transferred stocks of the Hammerstein Amusement Company, which he had deposited as a security for the payment of alimony to his first wife. The daughters were to receive the income from the share on the death of the first Mrs. Hammerstein. A large judgment was rendered in favour of the daughters who levied the Manhattan Opera House. The playhouse was sold at auction by the sheriff to the daughters. Mrs. Hammerstein appeared alone in court and said she had no attorneys to defend her. When her case was called she tearfully told the judge of her plight. She was without counsel, she explained, because her attorneys, who had accepted the case on a contingent basis, not receiving any money, had abandoned her. She added: "Their neglect of my interests has placed me in the position which I now find myself. The people back of the attacks on me opposed my husband and are now trying to put me out on the street. I have retained these three rooms as living quarters for myself and I have no other place to go. The attorneys who deserted me took my case on contingency and when they did not see the colour of money turned on me. There is an attorney who will defend me for nothing, but he is in Florida and will not be back for ten days. I must have some lawyer to look after my interests in the house in which I have sunk all the money I personally owned." Mrs. Hammerstein was granted a postponement. An attorney for the plaintiff said that there was no desire to put Mrs. Hammerstein out on the street, but explained that the house had been leased to the Chicago Grand Opera Company and full possession must be given.

Old-Time Penalties.

Mr. Bache Matthews, business manager of the Birmingham Repertory, addressed the members of the Birmingham Playgoers' Society on a recent Sunday night on "Radford, the Little Tailor." He pointed out that while modern revue producers spent hundreds of pounds on stage effects, it was not uncommon in the old days to find an expenditure of £70 for a doublet and pair of breeches and £200 for two velvet cloaks. One of the earliest existing contracts—dated 1614—provided penalties of "twelve pence" if the actor were late for rehearsal, two shillings if he missed it altogether, three shillings if he were late for a performance, ten shillings if he came to the theatre drunk, and £40 if he wore any of the company's dresses outside the theatre.

Soundless Music.

The latest thing in tunes has been performed in New York by Mr. Thomas Wilfred on an instrument devised by himself and called the clavilux. The advantage of this kind of organ is that when it is played you don't hear anything and no one is disturbed. The keyboard operates not notes but colours, which are thrown on a screen, just as Wagner might be, showing weird effects, like a spouting volcano, a vanishing cocktail, spotted handkerchiefs, and rhythmic antimacassars. Four beautiful symphonies were thus rendered and applauded by an acquired taste.

Robbed in a Restaurant.

Lillian Yost, an American actress, was knocked unconcious with the butt of a revolver when she sought to resist robbers who entered a Bronx (New York) restaurant, where she was dining with friends. She refused to raise her hands when ordered to do so, with the result that one of the robbers struck her on the face, cutting her chin. She fainted from pain and did not recover until the bandits had left.

Jacobi's Estate Small.

Victor Jacobi, composer of musical comedies, who died recently, left an estate of not over $1,000, according to papers filed in the United States. He died without leaving a will and the money goes to relatives in Hungary.

COMING: "A NIGHT OUT" (HIS MAJESTY'S THEATRE).

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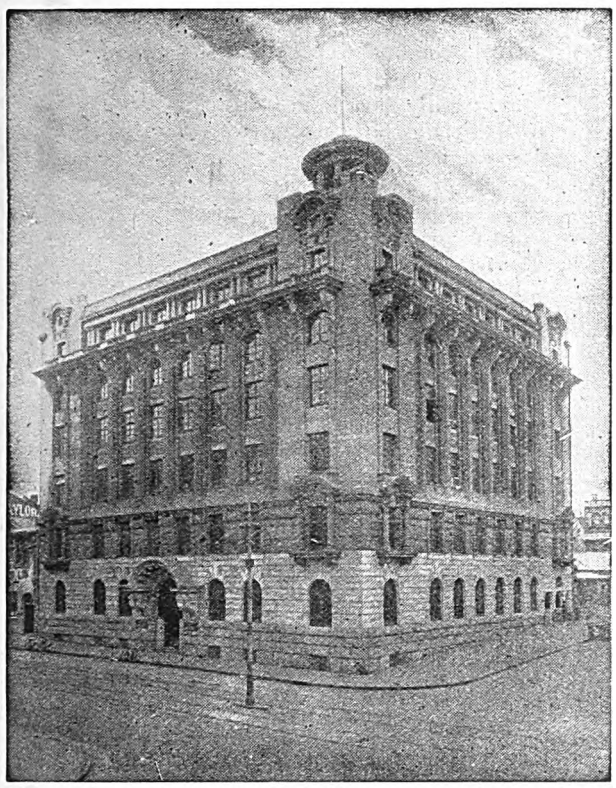

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(Signed) MARY LITTLE."

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ON THIS PAGE

APPLY TO THE MANAGER

P.O. BOX 1574, JOHANNESBURG.

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S.A. PICTORIAL.

STAGE & CINEMA.

VOL. XIV. No. 345.] SATURDAY, March 11TH, 1922. (Registered at G.P.O. as a Newspaper.) PRICE 1/-

MISS BEBE DANIELS.

Miss Bebe Daniels, one of the youngest actresses "starring in her own right" in the film studios of California, whose first serious part was that of the King's favourite in the Babylonian Episode in "Male and Female" (Sir J. M. Barrie's "The Admirable Crichton"), tells the story of her career in this issue of THE PICTORIAL.

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THE STORY OF MY LIFE.

By BEBE DANIELS.

(*Written for* S.A. Pictorial.)

"DON'T go into serious drama, Miss Daniels," urged one of my former directors in Wild Westerns and slap-stick comedies, when he heard that Realart had offered me a starring contract the year before last.

"And pray why not?" I asked in much surprise, for I knew he was my friend, and I supposed all my friends were delighted to know that my long-cherished dream of stardom had come true.

"Well," he explained, "in straight drama, even comedy, you won't have so many opportunities for stunts. And you are particularly good at stunts. You are really the pluckiest girl I ever directed, and I hate to see you go."

Plucky?

I may as well confess here and now that there's *one* stunt that makes me cold and clammy and "skeered," though that loyal old director of my comedy days never guessed it, because he never happened to ask me to do it. All *he* ever asked me to do was to leap on to galloping horses, leap out of speeding automobiles, climb up trees and down from second-storey windows, and little easy stunts like that.

But he'd have seen me shrink and quail if he'd ever asked me to do what the editor of this magazine has asked, namely, to write out the story of my life. *There's* a stunt that makes me shiver!

There never was *anything* back in my old comedy stunt days half so terrifying as writing my own biography! But I have given my promise.

Well, if there's any one thing we player-people learn early in our careers and never dare forget, it is to keep promises, live up to all contracts, and do the job that is assigned us.

I was born, gentle reader, on January 14, 1901, in Dallas, Texas.

My memories of the event are so hazy as to be almost negligible, but the family loyally agrees that I was a "nice baby," with an unusual amount of black hair, big eyes, and a complexion no more mahogany-toned than is usual with youngish babies.

The stage tradition was apparently born in me, for after that early *début* I appeared in the play every night and never was guilty of any serious *faux pas*. Perhaps I should add that the name of the play was "Jane," and that my mother appeared in my support in the production.

Before I was a year old my parents moved to Richmond, Virginia, and we remained there for three years. Naturally, I have only a few vague memories of that period, and perhaps they are not really memories at all, but little incidents that I have heard my parents recall in later years. It is easy for children to *think* they remember things which really they have merely heard their elders recall.

When I was four my parents went to New York, where they both appeared in a Shakespearian *répertoire* company. In several of these plays I had the child *rôles*, such as the little Duke of Gloucester in "Richard III."

After a year in New York my parents decided to go west, to the coast, and from that time until the present, Los Angeles has always been our home, with the exception of one brief period of a few months when I played a child-*rôle* in "The Prince Chap" in San Francisco.

In Los Angeles we went right into the old Belasco and Morosco stock company, where I played all the child-parts for three happy years.

It is an odd and no doubt unimportant fact, but a fact none the less, that since those childish days spent in the old Belasco stock company in Los Angeles, I have always been able to summon tears, actual, wet, briny tears, at will. Just let me imagine the mental anguish of the girl I am impersonating, and presto! the tears are there.

All too soon those happy days of make-believe and companionship with the adult players whom I admired so much, came to an end. My eighth birthday arrived, and with it my mother's decision that I was old enough for school.

When our engagement in "The Squaw Man" closed, I reluctantly said good-bye to my grown-up actor friends, who for so long had been practically my only companions, and went away to a convent school, in Southern California, where my playmates were little girls of my own age (but quite different points of view), and the only adults I saw were the quiet Sisters who taught us, and the gentle old Padre who said the mass and heard our childish confessions.

What a strange new life it was for me! Looking back at it now, thirteen years later, I wonder that I got along as well and found as much happiness as I did. But children are usually adaptable to new situations. I who had up till that time studied men and women, now had to study books. But I found time to study those around me, as well as the printed lessons, and soon I was quite happy in my new *rôle* of docile little school girl.

From the time I was eight years old until I was fourteen my life was as quiet as possible. I attended several convents, but always it was study, study, study, and always in a convent. At fourteen I received my diploma from the last school I attended, a convent at Santa Monica.

Many persons believe that I never appeared in pictures until after I left school, when I was fourteen. As a matter of fact, I had been in a few films during the last months I was on the stage, before first being sent off to convent. I went in for my health!

That's a fact.

I had never been a delicate child, but the last year I was on the stage I played rather important *rôles* in two big hits, "The Prince Chap" and "The Squaw Man." I was very proud of my parts, and worked very hard; in fact, I worked too hard for a child of eight. My mother noticed that I began to look pale and lose weight.

There were a few small picture studios scattered around Los Angeles then, though nobody as yet took them very seriously. One day a representative from the old Selig Polyscope Company approached my mother with a request for my services in "A Common Enemy," a Civil War picture they were about to produce.

Thus it happened that I made my *début* in pictures even before I left the stage. And what funny pictures they were, as compared with the present productions! Perhaps in ten years more we will look back and think the 1922 film a crude affair as compared with the 1932 achievement. I wonder.

Excitement was the slogan in those days. Western pictures were most popular, and the wilder and woollier they were the better they were thought, because in those days pictures were not recognised by refined and intelligent people at all. "Nice" people sniffed at the mere mention of "moving pictures," and the few lurid pictures produced in this country were exhibited in cheap and often "tough" places, vacant stores, and low-grade amusement parks, to rather low-brow audiences.

During the years while I was at school a vast change took place in the picture field, so, though I began playing in comedies when I finished school and started work in pictures in earnest, I found conditions materially improved. Great studios had sprung up, and within their seemingly endless confines the most realistic and stable sets were built by skilled workmen.

I played in comedies for four years, and I loved the work. I became proficient in stunts, I took many risks,

(Continued on Page 21.)

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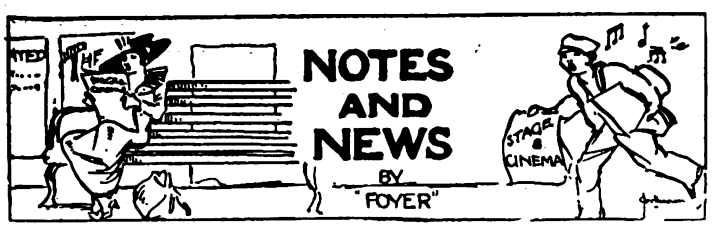


What the Entertainment Tax Does.

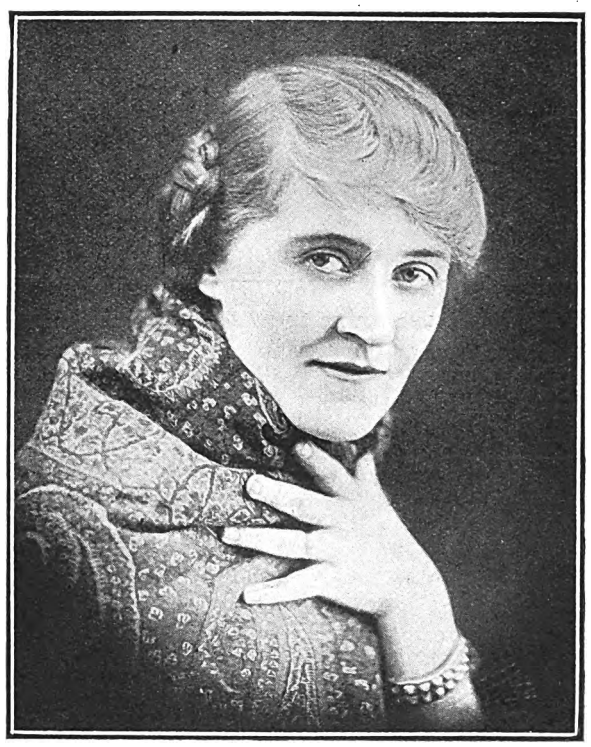
In January this year London suburban variety theatres were paying Entertainment Tax at the rate of £45,000 per annum—and losing money at the rate of £20,000 per annum. The burden of the Entertainment Tax in England is pressing the theatrical business—and particularly the vaudeville branch of it—into the slough of bankruptcy, and there is a strong and growing agitation for its removal. Mr. H. R. Barbor, editor of *The Actor* (the official organ of the Actors' Association), says: 'The theatrical profession is in a bad way at this present time. For its recovery several drastic remedies are needed. Chief among these is the abolition of the Entertainment Tax.''

"Dearth of Good Plays."

Says Mr. Basil Dean, of Messrs. Reandean: "The risk of putting on a new play, with costs of production and running higher by from 200 to 300 per cent. than they were in 1914, forces the hand of the manager. I agree that on the present showing there is a terrible dearth of good plays, but better exist. I have eight or nine good plays, but dare not produce them—the risk of financial failure is too great. Nothing but a phenomenal success can pay. Actually the dearth is no worse than it was in 1914. . . . In 1914 I could have had a long lease of a certain theatre for £70 a week. The rent of that theatre now is £500 a week. . . . It is said that the public pays the Entertainments Tax; that is so, but indirectly the theatre manager pays.''

£25,000 To Wipe Off.

A leading West End actor, a prominent member of the Actors' Association, who has produced plays under his own management, says: "I knew of one musical comedy which, when the curtain went up, was faced with the task of wiping off over £25,000 before a penny profit could be made. The money for the artists' salaries was borrowed from a moneylender!''



MISS LESLIE ELLIOTT,
Of Elliott and Godley, "The Girl at the Piano and the eminent Yorkshire Baritone," now appearing at the Johannesburg Empire.

Mr. M. R Morand.

South African playgoers will regret to hear that when the last mail left England Mr. M. R. Morand was laid up in a nursing home.

Wish Wynne on World Wandering.

On her return to England Miss Wish Wynne was interviewed by *The Referee*. She said she had been away nearly a year, and related how she travelled from New York to Sydney on a tramp steamer, with a scratch crew and enormous quantities of rats—leaving New York "in the worst snow-storm known for thirty years.'' "World wandering,'' said Wish Wynne, "does do one good. In America, where Cockney humour is not quite understood, and they don't understand our better-class humour either, I saw an English gentleman played by an American actor with Dundreary whiskers and a ludicrous drawl. This taught me how *not* to do things! It was a pleasure to go to Canada, where, of course, my character-sketches of slum children were thoroughly understood. Australia and South Africa were the same. In Australia I met Steel Rudd, whose comedy 'On Our Selection' is a household word out there. I also came across C. J. Dennis, author of 'The Sentimental Bloke'—to me, the first of Australian classics. In New York I met J. L. Shine, one of the oldest and best of our legitimate actors.'' Miss Wynne said "the nicest man she met in America'' was George Tyler, who owns the New Amsterdam Theatre, New York, and wanted to revive "The Great Adventure'' there for her.

Her South African Friends.

"In South Africa,'' Wish Wynne told the interviewer, "I met many old friends—Norman Salmond, who is now settled there*; Clara Butt and her husband, who were passing through—and lots more! They gave me a wonderful farewell night up in Norman Salmond's cupola studio. In remembrance of me, by the way, my friends out there always turn down an empty glass when they toast Wish Wynne. It sounds a bit 'Omar Khayyamish,' doesn't it? However, it's true!''

A Record for the Savoy.

The run of "Paddy the Next Best Thing'' finished at the Savoy Theatre, London, on Saturday, February 18, with the 800th performance—a record for the theatre. (The longest Gilbert and Sullivan run there was "The Mikado,'' with 672 yerformances. "H.M.S. *Pinafore*'' had an original run of 700 performances, but that was at the old Opéra Comique). Curiously enough, considering the big success she achieved as Paddy in South Africa last year, Lady Forbes-Robertson was due to follow "Paddy the Next Best Thing'' at the Savoy with her first West-End appearance since her return to England. The play selected was "Sarah of Soho,'' a new comedy in three acts, by Douglas Murray, author of "The Man from Toronto,'' and the opening date was Wednesday, February 22. Other members of the cast are Miss Lottie Venne, Miss Violet Graham, Mr. James Dale, Mr. Leslie Banks, and Mr. C. V. France.

"Man-About-Town" Chorus.

An added piquancy was lent to Miss Teddie Gerard's reappearance on the London stage in the revue "A to Z'' by the presence in the male chorus supporting her on the stage of a number of young men about town. A managerial announcement indiacted that they had kindly consented to take the place of some of the members of the ordinary chorus who had fallen victims to the prevailing influenza. However that may be, the fact remains that most of the young men have excellent social connections and belong to one of the best clubs in London.

Nullity of Marriage.

A decree of nullity of marriage was granted in the Court of Session, Edinburgh, to the Hon. Elsie Mackay, third daughter of Lord Inchcape, against Mr. Dennis Wyndham, an actor, of the Garrick Hotel, Charing Cross, London. Miss Elsie Mackay is known in the film world as Miss Poppy Wyndham. The ground of the action was that a false declaration had been made in the marriage notice as to the period of residence in Scotland before the pretended marriage. The action was undefended.

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*Miss Wish Wynne is confusing her last visit to Johannesburg, in January, 1921, with her previous visit in January 1916. On the former occasion the late Norman Salmond, the operatic singer, was living in Johannesburg and had a studio in the Dome on the roof of Cuthbert's Building, Eloff Street. Not very long afterwards he moved to the coast, where he subsequently died.—FOYER.

COMING: "A NIGHT OUT" (HIS MAJESTY'S THEATRE).

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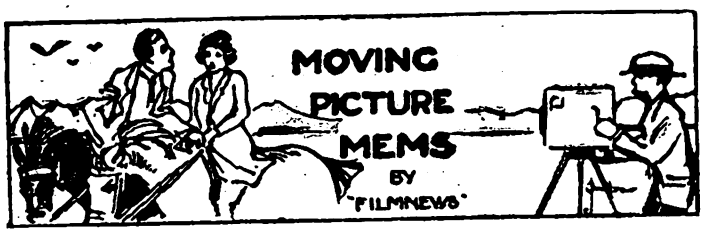
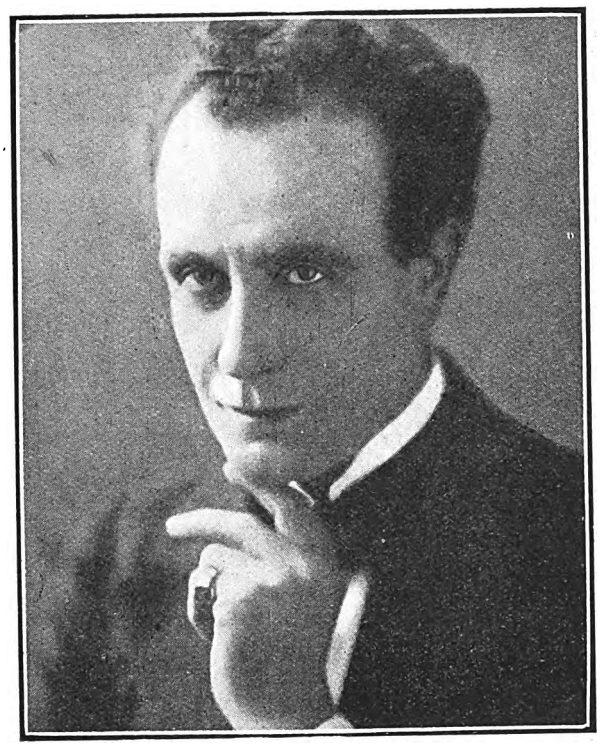


And That Was That.

Prior to leaving for New York Mrs. Asquith had a foretaste of her reported failure to impress her personality strongly enough for it to be instantly obeyed (writes "Lynette" in *The Referee*). At three o'clock in the afternoon, before the *première* of the Stuart Blackton colour film, "The Glorious Adventure," at the Royal Opera House, Covent Garden, Mrs. Asquith hastened up to the box-office and addressed herself to the ticket-seller in her characteristic manner. "I want six tickets for to-night." "Sorry, madam; the house is sold out for this evening." "I am Mrs. Asquith, and must have them!" snapped the author of the famous reminiscences of Margot. "Awfully sorry, Mrs. Asquith, but we have no seats." The man inside the box-office was apologetic. "I am about to sail for America, and must see this film!" insisted Mrs. Asquith. The ticket-seller stood imperturbable, but Mrs. Asquith argued the point still further, and then swept out of the Opera House lobby. And she sailed without seeing it!

Bebe Daniels at Home.

Bebe Daniels, who tells the story of her career in this issue of THE PICTORIAL, lives at Hollywood, Los Angeles, in a big, rambling brown house surrounded by neighbours bearing historic names that played a big part in the up-building of Spanish California. With her live her mother and her grandmother. Bebe's grandmother, Mrs. Eva de la Plaza Griffin, was the daughter of the Spanish governor of Colombia, the belle of a famous old Spanish family that traces its lineage back to the Empress Josephine. She married a Mr. Griffin, then American Consul at Buenos Ayres. Griffin was a scion of the famous old De Forrest family of Connecticut which entertained General Lafayette during his stay in America. The house is flanked by huge, typically Californian pepper trees. A cool porch at once side is hidden from the street by heavy vines and broad-leaved semi-tropical plants. At the rear a grape arbour leads back to the garage, while at one side there is a cage in which one sees a pair of gaily-coloured South American parrots, brought up from the trans-equatorial continent by Mrs. Griffin on a recent visit to her old home. Snoozing in the sun is Bebe's collie, Boy, one of the largest—and laziest—dogs one can imagine. Boy has reached an age and state of dignity which precludes anything but the most serious demeanour—and plenty of sleep. Boy and Zigaboo, a large black Angora cat, are only the beginning of the Daniels' animal entourage.



MR. ERIC GODLEY,

The Yorkshire Baritone, sometimes known as "The Singing Cobbler," who is appearing with Miss Leslie Elliott at the Empire, Johannesburg.

A Day With Wallace Reid.

Wallace Reid had a day's vacation recently and he invited a friend from the Lasky studio to enjoy it with him. What they did was enough to justify the oft-repeated phrase that Reid is the most versatile man in motion pictures to-day. Before breakfast the two had a plunge in the swimming-pool and put on the gloves for a brief sparring match. Following an early-morning meal, Reid spent an hour in his chemical laboratory experimenting just for the fun of it, explaining to his friend the different uses of the salts and metals which lined the shelves of the room. From the laboratory Mr. Reid adjourned to the music-room in his beautiful home and played for an hour on the pipe organ and piano, alternating between the two as the mood struck him. After the music, just as a matter of diversion, Reid went to his den, where he amused his friend with tricks of magic while waiting for the cook to prepare lunch. While in the den the popular Paramount star divulged a secret. He walked over to his typewriter desk and pulled out a sheaf of poetry. It was poetry of a distinctive style. In the afternoon the two drove to the Hollywood Country Club for eighteen holes of golf. On the way home Reid took his friend for a spin through the beautiful Beverly Hills district, stopping at his country club to take a look at his favourite polo pony. Before dinner Wally entertained with his violin and saxaphone. There are few professional musicians who can surpass Wallace Reid when it comes to performing on a saxaphone. The two men spent the evening playing billiards. It was a day of variety, with not a dull moment from 11 a.m. to 11 p.m.

A "Vicious Circle."

According to Mr. Arthur Weigall, special motion-picture correspondent of *The Daily Mail*, the neglect of British pictures in British picture-theatres is due to a "vicious circle," thus: The public will not patronise the cinema in overwhelming numbers in England (as they do in the United States) until the bulk of the films shown are English and deal with conditions they understand, and not with American life and sentiments which are quite often alien to them. But English films will not be forthcoming in large numbers and good quality until big capital is put up. Big capital, however, will not be put up until exhibitors support home products. But exhibitors will not support home products until the public signifies its approval of the new art by patronising the cinemas more freely.

A Fall From Grace.

There was almost a panic in a London East-End picture-theatre the other day. No one quite knew what had happened, but a terrible commotion broke out. The manager quelled the disturbance by mounting the stage and shouting out: "It's all right. Keep your seats! Only a lady hitting a gentleman!"

Poets' Corner: All That's Past.

Very old are the woods;
And the buds that break
Out of the brier's boughs,
When March winds wake,
So old with their beauty are—
Oh, no man knows
Through what wild centuries
Roves back the rose.

Very old are the brooks;
And the rills that rise
Where snow sleeps cold beneath
The azure skies
Sing such a history
Of come and gone,
Their every drop is as wise
As Solomon.

Very old are we men;
Our dreams are tales
Told in dim Eden
By Eve's nightingales;
We wake and whisper awhile,
But, the day gone by,
Silence and sleep like fields
Of amaranth lie.

By Walter de la Mare.

COMING: "THE PEEP-SHOW" (EMPIRE PALACE).

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Music and Musicians

By "C.A.O.D."

An Orchestral Season.

The season of orchestral concerts to be given in Johannesburg during next month and May will open with the first Symphony Concert on Tuesday, April 11, in the Town Hall, the programme being devoted to Beethoven and Wagner. The Symphony will be the Third (Eroica), and the Wagner numbers will be the Venusburg Scene (Paris Version) from "Tannhäuser," the Siegfried Idyll, and the Prelude and closing scene from "Tristan and Isolde." At the second concert, on Tuesday, April 18, Mozart's Symphony in D and Bach's Concerto for two violins will constitute the classical items, and will be played in Johannesburg for the first time by the Cape Orchestra. The programme is notable, though, for the inclusion of Strauss' Tone Poem, "Death and Transfiguration," Op. 24. This will be the first performance of an important Strauss work in Johannesburg, and should therefore make this concert an event of exceptional musical interest. Strauss has only just completed triumphal visits, as composer-conductor, to the United States and England, and everywhere the great composer's music was heard with the deepest interest and geniune enthusiasm. His reception in England was no less cordial than it was in America, and it seemed to be generally recognised that the genius of Strauss is too great, too universal, and his position as a contemporary composer far too important, to limit his sphere of influence according to national boundaries. He is, so far as the orchestra is concerned, the most discussed and commanding figure in the world to-day, and the Cape Town Orchestra's performance of his greater works marks once more the progressive and broad-minded musical policy now being followed at the Cape. The second programme will be rounded off by two Wagner numbers—the Funeral March from "The Dusk of the Gods" and the Prelude, Dance and Procession from Act 3, "Mastersingers."

FRITZ KREISLER,
The greatest living master of the violin. His recent tours in England and America proved that his consummate art is now more widely recognised than before the War. He was recently offered the Austrian Ambassadorship to America.

French and Russian Programmes.

On Friday, April 25, the concert will be devoted to music by French composers, the music selected being already familiar to local concert-goers. Another opportunity of hearing the Cesar Franck Symphony will be welcomed, and the further numbers will include Debussy's "*L'Après Midi d'un Faune*" and P. Dukas' Scherzo "*L'Apprenti-Sorcier.*" The concerted number will be the Saint-Säens Piano Concerto in G-minor, with Signor L. Danza as soloist. No better selection could have been made for this artist. The Fourth Concert, on Tuesday, April 25, will bring forward two important Russian works, both marking first performances in Johannesburg. These are the Tchaikovsky Fourth Symphony, Op. 36, and Strovinsky's Suite from the *Ballet* "The Fire Bird." The latter composer's music will be heard here for the first time, and should prove another great attraction, if only for the reason that few modern composers have been more applauded on the one side and condemned on the other. Liadov's Legend, "The Enchanted Lake," Howell's "Puck's Minuet," and the "Beni Mora" Suite (Holst) will complete the scheme.

Later Programmes.

Mrs. Selma Whitehouse will take the solo in Max Bruch's Violin Concerto in G-minor, Op. 26, at the Fifth Concert, on Friday, April 28. Beethoven's "Leonora" Overture (No. 3), the Bach-Steinberg "*Chaconne,*" and the Brahms C.-minor Symphony will also be played, the last two for the first time in Johannesburg. Glazounov's Fourth Symphony, Op. 48, will form the principal feature of the Sixth Concert, on Tuesday, May 2. This composer has won world-wide admiration for his music in the larger forms, both solo and orchestral, but, frankly, I have so far discovered extraordinary craftsmanship, perfect science, and great intellectuality in Glazounov, but no great inspiration. The Fourth Symphony might reveal his deeper qualities. I fancy, however, that he stands with regard to the orchestral conductor in much the same relation as Liszt stands to the concert pianist, and I would welcome any chance that might lead to a possible alteration of view. At the Seventh Concert, on Friday, May 5, a notable event will be the performance of Beethoven's Ninth Symphony (the instrumental movements only). The Strauss "Death and Transfiguration" Tone Poem will be repeated, and Dvorak's "Carnival" Overture and Mozart's Serenade for Strings will complete the programme.

Popular Concerts.

During the season a Popular Concert will be given every Wednesday evening in the Town Hall, the first programme, for April 12, being a novel one—a musical tour round Europe. The music will represent England, Scotland, Wales, Ireland, France, Belgium, Holland, Germany, Austria, Hungary, Italy, Spain, Norway, Sweden, Finland, and Russia. A Gilbert and Sullivan programme will be featured at the second Wednesday evening concert on April 19, and a Dancing Display with Orchestra will form the attraction for Wednesday, April 26.

Sunday Concerts.

The scheme of concerts on Sunday evenings will be carried out as on previous visits, and I notice that the programmes are attractive to the serious musician as well as to the casual concert-goer. On the Sunday programmes are included the Schubert "Unfinished" Symphony, the Tchaikovsky Fifth Symphony, a varied selection from Wagner, Beethoven's Fifth Symphony, and the Tchaikovsky Pathetic Symphony. A veritable feast of fine music, in fact. Four concerts for young people will be given on Wednesday afternoon, April 12, 19, 26, and May 2, commencing at 3 o'clock. Explanatory chats will be arranged for concerning the instruments of the orchestra.

Pretoria.

Four Symphony Concerts will be given in Pretoria on Saturdays, April 15, 22, 29, and May 6, at which the programmes given in Johannesburg will be repeated. The third concert, on April 29, will be devoted to a performance of Coleridge-Taylor's "Hiawatha" (parts 1 and 2), by the Pretoria Choral Society, accompanied by the Cape Orchestra.

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COMING: "A NIGHT OUT" (HIS MAJESTY'S THEATRE).

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In The Bright Lights.

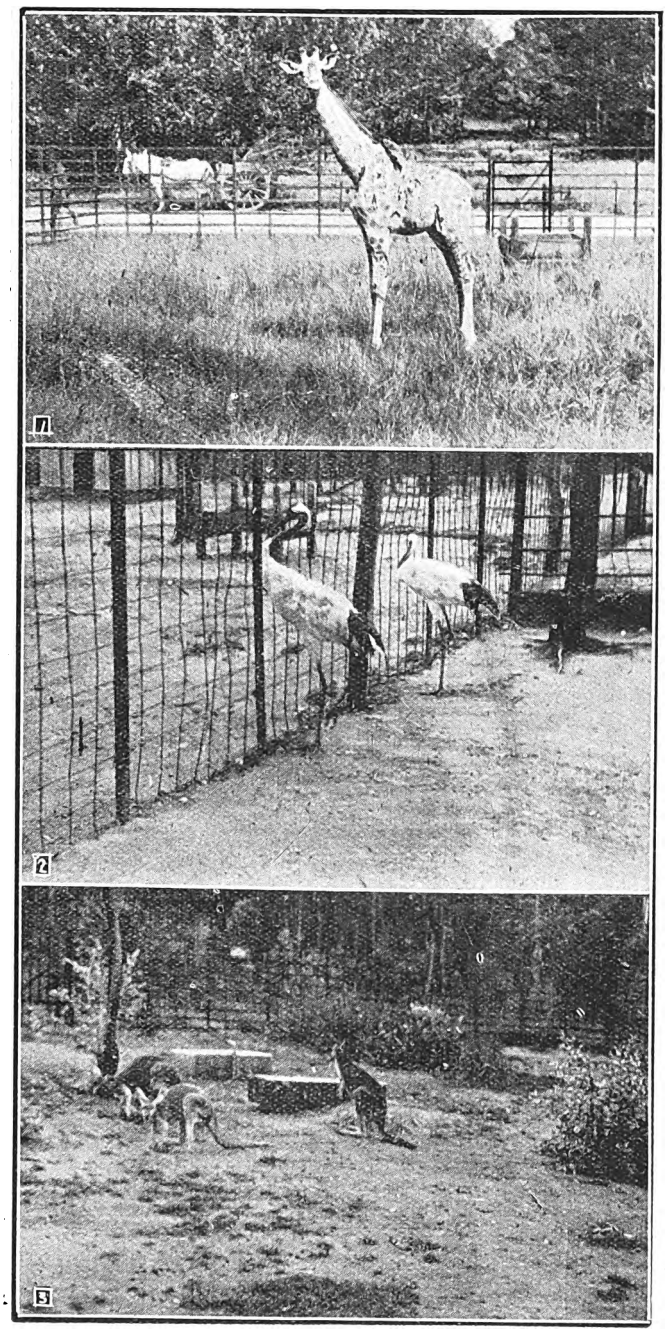
EMPIRE PALACE.

Fine Baritone is a Newcomer This Week.

LESLIE ELLIOTT and Eric Godley provided a delightful turn to add to the enjoyment of the Empire audience on Monday night. It is many a long day since such a fine baritone as Eric Godley has been heard in Johannesburg. He possesses a beautiful, well-trained voice that he uses with the greatest artistry, and his selections varied from ballad to opera, all perfectly sung, his final number being the Prologue from "Pagliacci." Mr. Godley should be heard by all who can appreciate really good singing. His partner, Miss Elliott, provides the lighter side of the act, with humorous songs at the piano, sung with point and cleverness, and in addition is responsible for excellent accompaniment to some of Mr. Godley's numbers. The final number of the joint turn is a taking little song composed by Miss Elliott, called "Piccaninny Mine."

Pierce and Roslyn seem to increase their popularity every week. They again present new ragtime songs, and play and sing with all the fervour and success that has always been theirs. Doris and Niblo have a change of programme, which, however, retains in it plenty of the dancing which is such a feature of the turn. Dan Raynor and Roy have secured popularity for their comedy turn; Riskit and Betty present their neat trapeze work enlivened by much conversation; and Lily Denville features some cheerful and neat dancing.

Charles Hanbury, assisted by Fred Lyne, is amusing in the skitch "His Wedding Eve," and Rutherford and Tim, in topical burlesque, complete the list of artists.



SOME RECENT ARRIVALS AT THE JOHANNESBURG ZOO.
1. A young Giraffe from Rhodesia. 2. Cranes from Australia. 3. Kangaroos from Australia.
Photos for "S.A. Pictorial" by African Film Productions, Ltd.

STANDARD THEATRE.

"Lightnin'" a Big Hit in Spite of Troubled Times.

"LIGHTNIN'" has scored a success equal to, if not exceeding, that made by "Grumpy." Mr. Horace Hodges in the *title-rôle* presents a gem of character-acting, quiet, restrained, yet with every value brought out to perfection. The play is full of humour of the best kind, the dialogue sparkling and live, and the story one that commands attention. Miss Winifred Izard, as Margaret Davis, divorcee, who marries the judge who frees her from her first husband, and Miss Margaret Damer, wife of "Lightnin'" Bill Jones, have two difficult and interesting *rôles*, both excellently played, and the rest of the company gives able support throughout the varying phases of the story. Audiences continue to be excellent, and on all hands it is agreed that Mr. Hodges and his company are seen to their fullest advantage in this clever play.

HORACE HODGES FOR RHODESIA.

"Grumpy" and "Skittles" at Salisbury and Bulawayo.

MR. HORACE HODGES' second tour, shortly to commence, will include Pretoria, Durban and Cape Town. At Pretoria only "Lightnin'" will be played, as "Grumpy" and "Skittles" have already been done there. Durban has already had "Grumpy," so the programme there will be "Lightnin'" and "Skittles." The Horace Hodges Company has not yet played Cape Town at all, so all three plays will be given there, opening with "Lightnin'."

After the Cape Town season the company will pay a short visit to Rhodesia, before returning to England. The provisional dates are: Palace Theatre, Salisbury, May 22 to May 27; Palace Theatre, Bulawayo, May 29 to June 3. Owing to the length of the cast it will be impossible to take "Lightnin'" to Rhodesia, so only "Grumpy" and "Skittles" will be given there.

BERT COOTE COMING.

London Comedian's First Visit to South Africa.

BERT COOTE, the well-known comedian, of "A Lamb on Wall Street" fame, is on his way to South Africa, and will shortly appear at the Johannesburg Empire. This will be his first visit to South Africa.

As a child-actor Mr. Coote made a big reputation in pantomime and comedy in the days that are gone. It was in the late 'nineties that he turned his attention to vaudeville, and scored a triumph with his sketch, "A Lamb on Wall Street," both in England and the United States. He was responsible for the production of "The Fatal Wedding" at the Princess's Theatre, London, in 1902. During recent years he has appeared as leading comedian in several West End revues, including "Back Again" at the Ambassadors, and "Puss! Puss!" at the Vaudeville.

"PICTORIAL" SELECTIONS.

Five Winners Last Saturday.

VIGILANT'S racing selections for last Saturday's meeting at Germiston, published in The Pictorial on the previous Thursday, included five winners out of eight, and eight placed horses.

Winners: Ablaze (7/1), Impulsive (9/2), Fordwych (6/4), Miss Martin (4/5), Ephemera (3/1).

Places: Eranthis, Fancy Me, Corinium, Our Ronald, Ben Lomond, Mummer, Medeboeler, Ceremony.

In two races—Rose Deep (C), Ablaze, Eranthis, Fancy Me; and Rose Deep (A), Ephemera, Medeboeler, Ceremony—The Pictorial tipped them one, two and three.

COMING: "A NIGHT OUT" (HIS MAJESTY'S THEATRE).

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LONDON, February 10.

Death of "That."

It is with sincere regret that the whole vaudeville and theatrical professions learnt of the death of James W. Tate at the Cottage Hospital, Longton, Staffordshire, on Sunday morning, from heart failure following a relapse after a severe attack of influenza later complicated with pneumonia. Mr. Tate became known to music-hall audiences as the pianist of Miss Clarice Mayne (Mrs. J. W. Tate), and the turn was billed as "Clarice Mayne and 'That'" and was widely known in all quarters of the world. Of late years, however, Mr. Tate has been in partnership with Mr. J. Wylie, and the firm of Wylie-Tate has been responsible for considerable activity in producing elaborate provincial pantomimes and touring revues. They also succeeded Mr. Albert de Courville at the London Hippodrome, where the late "Peep Show" and the present panto. were put on by the firm. During the Christmas season the combination had more than twelve companies working in England. As a musical composer James W. Tate had a true gift for writing catchy and lilting refrains which served to keep the act of his wife above the ordinary "piano" turn, whilst "The Maid of the Mountains" and other productions serve to record his more serious vein. Miss Clarice Mayne has been absent from the Hippodrome cast during the latter part of her husband's illness, and his early death (at the age of 46) breaks a marriage that was well known to be a more-than-usually happy one. Mr. Tate's only sister, Miss Maggie Teyte, the operatic soprano, remains to uphold the prestige of the family on the stage.

"The Bat."

The African Theatres, Ltd., may be congratulated on having acquired the rights of this real "thriller" for presentation in South Africa, for it is a play of more than usual intrigue, and the action is swift and sustained until the curtain falls on the third and final act. Cleverly constructed on certain lines of stage workmanship which had more than a little to do with the success of "The Seven Keys to Baldpate" and "Turn to the Right," "The Bat" moves more quickly and is dramatically considerably more intense than either of these plays, and last night there wasn't a vacant seat at the rather out-of-the-way St. James's Theatre. The audience are kept sitting up straight in their seats while the uncanny plot is unfolded by a cast of ten, who have remarkably evenly-distributed parts. The "action" of the drama is rather unusual, as it is continuous and takes place all during the same night, between 10.30 and 1 o'clock. Before the curtain rose the audience were given slips of paper, which read: "*Can you keep a secret? If you like 'The Bat' please do not divulge the solution of the mystery. The pleasure of future playgoers will be enhanced if they, like yourself, are kept in suspense until the final curtain.*" Arthur Wonter, Eva Moore, A. Scott-Gatty, Nora Swinburne and Drusilla Wills comprise the quintet who have most to do with the success of the piece. Don't miss "The Bat" when "it" arrives!

Battersea Society Note.

At a local dance the other night at the Battersea Town Hall the people assembled were having a brief respite from treading on each other's toes when the somewhat elderly M.C.—honourably equipped with twin-screw whiskers of real hair—commenced solemnly to gyrate near the far end of the hall, presumably to show two gigglesome flappers "how it *should* be done." Suddenly there was a grating click and the elderly one disappeared from sight (taking his whiskers with him). As something really funny had happened, the girls at once stopped giggling and shrieked, and in a moment the crowd of resting dancers surrounded the yawning pit in the floor that had been covered a few seconds ago by the treacherous trap-door. Two hefty youngsters leapt bravely down into the gloom, where sounds of a gentleman wrestling with his whiskers could be heard, and soon the "trapped" one was hoisted up again, unharmed except for a "sliding-roof" having been added to the geography of his trousers. The hall-keeper having re-bolted the trap-door, the dance continued, but the floor in that vicinity was very carefully avoided, all the same, for the rest of the evening. This was not quite as bad as a dance incident that occurred to a friend of mine somewhere up on the Norfolk Broads. Persuading his partner to "sit out" a dance, he waited for a chance to dodge the eye of the mother of the village maiden, and then, quickly opening a door in the corner, he pushed the faintly-protesting girl through and immediately followed her—*into the canal!* Luckily a local rustic, prospecting for eels or other wild game, salved them with the aid of his gilded gondola; but my friend says that was the first dance he'd been to where both he and his partner had "fallen in."

Film's Continuous Run.

Next door to the Alhambra Theatre, facing Leicester Square, is a small cinema that was run for some years under the enticing appellation of "Cupid's Cinema"—there were evidently no gentlemen from Cardiff on *that* board of directors. More recently, however, it underwent a Spring-cleaning and engaged a manager with a shirt, and in order, doubtless, to uphold the dignity of the manager's heirloom, rechristened itself the Leicester Square Cinema. Owing to the prevailing high laundry charges, as far as shirts are concerned, the management was also reluctantly (very reluctantly, I'm sure) compelled nearly to double the prices of admission. The L.S.C. having thus put a bold "front" on, it booked the Chaplin films "The Kid" and "Shoulder Arms," and has for some months now been showing just these two pictures backed by a "topical" budget. Last time I went in, during the afternoon, the place was full and "The Kid" had passed its 600th showing! This week "A Dog's Life" (more Chaplin) pushes out Mr. Topical Film and completes a trio of pictures that the public are invited to sample as a "laughter cure." I am pleased to be able to state that the manager did *not* "put his shirt on 'Humorist'!"

Strictly True.

The following is strictly true. A sexton named Caudron, already the father of nine children, was ringing the chime of St. Peter's Church, Maubeuge, last Wednesday evening, when a neighbour came and told him that Madame Caudron had added another member to his (Caudron's) family. The happy father was again ringing a merry peal on Saturday, three days later, when another neighbour brought him a similar message. He hurried home and the nurse placed two more infants in his arms! It is said that the phenomenon is causing considerable interest in medical circles, but, oddly enough, no reports are to hand concerning the impression created in "bell-ringing" circles. Certainly, if I were the unfortunate gentleman, I'd never touch a bell again for the rest of my life!

Russian Ballet Departs.

"The Sleeping Princess"—114th performance—was given as the last show of the Russian *Ballet* season at the Alhambra on Saturday, and an almost unusual demonstration marked its close. For nearly a quarter of an hour after the safety-curtain had been lowered at the conclusion of the performance, the audience remained, and roared, shouted and otherwise attempted to resurrect friend Cain until the curtain was raised and Mme. Lopokhova and M. Idzikovsky made speeches. Mounds of bouquets, laurels, and a quantity of fruit were "handed" up. The inverted commas are to accentuate the difference between the London stage and certain provincial houses, where performers are occasionally also "presented with fruit"—but it is *thrown* not "handed"!

London's Latest Books.

"The Explorer," by Seymour Land; "Nil Desperandum," by Percy Vere; "The Broken Window," by Eva Stone; "The Modern Lawyer," by Eliza Lott; "The Appointment," by Simeon Munday—["Muzzled," by the Editor, S.A.P.].

When rugs curl up at the corners, cut out a piece of buckram in the shape of the letter L, and sew to the under side.

COMING: "THE PEEP-SHOW" (EMPIRE PALACE).

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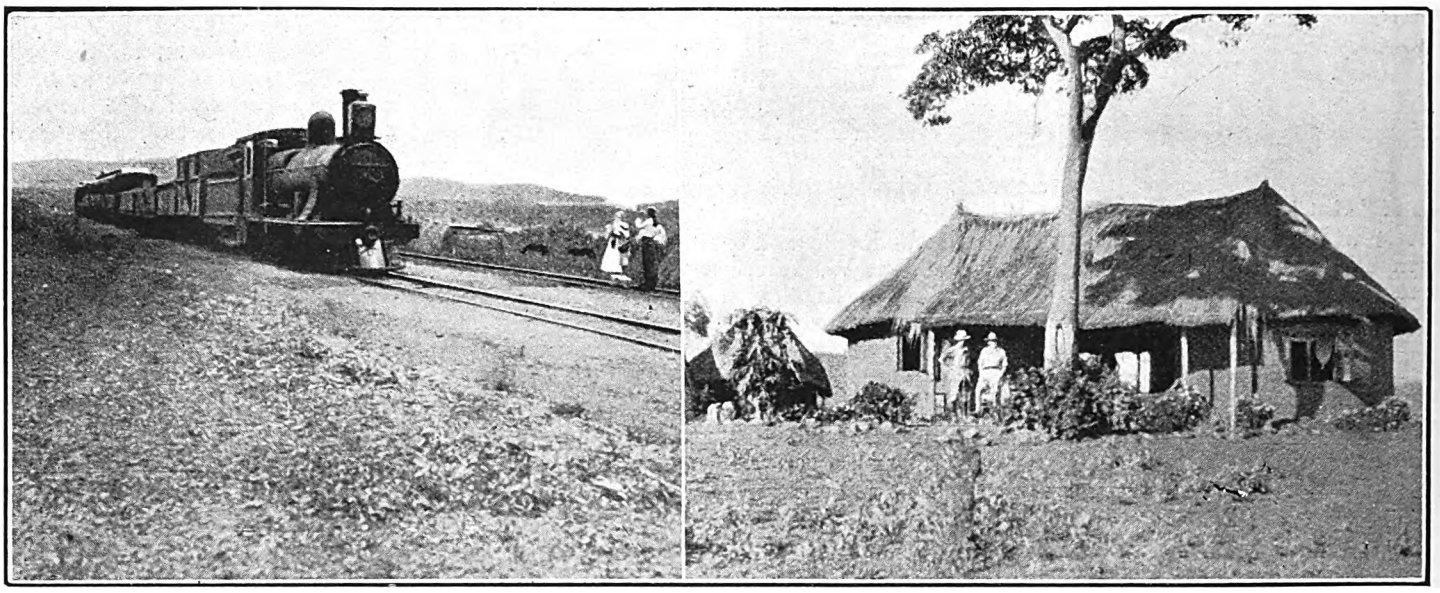
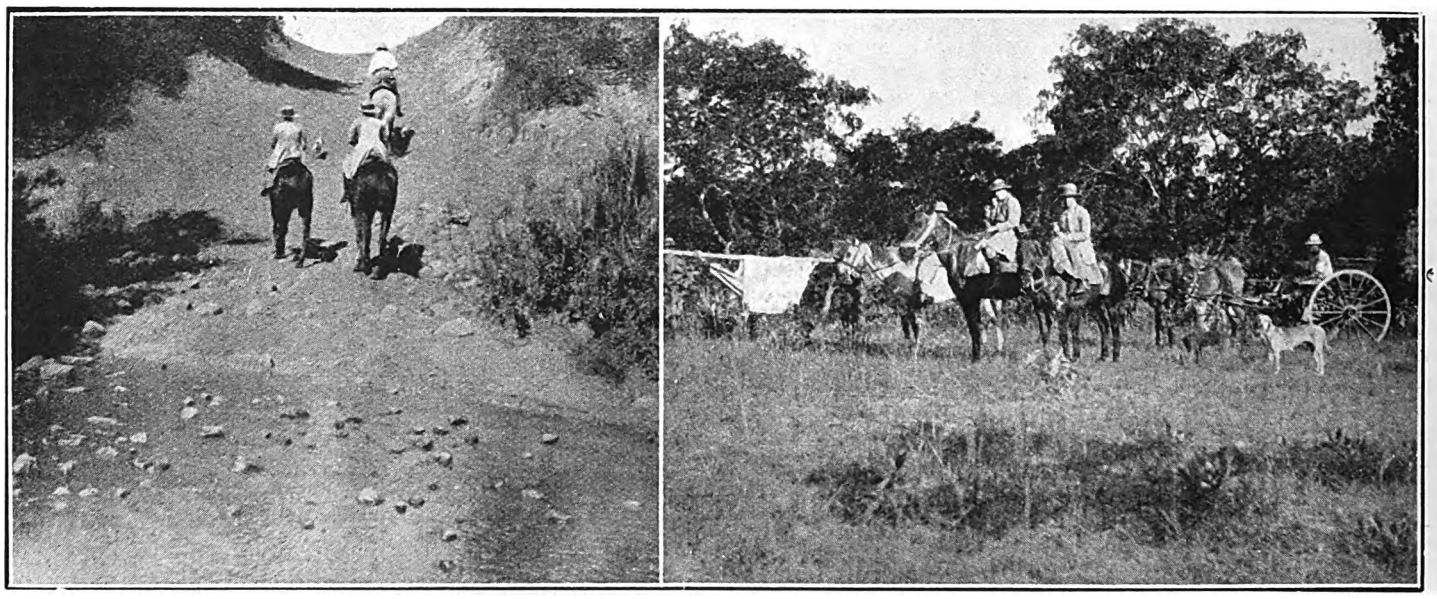
"THE EDGE O' BEYOND":

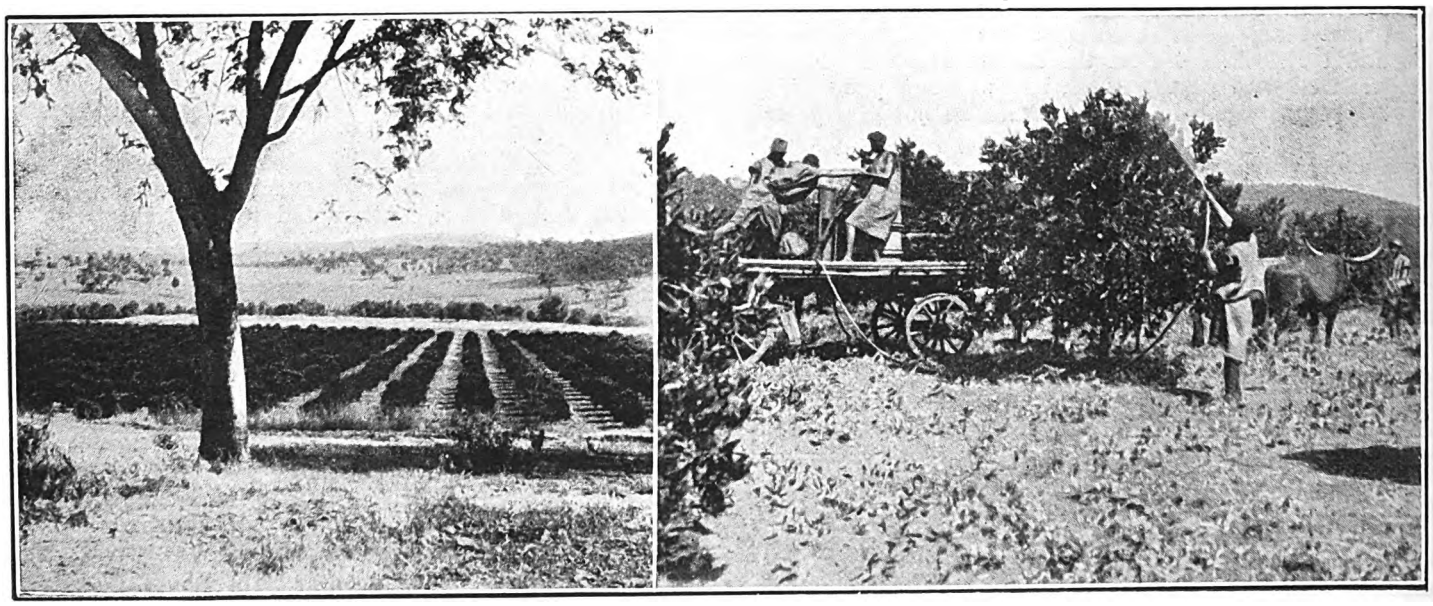


NEARLY 2,000 MILES FROM CAPE TOWN.
Left: On the way to Shamva, Rhodesia: Arrival of the mail train at a wayside halt. *Right*: Two ex-officers of the British Army in the Mazoe district, who have under cultivation over 1,000 acres of mealies which compare favourably with any in the country.

THE TYPE OF SETTLER RHODESIA WELCOMES.



RANCHING IN RHODESIA: THE DAILY TOUR OF INSPECTION.
Left: The rancher, his wife, a lady guest, and the household dog, have a stiff climb after crossing a river drift. *Right*: The return from the daily round.



CITRUS FARMING IN RHODESIA.
Left: In the gold belt: A portion of one of Rhodesia's most up-to-date orange orchards on the Riversdale Estate, Mazoe. *Right*: Spraying oranges on the Riversdale Estate, Mazoe.

Photos for "S.A. Pictorial" by Robert Day.

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CARNIVAL CRICKET AT BULAWAYO.

GEORGE GRAVES' XI v. "TOTTIE" HAY'S XI: FOR THE LOYAL WOMEN'S GUILD FUNDS.

The Cricket Match was played at the Queen's Grounds, Bulawayo, on March 1, and was a great success—though it does not appear to be at all clear which side won. In the photograph Mr. George Graves, the famous comedian, is the figure in the grey top-hat. On his right is Mr. A. H. ("Tottie") Hay, the rival skipper, and on his left is Mr. George Goodfellow, of Goodfellow and Gregson. Among prominent Rhodesians present at the match were the Ven. Archdeacon Harker, the Very Rev. W. R. Brand, Mr. Justice Russell, Sir Bouchier Wrey, Bart, Sir Charles Coghlan, and Sir Melville and Lady Heyman.

Photo for "S.A. Pictorial."

Johannesburg, Tuesday afternoon.

THE market fluctuates with the daily, and at times hourly, phases of the strike position. After 'Change on Saturday, it looked as if members had made up their minds that the strike was over, and the mid-day list contained thirty markings as compared with ten on Call. In the excitement, Americans were taken up to 21s. 9d., Geduldes to 51s. 3d., Areas to 78s. 9d., New States to 26s. 9d., Springs to 38s. 3d. But the movement was premature, and the reply of the Chamber of Mines to the Federation was not liked either for its manner or its matter. It was criticised by many responsible members, who judged that it was unnecessarily provocative. I hear that its general tenor is by no means endorsed even by the Chamber of Mines Executive. What has become of that "touch of imagination and vision which enabled us to see the other person's point of view . . . the policy the Chamber will wish to perpetuate," to quote Sir Evelyn Wallers' speech of a few years back?

On the decision forced upon the Combined Executives of the Unions to declare a general strike, the market was decidedly less active this morning, though the tendency is firm. Modder Easts at 7s. and Nourse Mines at 10s. 6d. are both up about a shilling on the week. I hear that work has been resumed at the former. The report of the Inspector of Mining Leases on the property was not satisfactory, Mr. Twiddy pointing out that the rock mined was 2¾ dwt. above the average ore reserve, and that if this was continued the richer ore would soon be exhausted. High working costs are the trouble, and the whole of last quarter's profit consisted of premium. Government Areas maintained their price of 78s. 3d. (buyers thereat at lunch time), but Springs Mines were lower at 36s. 9d. Modders 66s. 9d. buyers.

The British Chamber of Finance is offering in London 30,000 ten per cent. participating preference (half the net profits in addition to the fixed rate of interest) in the Orange River Asbestos Mines. The company's capital is £100,000, and it is stated that the company owns "the valuable asbestos mines of 14,000 acres in the richest asbestos area in South Africa."

The British currency pound is improving in the United States, the latest rate of exchange being 4·43 dollars. Automatically, gold has receded to 93s. 6d. per ounce. Allowing for realisation, this means about 92s. (Glynn's Lydenburg takes only 90s. 6d.) or a premium of only 7s. per ounce, representing little more than eight per cent. over normal. One important factor in the rise has been the granting of loans by America to half-a-dozen different countries, who, having to make payments in London, used balances which they had in New York and obtained the benefit of the premium.

The formation of the Union Mining Finance Company, and more especially the subscription of 49,000 shares by the Wit. Deep Company, has evoked considerable criticism by shareholders in London—in Europe over 469,000 shares are held out of 550,000. Mr. Homan, Chairman of the London Committee, has resigned that position so as to have complete freedom of action, and is now in South Africa, to secure the liquidation of the finance company and the restoration of funds of the Wit. Deep. One of the objects of the finance offshoot, to support the market in Wit. Deep shares, is considered by best legal opinion *ultra vires* the company. *The Financial Times* frankly regards "the action of the majority of the Johannesburg Board as utterly inexcusable. Such a case as they might have been able to put up for it will be automatically prejudiced against them by their arrogant attitude in omitting to consult the general body of shareholders before attempting to commit it to such a speculative venture. There is not the slightest justification for the fanciful flotation. A few years ago the company was melodramatically emancipated from 'group control,' but none of the Kaffir houses, whatever mistakes they have occasionally made, would ever have so treated their shareholders."

COMING: "A NIGHT OUT" (HIS MAJESTY'S THEATRE).

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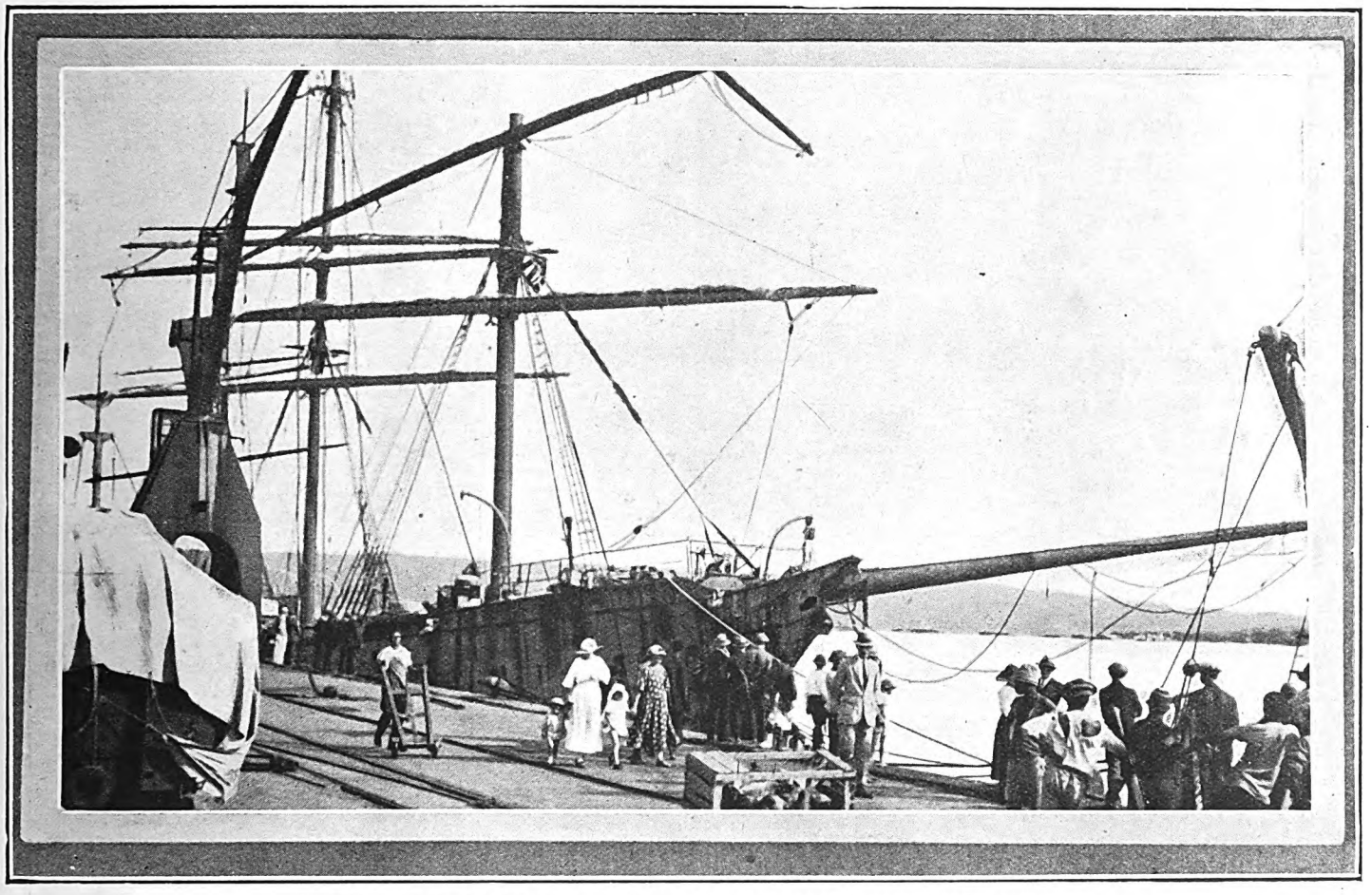
AFTER COLLIDING WITH AN ICEBERG.



THE SAILING VESSEL "GARTHFORCE" ALONGSIDE THE WHARF AT DURBAN.

The s.v. *Garthforce* collided with an iceberg while on the way to Australia and was so badly damaged as to be almost unmanageable when she was encountered by the s.s. *Unden*, which towed her to Durban, a distance of over 1,000 miles, under most difficult conditions. During her voyage the crew of the *Garthforce* had captured an albatross—to which circumstance the superstitious, on the evidence of Coleridge's "Ancient Mariner," may ascribe her subsequent misfortunes.

Photo for "S.A. Pictorial" by A. H. Forsbrook Taylor.

Answers to Correspondents.

[*Contributions intended for publication, whether MSS., Printed Matter, Drawings, or Photographs, should be accompanied by a stamped and addressed envelope, cover or wrapper, if the sender requires their return in the event of non-acceptance. No replies to notes and queries will be given through the post. Replies will not be published to anonymous communications.*]

D.D. (Cape Town): Thanks. Using one.

S.O.S. (Bloemhof): Technically known as "Tripe."

A.C.C. (Durban): Just too late. See this issue.

J.B. (Pretoria): Unable to reproduce picture, but will certainly use paragraph.

C.M.R. (Bulawayo): Sorry, the photo is not good enough for satisfactory reproduction.

ENQUIRER (Maritzburg): We haven't the remotest idea. You should write to the S.A.I.F.

H.W.C. (Johannesburg): 'Phone us, and we will tell you what we think of it.

T.P. (London): The weather seems to be getting on your nerves. You should try a spell of our Strike!

CHOTAH (Calcutta): Thanks. You can consult back-files at the office of India Films, Ltd., 2, Lyons Range, Calcutta.

H.S.M. (Pretoria): That particular issue is out of print, but you can consult the bound files at our office any time you are in town.

TOMES (Johannesburg): (1) Mr. George Graves was born on January 1, 1876. (2) Miss Phyllis Dare was born on August 15, 1890. (3) Miss Gertie Millar was born on February 21, 1880.

P.J.L. (Johannesburg): We can't use any of them, and would advise you to devote your surplus energy to some other pursuit. You're more "——- 'olesale" than Alf 'Iggins's Eustace!

AMATEUR (Johannesburg): The books written by the late H. B. Irving include "The Life of Judge Jeffreys," "French Criminals of the Nineteenth Century," "Occasional Papers," "The Trial of Franz Müller," "The Trial of Mrs. Maybrick," and "A Book of Remarkable Criminals."

SEA-SONGS (Steynsburg): "Tom Bowling" was written by Charles Dibdin (1745-1814). We don't know who wrote the other, unless it was also Dibdin; for he is said to have been the author of over 1,200 chanteys, as well as many dramatic pieces, two novels, and a "History of the Stage."

KNITTING (Cape Town): You will find some notes about Wish Wynne on page 5 of this issue. We understand that she is to appear in the provinces in a play entitled "Em," by Olga Racster (formerly of *The Cape Times*) and Jessica Grove, and that if it is a success she may be seen in it in the West End.

WINGS-UP (Johannesburg): (1) The part of Marcelle in "A Night Out" was played at the Winter Garden Theatre, London, by Miss Lily St. John. It will be played here (as we stated last week) by Miss Olive Turner. (2) If you went to see the other production you mention fourteen times you must have liked it a great deal better than we did.

DISGUSTED (Johannesburg): We think not. The actor you mention happens to be a man of repute and integrity, and if, as you indicate, he has presented you with his unfettered permission to "go and hop on yourself," why don't you migrate to a convenient adjacency and perform said operation? We should not dream of attempting to restrain you.

A.F. (Port Elizabeth) sends us a photograph of a notice-board reading: "Municipality of the City of Port Elizabeth. Notice. Loitering in the vicinity of the Bathing House is Strictly Prohibited. Offenders will be Prosecuted. By Order," and adds: "I have been on almost every beach in this country, and have never yet seen a notice of this description. I am a visitor here, and, seeing this notice, thought it may interest you as well. This notice means that one has to go direct from the bathing house into the water, and from the water direct to the bathing house again. Don't you think it 'utter rot?'" The answer is in the affirmative.

Several answers are unavoidably held over.

COMING: "THE PEEP-SHOW" (EMPIRE PALACE).

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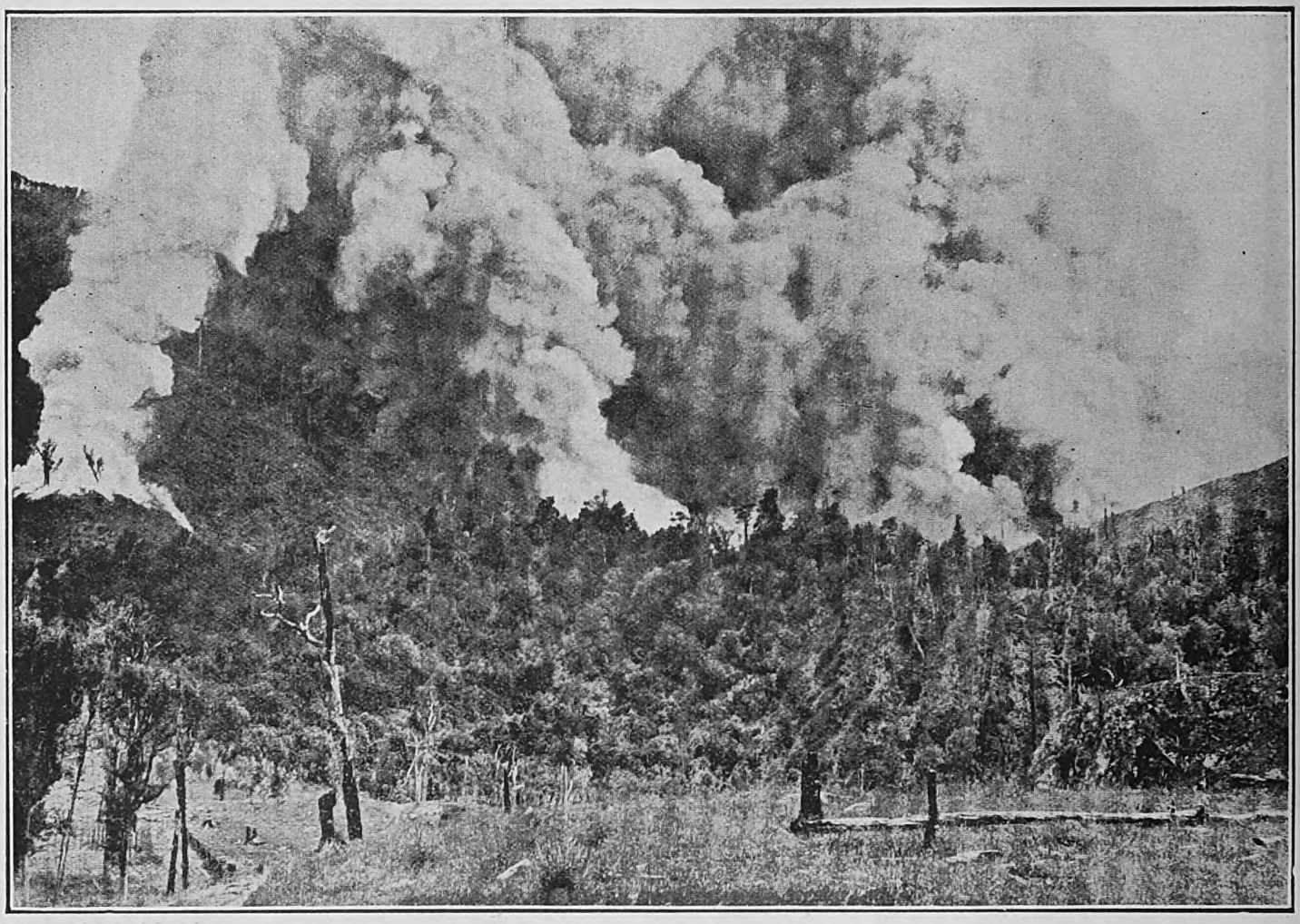
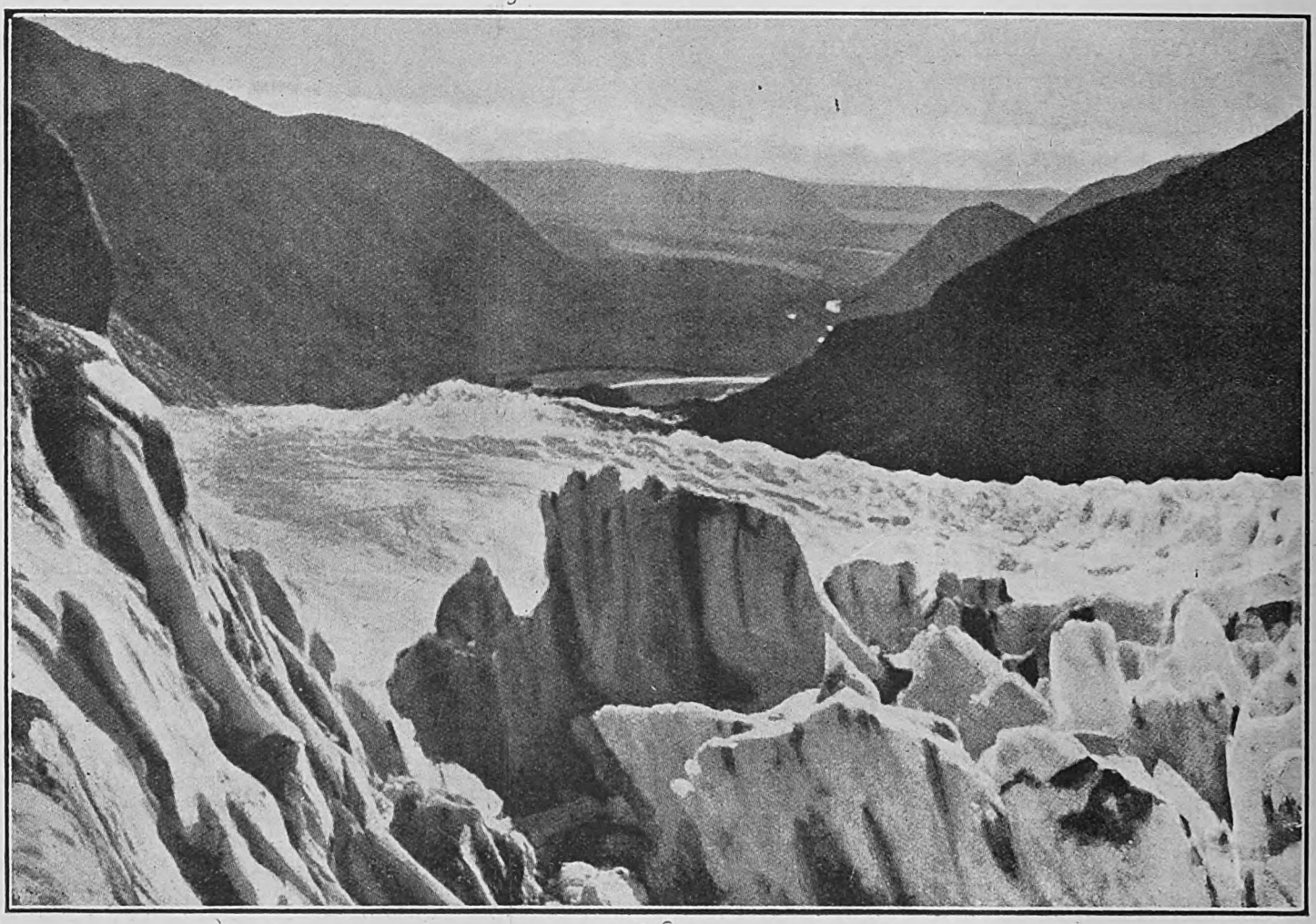
FIRE AND FROST IN NEW ZEALAND:



A BIG FOREST FIRE ON THE EAST COAST.



THE FRANZ JOSEF GLACIER, WESTLAND, FROM CAP DEFIANCE.

"Auckland Star" photos.

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STANDARD or HIS MAJESTY'S

JOHANNESBURG.

(African Theatres, Limited).

HORACE HODGES

as LIGHTNIN' BILL JONES in

"LIGHTNIN'"

BY WINCHELL SMITH AND FRANK BACON.

The Play that smashed all records in New York.

PLANS AT CARLTON HOTEL.

NOTE: When the Municipal Power supply returns to normal the performances will take place at His Majesty's Theatre. Otherwise, they will be at the Standard Theatre.

STRATEGY IN BUSINESS.

AT this time of proposed retrenchment, proposed disarmament and actual reduction in the prices of the staff of life, at a time when some lines of business show a tendency towards slowness and certain business men hold consolation parties and condole with one another, speaking slightingly, perhaps, of slow progress of government machinery as regards revision of this or that, these business men might learn a lesson from one or more of the quaint Abraham Lincoln stories in print. Lincoln, apart from being an excellent President, was, perhaps, the champion "That Reminds Me" story-teller of all statesmen. Regardless of argument or incident arising, he was constantly reminded of a parallel.

No matter how dark the present business situation may appear to the pessimist, should he "hark back" he will recall other periods during his career more depressing than the present, through which always has appeared a silver lining. The principal need now is initiative and a determination to fight against a setback. So to marshal one's forces as to enthuse and bring hope for early improvement.

Some enemies and critics of General Grant once called upon Abraham Lincoln and urged him to oust Grant from his command. They repeated with malicious intent the gossip that Grant drank.

"What does he drink?" asked Mr. Lincoln.

"Whisky," was the answer, "and in unusual quantities."

"Well," said the President, "just find out what particular brand he uses and I'll send a barrel to each of the other generals." When again pressed on other grounds to get rid of Grant, he declared, "I can't spare the man; he fights."

A certain business lieutenant recently said, in complaining about lack of business: "I'm afraid the season is gone, there will be no activity now in my line until the end of the year." He was told: "Keep on thinking that way and you'll grow stale; you'll lose your grip as a progressive and throw open your doors next September in an uncertain frame of mind and the boss will think you a backslider. Abraham Lincoln said of Grant: 'I can't spare that man; he fights.'" To this he retorted: "That's all right about Grant, but my superior feels the same about immediate business prospects as I do."

If this be true, then what chance has an employer to succeed if he discourages his own lieutenants by showing a retreating spirit? Lee surrendered to Grant because the latter kept everlastingly at it. Grant did not at any stage of the battle intimate to his subordinates they were in danger of losing. Strategy wins in business as in war.

TRIED MANY TRADES.

KATHLEEN NORRIS, one of America's most successful novelists, who is now at the Goldwyn studio writing directly for the screen—(her first picture will be "The Happiest Night of Her Life")—had to endure many hardships before she attained her present eminence. In speaking of her earlier experiences the other day, she said: "I was several other things before I tried to be a writer. Everyone discouraged me from the writing game, on the ground that I would starve. So in the few years that began my business career—from 1900 to 1905, say, I was a clerk, a stenographer, a book-keeper, a school teacher, a companion, a governess, worked in a photographer's studio, held a position in the old Mechanic's Library of San Francisco for two years, worked with the Red Cross after the earthquake, was head of a small settlement house, gave children's parties at ten dollars a party, coached small girls in music, while working through one term of college, and went on a newspaper. Having starved in all these avocations, I decided to starve instead in doing what I really liked, and the first story was the result."

A drum that has been rumbling for more than a hundred years was presented to the 1st Battalion Coldstream Guards recently. It was made for the regiment by Messrs. Henry Potter & Co. in 1815. It found its way back into their hands, and was given to Lieut.-Colonel Sir Alfred Codrington, colonel of the regiment, who passed it on to the 1st Battalion. It is a "guardee" drum, of the kind that plays the tune when the fifes are out of breath.

COMING: "A NIGHT OUT" (HIS MAJESTY'S THEATRE).

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WHEN, if ever, the day returns for a-describing of the dresses that people wear, I think it might be a good plan to try the American way. It is candid, and therefore soothing to the writer; also, it is to be remembered that when you please only one person by saying something nice about them, you delight all their friends when you are rudely candid.

* * *

This is the style. "The Riverside dance this week was the hit of the season. Miss Smith was at the head of the committee, with her clothes, always Miss Smith's greatest asset. She was dolled up in a dress of gold hung with green tassels. She wears her hair unbecomingly. Cal Samuels was one nice riot. Her tangerine-coloured dress is wearing well. Edith Clasper isn't wearing any new clothes, either. In their day some of the other costumes must have been good-looking." And so on.

* * *

Meanwhile, as nobody is having parties of more than two—except one of our well-knowns, who had acquired four men as escort to the theatre the other evening, and who was described as having exactly the expression of Queen Victoria Reviewing the Troops—these be the days to write odes on the Knoble Art of Knitting, or How I Dusted the House from Chimney to Cellar. Even the children are getting quite used to seeing Papa at home in the evenings, and don't scream at the strange vision any more.

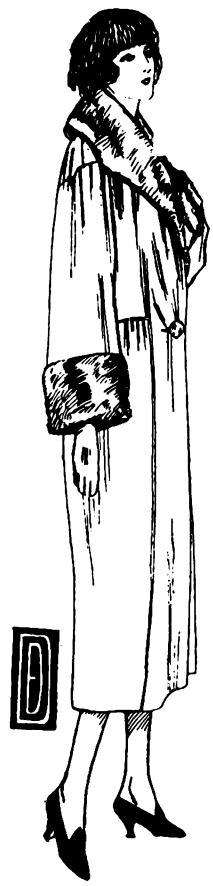
* * *

And life is one long yawn, entirely surrounded by rumours. And when the strike is over we shall all be so full of delight and kindness, and with one deep breath we'll be able to forgive all our best enemies, smile on all those who haven't brains enough to appreciate us, and get real thrills out of a ride on any old tram!

* * *

Sir Neville Pearson has issued the following appeal to the Press of South Africa:—

"I am making every endeavour to ensure the continuance of the work of my father, the late Sir Arthur Pearson, for the Fresh Air Fund, as I feel sure that his dearest wish would be that the poor children who live in the dark places of large towns and cities should not be deprived of the good health and enjoyment which he dispensed to them with the help of kindly sympathisers all over the world. The generous aid which South African readers have for many years sent to the Fresh Air Fund emboldens me to ask you to remind them once again of the need of the children who live in the poorer parts of the towns and cities of the United Kingdom, where the sunshine of life is seldom, if ever, felt.



A REALLY SMART COAT shown by STORE BROS.

The time of childhood is the *real* time of life. It is for the slum child I appeal to-day.

* * *

In the old days before the War 9d. was a magic sum. For 9d. it was possible to pay for a day's outing for a child—to give a child a day when he or she could roam about and see the countryside and taste the joys that are an everyday occurrence to more happily-placed children. And yet, although the magic 9d. has gone, if six pennies are added to it, it is still in one's power to give a day's happiness to one child. If the thought of what this means would spur one on to a still bigger achievement, £1 can be sent with the knowledge that that sum will pay for a fortnight's holiday by the sea or in the country for another child. Surely it is cheap at the price—fourteen days in Paradise.

* * *

And another word: £13 pays for 200 poor children to have a day's outing, with the necessary attendants to look after them. More than that, if a subscriber wishes, he can have a day known by his own name or by whatever name best suits his mood—'Paradise Day,' 'Day of Happy Memories'—it would be all that and more.

* * *

During the past thirty years 4,359,660 poor children have been given a day in the country by the Fresh Air Fund, whilst since 1908 67,044 poor children have been the guests of the Fresh Air Fund for a fortnight at the seaside or in some health-giving rural retreat. During the past few years many of the children who have enjoyed this fortnight's holiday have been the orphaned little ones of our soldiers and sailors.

* * *

Remittances should be sent to Mr. Ernest Kessell, Hon. Treasurer of the Fresh Air Fund, 17a, Henrietta Street, London, W.C., England."

* * *

A South African girl, born in Zululand and a member of a well-known Natal family, is one of the recent successes of the London stage. Miss Olive Handley is well known on the South African stage, having been under contract to the African Theatres, Ltd., for some considerable time. She is a pupil of the renowned Espinosa, beginning her training with him while he was in South Africa, and she is dancing at His Majesty's Theatre in London at present. Her younger sister Victoria also bids fair to become a leading dancer, and is with the "Chu Chin Chow" Company. They are the daughters of Mr. and Mrs. H. P. Handley, who are farming near Eshowe, in Zululand, and

COMING: "THE PEEP-SHOW" (EMPIRE PALACE).

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grand-daughters of the late Mr. Handley, of "Hallcar," Greytown, Natal. At present Miss Olive Handley is the *premiere danseuse* in the famous "Bacchanale" scene in "Cairo," the sensational play recently produced by Mr. Oscar Asche in succession to "Chu Chin Chow."

* * *

This is the day of weird plays. "The Bat," soon to be seen in South Africa, is described by a London writer as one of the most sensational of recent dramas. He describes it thus:—"We had a corpse, freshly killed, in front of our eyes; mysterious, hairy spidery arms that came and waggled through the window curtains until we nearly went into hysterics; furniture that crawled about by itself; stunned detectives; lost-memory merchants, a house on fire, and to wind up with a second-hand corpse tucked away in a spare cupboard in the servant's attic. What a night!"

* * *

I don't know that "The Bat" would be exactly suitable for the present mood of the Randite, which is a bit on the jumpy side, but as it is not due just yet, by the time we get it we'll love it.

* * *

The only event I know of that is to take place in the next few weeks is the marriage on Sunday, the 26th, at the Wolmarans Street Synagogue of Miss Ray Cohen, daughter of Mr. and Mrs. Charles Cohen, of Johannesburg and Lourenco Marques to Mr. J. V. Klugman of Johannesburg. The wedding ceremony will be in the evening, followed by a reception and dance at Corona Lodge.

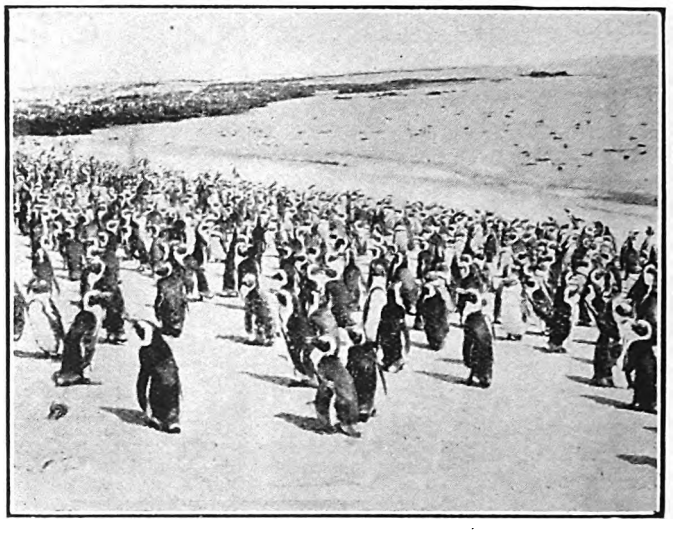
Eve.

NOWADAYS it is essential to have your portrait highly finished and you will find it advantageous to call at

STERNER'S STUDIOS
(Late Nissen's), at
HATFIELD HOUSE, corner of President and Eloff Streets, JOHANNESBURG — who are Specialists in high-grade work.

A PERMANENT CREASE.

To make a trousers seam permanent, turn the trousers inside out and rub beeswax down the middle of the leg where you want the crease to be. Then turn right side out and press with a damp cloth and a hot iron.



PENGUINS ON DASSEN ISLAND, NEAR CAPE TOWN.
Photo for "S.A. Pictorial" by D. Davidson.

A jazz-vending electric piano got so hot the other day in a negro soft-drink emporium in New Orleans that fire resulted and caused a $1,600 loss.

In referring to Mr. A. A. Milne's play, "The Truth About Blayds," produced in London not long ago, an American stage paper calls it "The Truth About Gladys"!

Sousa's Band has thirty clarinets, five bass horns and a platoon each of cornets, trombones, French horns, saxophones, bassoons, flutes, and piccolos.

New Evening Dresses

Truly delightful effects in the latest styles have just arrived including:

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COMING: "A NIGHT OUT" (HIS MAJESTY'S THEATRE).

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THE Chairman of the Board of Control, S.A.T.S. *General Botha*, wishes to acknowledge gifts from various parts of the Union in reference to his appeal to the public for pictures and books upon nautical subjects (in English or Dutch) for that particular portion of the ship which is to be set apart as a writing, reading, and recreation room for the boys. This will be known as "The Torpedo Flat," being the place from which torpedoes were launched when the ship was H.M.S. *Thames*. It is proposed that "The Torpedo Flat" shall have framed pictures fixed around it, representing prominent nautical events and heroes both in Dutch and English history. It is also desired to have a good library of sea stories in both languages. A set of Captain Marryatt's novels and the travels of any of the well known Dutch and English navigators will be welcome.

* * *

The Chairman has already had the pleasure of acknowledging a handsome gift from the distinguished English sportsman, Lord Lonsdale, now on a visit to South Africa, who has generously presented an annual boxing trophy of a silver cup to bear the name of each winner, who will retain a miniature silver cup or medal for himself. The board is anxious to get the Torpedo Flat shipshape, before March 15, when the 75 boys will begin their training. The public is therefore invited to make contributions now. A brass plate should be placed upon each picture, giving the name of the donor. The board prefers that donors have their pictures framed at Cape Town, in order that uniformity may be preserved. Books should have an inscription written inside the top cover, giving the donor's name and date of presentation. The board welcome especially any sea pictures closely connected with the history of South Africa.

* * *

Miss Cissie Smits and her pupils have sent a cheque for £500 to the committee of the Transvaal Memorial Hospital for Children, to establish a "Cissie Smits and Pupils" cot in the Children's Hospital.

* * *

The marriage took place on Sunday, February 26, at Corona Temple of Miss Grace Adler, daughter of Mr. and Mrs. Leonard Adler, to Mr. Bernard Levine, son of Mrs. R. Levine. The unterfuhrers were the bride's parents, Mrs. R. Levine, and Mr. and Mrs. Jack Glaser, and the canopy-holders Messrs. S. Goldstein, I. Bauskin, C. Levin, asd M. J. Adler. The ceremony was performed by the Rev. C. Loparti. The best man was Mr. H. Leonard Adler, eldest brother of the bride.

* * *

The bride wore a beautiful gown of ivory *crêpe-de-chine* and georgette embroidered with pearls, with the new cape effect, and a wreath and veil with a pearl headdress. The bridesmaid, Miss Lily Adler, had a becoming dress of blue *crêpe-de-chine* embroidered in maize and a picture hat of maize lace trimmed with fruit and ribbon. Mrs. L. Adler had a smart gown of black *crêpe-de-chine* with Oriental embroideries, and her black hat was adorned with handsome ospreys. Mrs. R. Levine wore a handsome toilette of black and silver, with a hat to match.

* * *

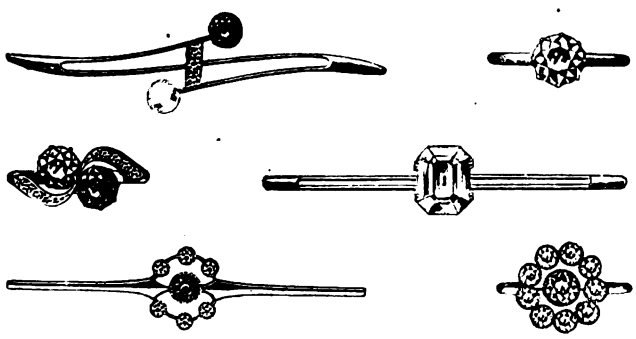
After the ceremony a reception was held at Corona Lodge. Among the many guests were Mrs. Jack Glaser (in bronze charmeuse with radium lace and a hat to match), Mrs. John Hart, Mrs. John Christie, Mr. and Mrs. A. Horwitch, Mr. and Mrs. C. Zeffert, Mr. and Mrs. Milford, Mr. and Mrs. M. Morris, Mr. and Mrs. Sandground, Mr. and Mrs. Wight, Mrs. Dowie, Mr. and Mrs. Kalish, Mr. and Mrs. Aronstein, Mrs. I. Jacob, Miss A. H. Alexander, and Miss Zeffert. During the reception Miss Lawson sang and Blow's Quarette played for dancing. Among the many gifts was a presentation from Messrs. Stuttaford's, Ltd., to the bride of a handsome silver tea service. The honeymoon is being spent in Parys, and the bride's travelling dress was a navy tailored costume, and a pretty hat of brick-coloured radium lace trimmed with blue fruit

* * *

A cheque for £10,653 7s. 9d. was handed over recently at an evening meeting to Mr. Bernard Alexander, Chairman of the Jewish Orphans' Fund, as a donation to the fund and the proceeds of the Persian Fete recently held in Johannesburg.

* * *

In making the presentation, Mr. Kaplan said that the fete was an achievement that would always be talked of, and that the orphans would remember when they grew up to be worthy citizens of South Africa. He felt that everyone had worked so unceasingly to achieve this marvellous result that it was invidious to thank any special person. At the same time they must not forget what they owed to Mrs. Joe Cohen, the chair and organiser, to Mr. E. Solomon, the joint organiser, to Mr. M. J. Harris, the hon. architect, to Messrs. Isaacs and Kessel, the hon. auditors, to the Press



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for their ungrudging assistance always so willingly given, and to Miss Barrkman, the hon. secretary. Every convenor and assistant had given of their best with the above marvellous result.

* * *

In accepting the cheque Mr. Bernard Alexander thanked Mr. Kaplan for the help he and all the officials had given without which the fete could not have attained success. It was a noble cause they had worked for, and their reward would be to see those hapless and helpless children trained to be worthy of the help so willingly given them.

* * *

The garden *fête* held at St. Andrew's School, Bedford Farm, recently, realised £260, of which £150 has been given to establish a St. Andrew's Cot in the Transvaal Children's Hospital, and the remainder to the Swimming Bath Fund, Miss Fletcher, staff, and girls wish to thank all the mothers and friends who by their kind services helped to make the *fête* a success.

* * *

The third annual South African Academy Exhibition will be held in Johannesburg from May 1 to May 9, both dates inclusive. The first exhibition was held in 1920, and was free both as regards the submission of exhibits and the attendance of the general public. The cost of the exhibition, which included the provision of standards and other appurtenances used in subsequent exhibitions, amounted to close on £400, the whole of which was defrayed by private subscriptions from members of the Association.

* * *

At the second exhibition held last year the following charges were made to defray expenses: a submission fee to competitors and an admission fee to the genedal public. The revenue received fell short of the expenditure by approximately £50, which deficit was again made good by members of the Association, who also rendered executive and administrative services gratuitously on both occasions.

* * *

The aims and objects of the members of this Association in financing this scheme is to promote a channel through which the best works of South African artists and craftsmen may be annually exhibited, and further to raise the status of South Africa, in matters of art, to that obtaining in other countries, with a view to this country ultimately ranking with the best the world can produce.

* * *

By the kind permission of Professor and Mrs. Lawn, a concert will be held at "Lamorna," corner St. Patrick's Avenue and Oak Street, Houghton, on Friday, March 17, at 8.15 p.m., in aid of the G.D.A. Girls' Hostel. Mrs. Whitehouse, Signor Danza, Miss Ilma Marx, and Mr. W. Matthews have kindly consented to contribute to the programme. Tickets, 7s. 6d., can be had from the Yeoville News Agency, Bedford Road; Miss Palmer, Pallinghurst Road; Lady Phyllis Ponsonby, 42, De Villiers Street; Miss Ritchie Thomson, St. Patrick's Road.

NEIL KENYON.

Neil Kenyon, convalescing from influenza and quinsy, was ordered a sea-trip, and sailed in mail week on the s.s. *Chauquinola* for a voyage to the West Coast of Africa and Central America.

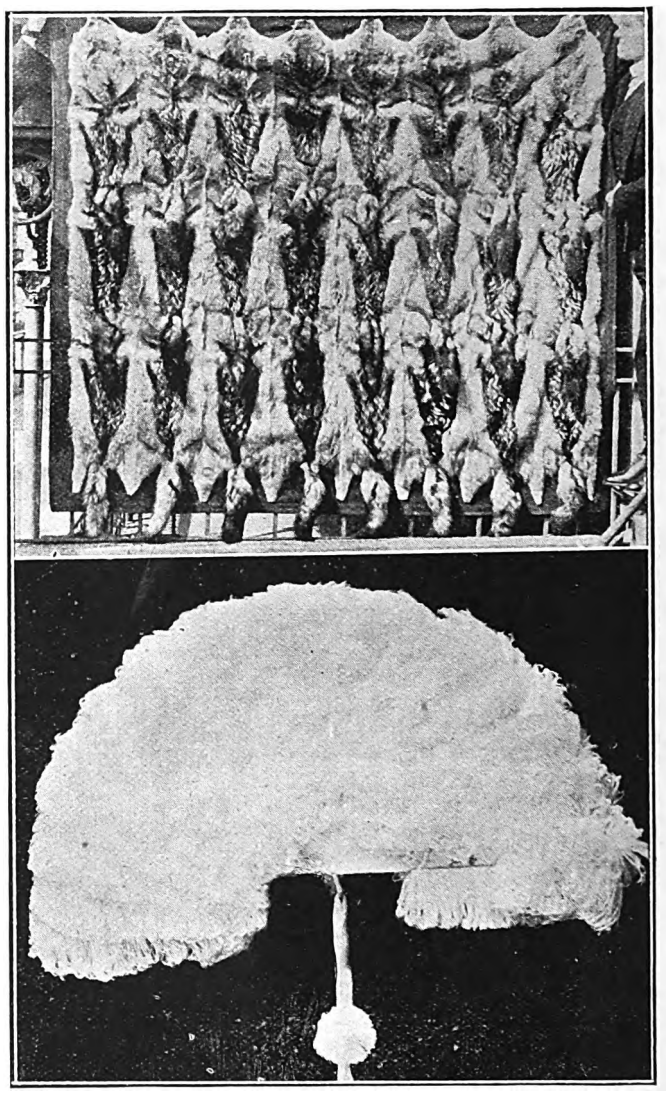
A college boy thinks nothing of playing bridge for a shilling a point while his father wears a shawl for an overcoat and uses a safety-pin to hold up his trousers on account of the high cost of commodities.

THE EASIER WAY.

The leading man of the American company billed to play "Romeo and Juliet" at the opera house that night—one evening only—approached the manager.

"Say," the actor declared. "I've got to have ten cents."

"Ten cents!" exclaimed the other in startled accents. "I never saw such a fellow—always howling for money!



SOUTH AFRICAN GIFTS FOR A KING AND QUEEN.
A Silver Jackal kaross to be presented to H.M. the King of Norway and an ostrich feather fan for H.M. the Queen of Norway. Both articles were designed and made in Cape Town.
Photos for "S.A. Pictorial" by Edgcome & Co.

What do you want ten cents for in a town like this?"

"I want it for a shave," the actor explained. "You can't expect me to play Romeo with a three days' growth of black beard on my face, can you?"

"No, I suppose not," the other reluctantly admitted, and slowly put his hand into his pocket. Then a happy smile broke over his face and the hand was withdrawn empty.

"That's all right," he declared, cheerfully. "We'll just change the bill to 'Othello.'"—*Everybody's Magazine.*

The creaking of a door may be stopped by rubbing the hinge with a piece of soap.

COMING: "A NIGHT OUT" (H IS MAJESTY'S THEATRE).

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THE STORY OF MY LIFE.

(*Continued from page 2.*)

I had some accidents, many bumps and bruises, lots of fun, and gained the thing every actor and actress most wants—a lot of fan friends.

At last my great chance came! I was to have a *rôle* in a de Mille special production! There never was a happier girl in the world, I am sure, than I was when that day dawned.

Mr. de Mille gave me the part of the King's favourite in the Babylonian episode in "Male and Female." It was just a little *rôle*, but oh, how happy I was to have a part at all in a serious production! And nothing could have been more wonderful than that sumptuous picture.

I succeeded well enough in that picture to win a part in two other Paramount productions, being given the *rôle* of "Vice" in "Everywoman," and that of the second wife in "Why Change Your Wife?"

I began to feel that the dreams of my childhood had really come true when I found myself working in "Why Change Your Wife?" Here was no costume drama, but a study of modern life and the divorce evil. I was at last a featured player with the handsome hero wooing me; I even had a few agony scenes—not so agonising, of course, as the deserted wife's scenes, but real scenes none the less.

Then came two pictures as leading woman with Wallace Reid, first "Sick Abed," then "The Dancin' Fool." I used to wish the wistful and romantic little girl who had watched the love scenes from the wings at the old Belasco Theatre in Los Angeles could have seen me *then!*

One more *rôle* as leading woman for a famous male star was to be mine—I played opposite Robert Warwick in "The Fourteenth Man." That also was, I thought, a fascinating picture, and certainly Mr. Warwick is a fascinating hero.

Then, out of a clear sky, came the most wonderful and glorious thing that could have happened to me. Realart offered to star me! *Me!* After only six straight pictures I was to be a real star, with my name in big letters and everything! I no longer walked merely upon air. I was in heaven—the seventh one!

"Class," the first of my Realart releases, was the most thrilling thing in my life. I doubt if any experience that can ever come to me will ever be so wonderful as those bewildering days in the summer of 1920 when I worked in my first star picture, under the direction of Mr. Chester Franklin, and with so many distinguished film personages supporting me. *Me!*

I had to pinch myself to realise that I was awake and that it was not all a beautiful dream. There was Jack Mulhall, appearing as *my* leading man!

I have got used to that kind of happiness by now. I can remain outwardly quite calm when I first see the cast list for one of my new productions, though sometimes I'll confess my heart does miss a beat when I learn that this, that or the other celebrity—or ALL THREE—will be in a picture with me. Realart is always generous in the matter of furnishing the best support obtainable.

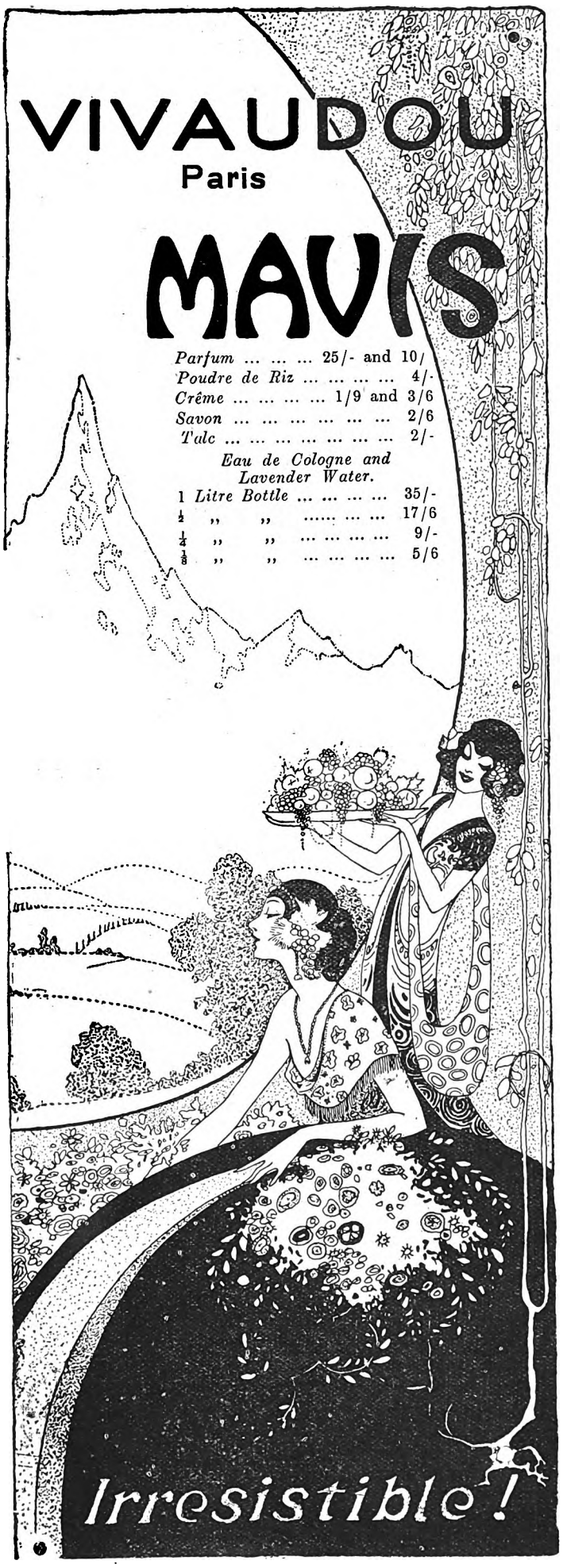
Think, for instance, what my feelings were when I learned that for "Ducks and Drakes," my fourth Realart release, I was to have the support of Jack Holt, Edward Martindel, William E. Lawrence and Wade Boteler, *all at once!* If that wasn't having dreams come true! I did wish that the little girl who used to watch the love scenes and envy the leading lady from the wings, could have seen me *then!*

That's all there is to my life story, thus far. It has been truly, "a short life and a merry one." But, of course, it isn't finished yet. Indeed, in some ways I feel as though I were just beginning, for in spite of my long acting experience I am far from bored or *blasé*, and I have all sorts of big ambitions and aspirations which I hope to attain within the next twenty years.

Meanwhile, I am very much interested in life; I work very hard, I play very happily, and I sign myself,

Yours very cordially,

BEBE DANIELS.



COMING: "THE PEEP-SHOW" (EMPIRE PALACE).

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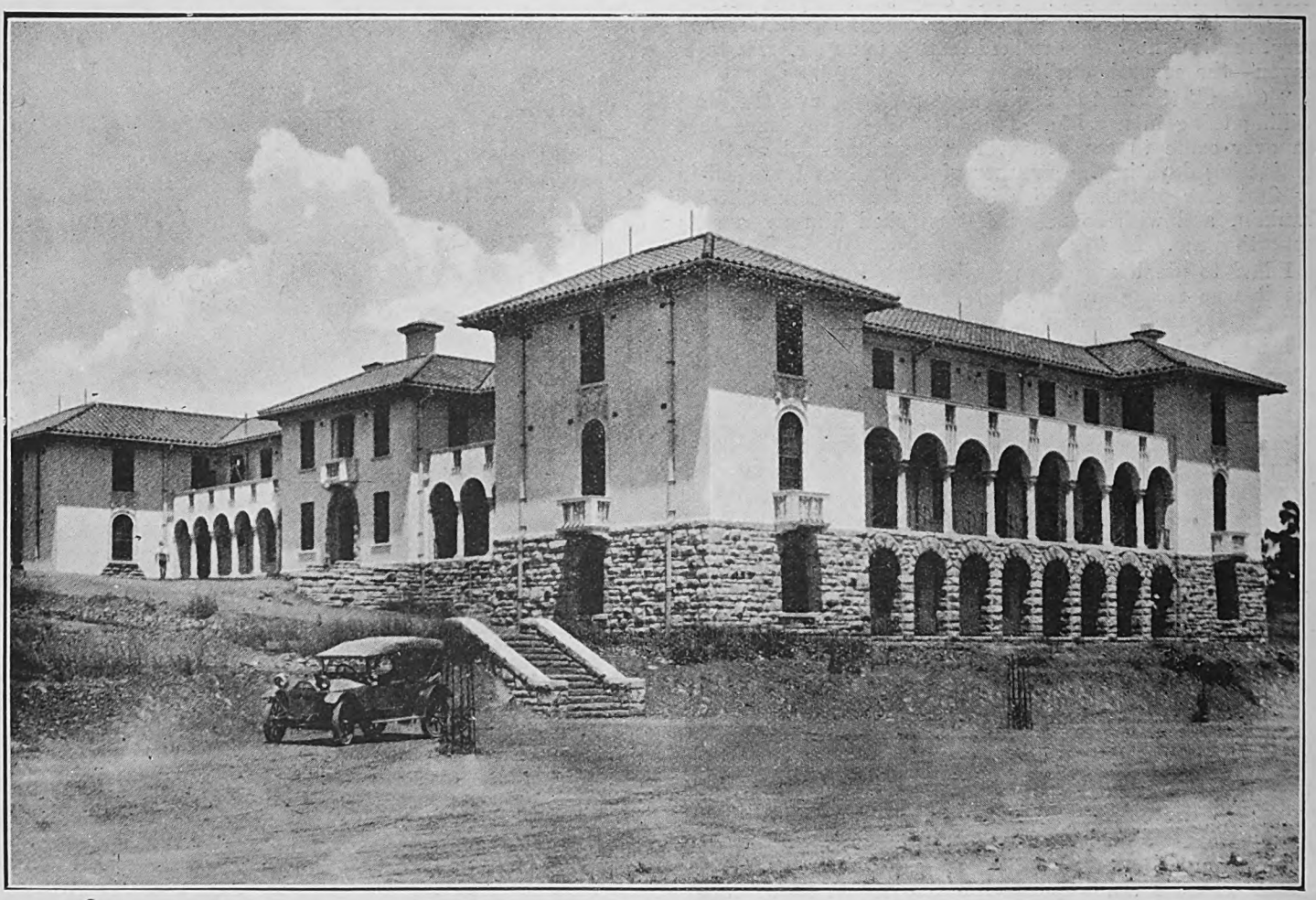
RAND UNIVERSITY'S CAREER BEGINS.

THE UNIVERSITY COLLEGE, JOHANNESBURG, WHICH ATTAINED ITS MAJORITY, AND INCIDENTALLY CEASED TO EXIST, ON MARCH 1, 1922.



ONE OF THE RECENTLY-COMPLETED HOSTELS FOR THE NEW UNIVERSITY OF THE WITWATERSRAND, MILNER PARK, JOHANNESBURG, WHICH OFFICIALLY CAME INTO EXISTENCE ON MARCH 1.

Photos for "S.A. Pictorial" by African Film Productions, Ltd.

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TURF & TOWN.
BY "VIOLANT"

RECENT RACING.

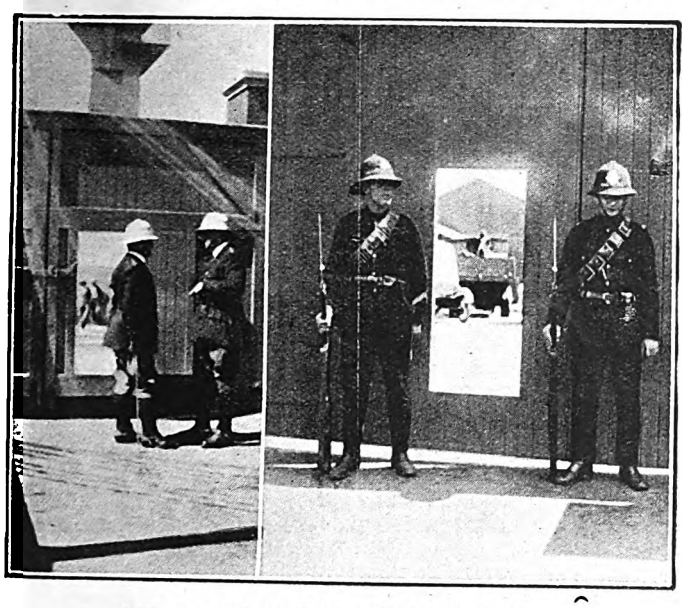
Good Sport at Germiston Last Saturday.

LAXITY OVER HEIGHT CERTIFICATES.

WE are still on tenterhooks with reference to the long-talked-of recommendations of the Racing Commission, which, as far as one can learn, have not been laid on the table in the House where our

Professors of Wisdom

collaborate and deliberate. Judging from rumours emanating from the fickle Dame—the mythical personage who contrives to keep us speculating these days—and from what one gathers in illicit cat-out-of-the-bag fashion—we are on



THE POLICE AT THE POWER STATION.
Left: Sub-Inspector Brown (right) and Sub-Inspector Macfarlane (left), who are in charge at the Power Station. *Right*: Police guards at the gates of the Power Station.
Photos by African Film Productions, Ltd.

the eve of some extraordinarily interesting propositions, and our racing world may look forward to an early revival of its never-ending topsy-turviness.

* * *

Meanwhile we are passing through that experience in the industrial world, with no immediate prospect of a renewal of anything in the nature of normal. In fact the atmosphere appears to be more highly charged at the moment than at any time since the cessation of activity round the smoke-stacks. Ugly passions have been roused since the Boksburg dust-up, and much of the apparently harmless demonstrativeness of the striker element has seemingly been converted into a more sinister back-stiffening which involves us, more probably than not, in lots of dangerous and secret plot-hatching. Men have already realised there is little possibility of their resuming work even if

The Whole Terrible Business

were settled to-morrow, and it is whilst the reality of what this means is gradually coming home to them that we may expect many ugly incidents. Meanwhile the obviously nasty temper in existence must run its course. Police measures are protective, it is true, but of course at the moment are more of an irritant than a palliative, and the authorities are having a trying time generally.

* * *

Such a gloom was created after the fateful collision between the police and strikers out East that if it had not been for its obligations towards the smaller racing people who depend on the operations of the Wednesday clubs for much of their living, the Springs Racing Club would have refrained from carrying out its meeting last week out of respect for the spirit of mourning over the community. As it was, there was

An Atmosphere of Lifelessness

about the meeting, and certainly such a considerable falling-off in the gate receipts as to indicate that something untoward had happened. An early reverse in the form of a "skinner" in the Maiden Pony Handicap, which was won by Pilgrim, accentuated the listlessness in the enclosures, and, what is more, temporarily paralysed the all-too-attenuated money market. When Vanity Fair accounted for the small opposition in the Galloway "A" she was joint favourite with Lucania and Atrocity. Much money flowed ringwards for Back Answer, but Makein's horse was never dangerous, due to a dilatory beginning. The stake went to Fancy Me. There was an absence of class in the chief race, and Hectometre, with 9 stone aboard, made all his own running, and had a bit to spare at the end of the nine furlongs. J. Adams had the ride, and, as his only other mount, Vanity Fair, did the trick, his average carried the hall-mark of efficiency.

* * *

It was rumoured after Pearl had won her race at Springs last Wednesday that her height certificate had expired. All objections on this score should be lodged before the race, but

From Information Gleaned Subsequently

by the owner of the second horse, Candytuft, an objection was lodged and sustained at a meeting of the Club's Stewards last Friday. What further action will be taken by the Stewards in this matter hinges on the evidence which has yet to be submitted by the owner of Pearl and his representative, who are at Port Elizabeth, I understand.

* * *

So much obvious laxity is exhibited by owners over their height certificates that it is time Stewards took a very firm attitude in the matter, and made an example of one of the delinquents. So much opportunity exists at the moment that it is a wonder glaring malpractice is not indulged in. There is not a shadow of excuse for owners who display ignorance of the tenure of their animal's certificates. The records are obtainable at the offices of the Jockey Club at any time, and it is nothing short of

Culpable Negligence

to enter any horse not duly measured, or to be measured before the event entered for is decided. To throw the onus on club secretaries would be to create an entirely wrong attitude of licensed indolence amongst owners, who, if they are not capable of carrying a small note-book or diary containing a record of their measurement certificates, are not fit to own a horse or possess a licence.

* * *

During last week the Transvaal Board of Control of Professional Boxing entertained the distinguished visitor and world-famed boxing patron and enthusiast, Lord Lonsdale, to a banquet at the Automobile Club, Killarney. Major Wilkinson presided. During the evening Lord Lonsdale expressed many interesting views, and he was not slow to pass a word of ridicule and condemnation on the views of that body of ecclesiastic

Wowsers in England

who recently passed a resolution deploring the wholesale devotion which was being renewed in connection with the revival of prize-fighting. An utterly erroneous expression of ideas, of course, on the part of the said Wowsers, for prize-fighting and the prize-ring have long been extinct in

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England and were never likely to be resurrected. What was meant probably was that greater interest than ever was being taken in the highly scientific and wholesome art of boxing. Lord Lonsdale was thoughtful enough to promise a belt for South Africa, predicting at the time that the right of boxing control under this State would probably be theirs in time. Let us hope so, and that boxing will be carried on here as in other civilised countries without the galling police control and state ban which are at present in existence.

* * *

Our Board of Control were just a bit slow in the matter of securing the next match to be fought by

The Rising Star, Squires.

This hustling young boxer believes in plenty of fighting and is booked to meet Reggie Hull at Durban in Easter week. After which we may expect to see him matched to box here with Nick van den Bergh. A contest put on here during Show week between Van den Bergh and Squires would have drawn a record gate, and such an oversight on the part of all concerned shows a deplorable lack of business aptitude. However, when Squires does box here again he can expect a great reception.

* * *

In spite of much advice tendered to young Norman Mulligan against his precipitate challenge to that fine fighter Allen, the young Transvaaler has booked to clash with the Durbanite next week and the coast fans are anticipating easy money for Allen. But Durban can roll up and need have no fear about the Transvaaler acquitting himself creditably and perhaps giving Allen more to think about than he has had for some time. An analysis of records will not bear out this argument, I know, nor will the fact that

The Transvaal Youngster

will be conceding weight to a man of merit and much more experience than himself. However, I fancy Mulligan has sufficient solid characteristics to carry him far in this fight, even if he goes under.

* * *

Some very fine racing was seen at Germiston last Saturday, the best for many moons, and Mr. Jas. Dallas as handicapper and secretary must have left the course a very happy official after the fine fare he served up. There was an optimistic tone about the gathering as far as the strike was concerned, and cash seemed slightly more plentiful. The downfall of Braxtedo by the shortest of margins to Lutea made punters a bit sick to start with, and the defeat of a further three favourites increased the gloom. It was not until the favourite for the chief event, Fordwych, justified his position, that

Fortunes Changed for the Punters.

Ablaze, who ran close up fourth on his previous run, accounted for the Rose Deep "C" by a bare head only from Eranthis, but the winner will pay to follow over more ground. Consistent Impulsive maintains the form displayed a few months ago, and in a very snuggly go in the Park Hill "D" just outstayed The Mayoress, Corinium, and Lotus. Last-named started favourite, and although Algol's number appeared by mistake as fourth it was immediately altered by the judge, Mr. J. J. Butler, who got through a strenuous day, though feeling far from himself.

* * *

Another fine finish was seen in the Rose Deep "D," in which Spin More just got the best of Our Ronald and Ivan, and many thought Mr. A. Forbes's horse unlucky to be beaten. Bosun showed some stamina in beating off Ben Lomond, Dandy Dick & Co. in the Park Hill "A," although he undoubtedly

Interfered With Ben Lomond

in the last furlong. Hanging out under pressure, he collided with Ben Lomond, causing the latter to falter, but whether the interference was sufficient to matter as far as the result went was difficult to assess. Miss Martin showed marked improvement all round, particularly in appearance. Odds were laid on Alf Makein's chestnut and were never in doubt. Ephemera looked a fair proposition on recent form and duly clicked with something to spare from Medeboeler, Ceremony and Truce. Tote, £16,000 odd. Backers of the Tote double numbered 87 and collected £9 17s. each.

* * *

Race clubs are apparently feeling the stress of the period, as reports are current in regard to some dishonoured cheques floating round and gaining notoriety for all concerned.

* * *

The following are the weights for the Auckland Park Handicap to be run over the mile course on March 18: Fordwych, 9.4; Horn Reef, 9.0; Saladin, 8.7; Turbold, 8.3; Bell Tower, 7.11; Phyllstead, 7.11; Defence, 7.9; Matin, 7.5; Bachelor's Pride, 7.4; Oribi, 7.4; Herakles, 7.4; Idle Story, 7.3; Baroness Trenton, 7.2; Castor, 7.1; Rock-a-Bye, 6.9; Tromp, 6.9; High Falconer, 6.8; Salute, 6.7; Oleander, 6.4; Miss Martin, 6.1.

* * *

Starting Prices of Winners Last Saturday.

GERMISTON.
7/1 Lutea.
*7/1 Ablaze.
*9/2 Impulsive.
20/1 Spin More.
*6/4 Fordwych.
3/1 Bosun.
*4/5 Miss Martin.
*3/1 Ephemera.
*Tipped by THE PICTORIAL.

KENILWORTH.
3/1 Great Renown.
4/1 Red Ruby.
5/2 Clareclan.
6/4 Bargain.
2/1 Bonaise.
5/1 Colombo.
1/1 Jack the Dandy.

CLAIRWOOD.
5/4 Bolohouse.
1/1 Dog Rose.
5/2 Frigate.
2/1 No Go.
*5/1 Elvira.
*6/1 Bachelor's Flapper.
4/5 Innocent.
5/1 Picnic.
*Dead Heat.

BLOEMFONTEIN.
4/6 Tankana.
*10/1 The Duster.
*4/1 No News.
10/1 Undesirable.
6/4 Mary Hennessy.
4/5 Phoebe H.
2/1 Olive.
2/1 Alethea.
*Dead Heat.

* * *

My selections for Turffontein this Saturday are as follow:—

12.20 p.m.—Trial Plate, about five furlongs.
Diddums (if measured), Cross Roads, Oddelia.

1.0 p.m.—Pony Stakes, about 1 mile.
Devoir, Paleface II., Alms.

2.0 p.m.—Junior Galloway Pony Plate, about 1 mile.
Snow Queen, Matinee, Curls.

2.40 p.m.—Pony Purse, about 1 mile 1 furlong.
All for Lawn, Matchbox, The Beetle.

3.20 p.m.—Pony Plate, about 6 furlongs.
Androsa, Roseleaf, Flik.

4.0 p.m.—Galloway Pony Purse, about 1 mile 1 furlong.
Dandy Dick, Geo. Butt's best, Morning Leader.

4.40 p.m.—Galloway Pony Plate, about 7 furlongs.
Millax, Adore, The Persian.

5.20 p.m.—Junior Pony Plate, about 5 furlongs.
Diddums (if measured), Codfish, Crystal Gazer.

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Next Wednesday

7 RACES 7

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A Musical and Dancing Entertainment.

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JENNIE McRAE,
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WEDNESDAY & THURSDAY, MARCH 15 & 16.
"THE CONQUEROR,"
8-Part Fox Drama, featuring
William Farnum.

FRIDAY & SATURDAY, MARCH 17 & 18.
"A SPORTING CHANCE,"
5-Part Paramount Drama, featuring
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MONDAY & TUESDAY, MARCH 13 & 14.
Cameron Carr, Lewis Drayton and Gwyn Stratford in
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Broadwest Drama in 5 Acts.

WEDNESDAY & THURSDAY, MARCH 15 & 16.
Dustin Farnum in
"THE SCARLET PIMPERNEL,"
Fox Drama in 6 Parts.

FRIDAY & SATURDAY, MARCH 17 & 18.
William Farnum in
"THE CONQUEROR,"
Fox Drama in 8 Reels.

Next Week's Calls.

WEEK COMMENCING MONDAY, MARCH 13.

Tivoli, Cape Town.—Till March 14: Varney and Butt, Pearl Mitchell and Sister, H. and E. Martell, Prince Tokio. Continuing: Sparkling Mozelles, Deb Webb. Opening March 15: Bert Southwood and Lady, Gilbert and French, Walsh Brothers, Daly and Marr, Rutherford and Tim.

Opera House, Cape Town.—Leonard Rayne's Company.

Empire, Johannesburg.—Harry Ford, Elliott and Godley, Jack Riskit and Betty, Dan Rayner and Roy, Niblo and Doris, Duncan and Godfrey, Fillis Duo and Elaine.

Standard, Johannesburg.—Horace Hodges and Company in "Lightnin'."

Orpheum, Johannesburg.—Pierce and Roslyn, Arthur Ferris.

Jeppes, Johannesburg.—William Charteris, Jennie McRae.

Opera House, Pretoria.—The Steele-Payne Bellringers.

Grand, Pretoria.—Selbini and Albert, Lily Denville.

Vaudette, Krugersdorp.—March 17 and 18: Prince Tokio, Alec Haviland.

Criterion, Benoni.—Murphy and Mack, Betancourt.

Rinko, Maritzburg.—Brady and Dunn, Doree and Kane.

Criterion, Durban.—The Melodians, Chas. Hanbury & Co.

Theatre Royal, Durban.—"Little Red Riding-Hood."

Opera House, Port Elizabeth.—Sir F. R. Benson and Company.

COST OF ARBUCKLE JURY.

The Arbuckle trial jury, during the three weeks that the case was heard, cost the country $2,389.06. These are the items: Meals, $999.45; rooms, $1,084; theatres, $71.91; autos, $158.20; incidentals, $27.95; telephone, $11; laundry, $15.55; tailor, $6; drugs, $3.75; news-stand, $11.25.

A wife in Brooklyn has sued her husband for divorce on the grounds that "He writes plays which are never produced and poetry that is seldom published."

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(1) Approximate date of arrival in England; (2) date they wish to open; (3) lowest terms required for (a) London, (b) Provinces; (4) bill matter; (5) full description of the act, stage requirements and time.

NOTE.—Artistes are advised to send particulars under headings 3, 4 and 5 as soon as they open in Africa, which will be filed for reference.

Particulars under headings 1 and 2 may be sent by cable at deferred rates when the date their African Tour closes is ascertained.

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COMING: "THE PEEP-SHOW" (EMPIRE PALACE).

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POLICE OF THE BOKSBURG DIVISION.

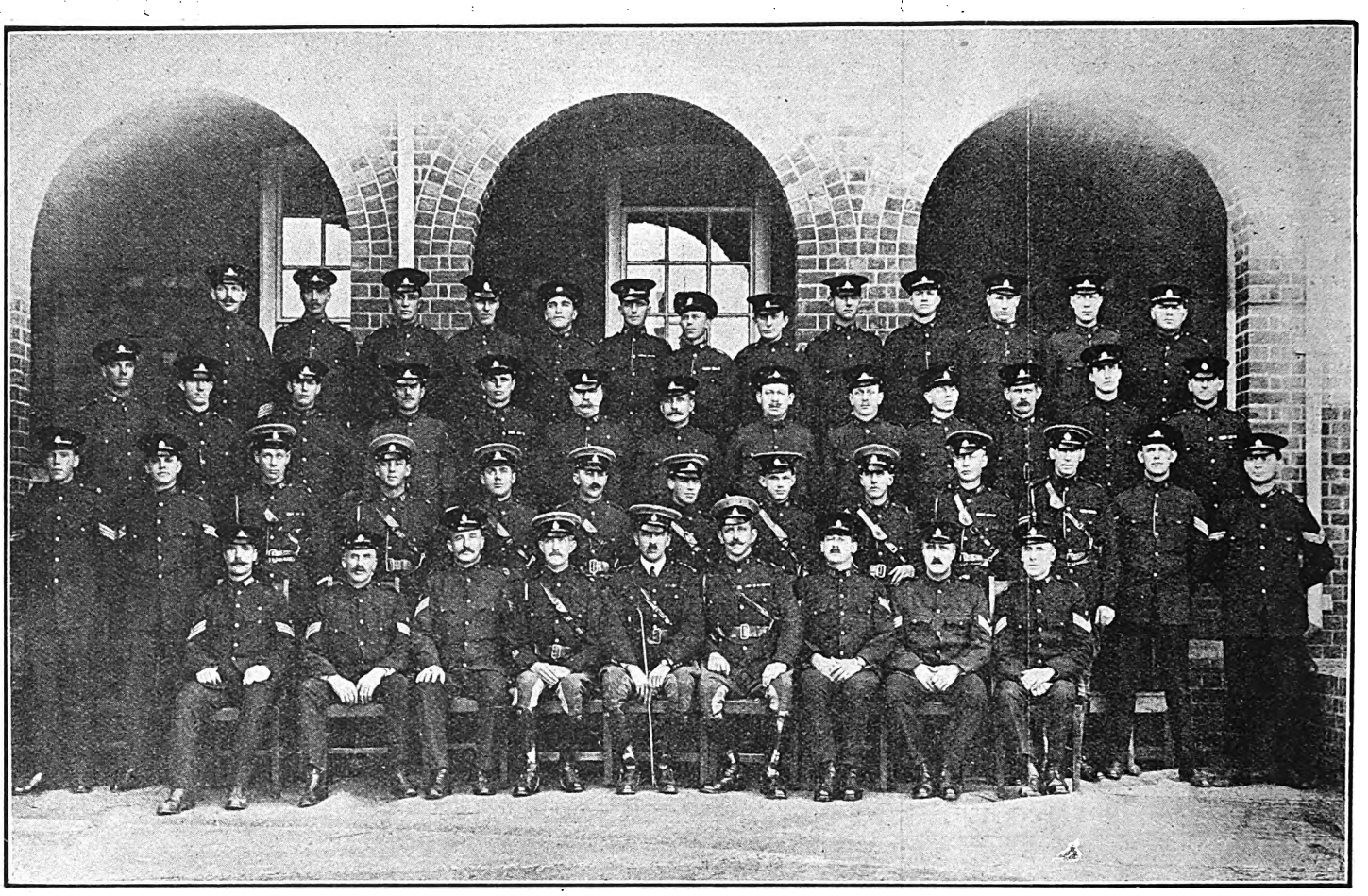

Photo by R. A. Olliver.

CAPTAIN J. M. L. FULFORD, NON-COMMISSIONED OFFICERS, AND MEN OF THE BOKSBURG POLICE FORCE.

Left to right: *Front row*: Sergeant Agard, Sergeant Forbes, Sergeant Holmes, Head-Constable Davey, Captain J. M. L. Fulford, Sergeant Browne, Sergeant Wooll, Sergeant Burleigh, and Sergeant Esk. Captain Fulford came into much prominence last week as the officer who gave the order to fire in a *fracas* between the Police and the Strikers at Boksburg on Tuesday evening, February 28, when two Strikers were killed and another subsequently died of wounds. Captain Fulford's official account of the affair states that he himself was first fired on with a Browning pistol, and that other Strikers were using revolvers before he gave the Police the order to fire. Boksburg, of which Boksburg North and Vogelfontein are practically a part, is an important mining centre on the East Rand, about 15 miles from Johannesburg, and has a population of about 12,000.

RAZZING JAZZ.

IN Chicago jazz is booked to get the gate, so Fenton Bott of Dayton, O., has informed the world in a recent statement. Mr. Bott, being Director of Dance Reform of the American National Association, should know what he is talking about. Maybe he does and maybe he does not. Jazz is not likely to get the gate until the public gets sick of it. Then the music publishers, writers and performers will give it the air without any circus parade to herald their intenions.

However, Bott has his own idea. And he is entitled to it. Every man has a right to think. Some folks agree with Bott.

The trouble with the fox-trot, which is included in jazz, according to those who want to eliminate jazz, is that the fox-trot receives the most abuse by the dancer. The trot is written and played in a jazz fashion which causes the dancer to abuse it. There is nothing wrong with the trot itself, say the reformers, but it is the Oriental suggestiveness and broken time of the trot that tend to demoralise dancing.

The American National Association of Masters of Dancing started two years ago to purify the present dance craze. Since then many other associations have taken up with the idea, and reports say that the movement is making good headway.

These associations are opposed to all exaggerated movements, especially those of the upper part of the body. Don'ts issued by the various associations are:—

Don't permit vulgar music to be played. Don't allow tight holding—no hugging. Don't permit cheek-to-cheek dancing. Don't permit neck or strangleholds. Don't permit the shimmy or toddle. Don't permit unusually long or short steps. Don't allow dancing from the waist up. Don't allow extreme stage dancing.

A certain music publisher after hearing about the "don'ts" remarked: "Some dancing masters and a raft of would-be masters, are never happy unless they are destroying the happiness of others. They always tell you what you should not do. They are always criticising, but never take the time to tell people what they might do and get the same pleasure. I have an idea that some of them are peeved because they have nothing new to teach. The present generation has not bothered to learn the waltz or two-step, considering them old-fashioned and behind the times, and now these dancing generals would like to compel everyone to learn the old waltz and two-step just so they could reap a golden harvest. How often do you hear of one of them inventing a new dance? If it were not for popular melody writers and professional dancers they would starve to death. I suppose some of their suggestions would run as follows:—

"Insist that each dancing pair keep a double bolster between them, see that every woman dances with a raincoat on, each man should be blindfolded before entering the ballroom and should not be permitted to ask a young lady to dance until after he has donned rubber gloves, re-inforced by a layer of cement. Before each dance the crowd should sing a hymn and give thanks to the masters that they are allowed to breathe. Every dancer should wear ear muffs and keep in step by looking at the rhythmical grimaces displayed by the orchestra. Dancers, especially the male, should be forced to wear rubber heels, this to absorb all vibrations which might be detrimental to the female's moral equilibrium. Dancers should not be permitted to drink anything but water, which should be injected by a syringe. After the dance each dancer should be tied to a leash and led home by his or her parents. By adopting these suggestions and seeing they are carried out the various dancing masters would be enabled to get an excellent close-up of the Dead Sea turned to land. But they'd be happy. And the rest of us need not care."—*The Billboard.*

COMING: "A NIGHT OUT" (H IS MAJESTY'S THEATRE).

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1922

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The preparation, known as Kotalko, may be obtained by sending 6d. (stamps or P.O.) for trial size to John Hart Brittain, Ltd., 2, Percy Street (314J.) London, W.1. England. Marvellous and speedy growth of hair has been reported even when baldness has existed for years

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SPECIAL ANNOUNCEMENT.

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PANAMAS, Super Qualities,
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APPLY TO THE MANAGER

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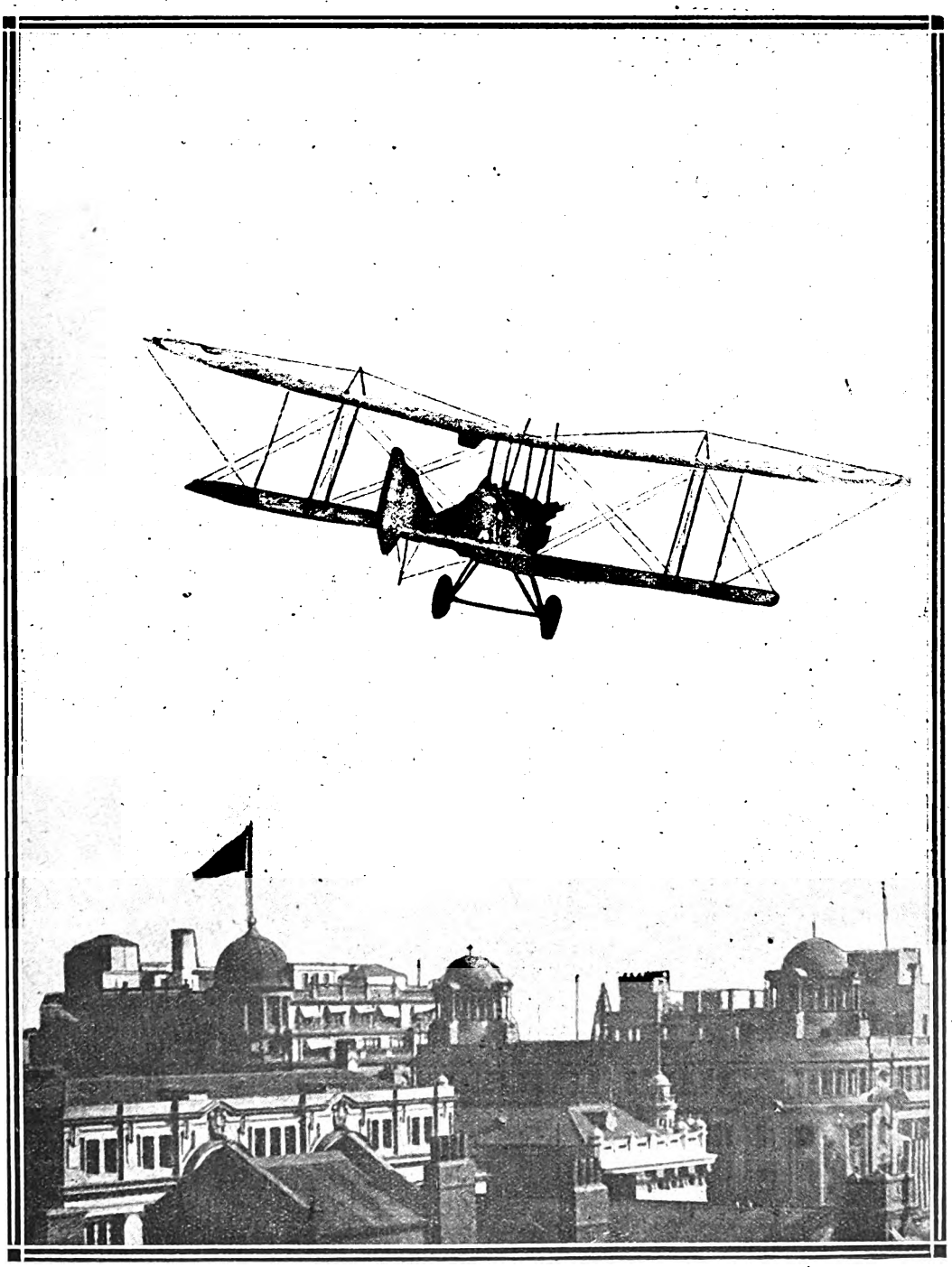
S.A. PICTORIAL.
STAGE & CINEMA.

VOL. XIV. No. 346.] SATURDAY, March 18TH, 1922. (Registered at G.P.O. as a Newspaper.) PRICE 1/-



BOMBED FROM THE AIR.

A notable feature of the Red Revolt on the Witwatersrand has been the fine work accomplished against the revolutionaries by the newly-established South African Air Force. The aeroplanes have been invaluable, both as a fighting force with bombs and Lewis guns, and as an intelligence arm. The picture shows a scouting 'plane flying low over the Central Commissioner Street area on the way to observe the rebel stronghold at Fordsburg.

"S.A. Pictorial" photo.

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EDITORIAL NOTICE.

We apologise for the shortcomings of this issue of The South African Pictorial, *which is produced under considerable difficulty and appears in slightly reduced size and minus one or two of its regular features. At the same time we feel that it will be widely sought after as a memento, however inadequate, of the recent extraordinary happenings on the Witwatersrand. The issue will be on sale in the streets and at the usual depôts, and also in all theatres if they are allowed to open; in any case at the Carlton Theatre, in Market Street. Anyone experiencing difficulty in obtaining a copy should communicate with the Editor or the Business Manager, Empire Buildings, Johannesburg ('phone 6060). The postage on each copy of the paper is: 1d. within the Postal Union of South Africa; 1½d. Overseas. Wrappers will be supplied gratis on application.*

THE FUTURE OF THE FILM.

By T. P. O'CONNOR, M.P.

(President of the British Board of Film Censors.

WHAT are the best lines for the progressive development of the cinema in this country? My duties as Censor preclude me from much association with any side of the cinema industry, except that in which I am specially engaged.

I have been only once, I think, in a studio, and I do not believe that I know personally a film actor or actress, except one, Miss Brady, daughter of my old friend W. A. Brady, of New York. I cannot speak, therefore, except as, to a large extent, an outsider, of the productive and commercial side of the cinema industry.

Admirer and Pioneer.

But I am, and always have been, an ardent admirer of the cinema; and, indeed, I claim to have been among those pioneers who first realised its immeasurable possibilities. As a matter of fact, I am surprised not so much by the rapidity as by the slowness of its development. There are things I expected to have seen more developed than they have been.

It is more than twenty years since I saw and, I can add, heard Coquelin, the great French actor, on the screen in Paris. I remember distinctly that wonderful experience, with the great actor going through a whole scene in one of Molière's plays, and doing it so vividly that I could scarcely realise, as I listened to the familiar voice and saw the mobility of that wonderful face, that I was not actually seeing and hearing Coquelin in the flesh, instead of seeing merely a representation of him on the screen.

I feel a little disappointed that the progress towards the speaking cinema has been so slow.

Daily Cinema Paper.

In another direction the cinema has not yet reached anything like its possibilities—that is, as a record of events. Years ago I ventured to prophesy that there would be an evening cinema paper which would give on the screen illustrations of the chief events of each day. We are getting close to that already; but the preservation of records, spoken and illustrated, of historic events, has not yet reached its possibilities.

If I were asked what posterity misses most in the events and beings of a previous generation I should answer at once—a living picture of the persons and the deeds; and these things could be reproduced only by a combination of the gramophone and the film. But suppose that these two record-makers could be brought together in the preservation and reproduction of historic scenes, just think of what might be; and then think back of what might have been if the cinema, in its developments, present and future, could have been with Chaucer when the Canterbury Pilgrims were starting, also with Shakespeare at the Mermaid Tavern and with Johnson at the Cheshire Cheese.

It is a trite remark that posterity loses nearly everything but unimpressive tradition of the great orator or of the great actor; but it need not be so when the cinema has reached its full development.

Beauty of the Voice.

Sir Charles Dilke used to maintain that the only thing which made Bright's oratory appear greater than that of any of his contemporaries was his wondrous voice; and in proof of this theory—which I do not in the least accept—Dilke would point to the fact that when Bright lost his voice he lost his influence in the House of Commons.

It is true that Bright did cease to be effective when his voice lost its original beautiful ring. I heard him when I was just turned eighteen—it was the age to hear Bright for the first time, or Romeo and Juliet. Never shall I forget the indescribable effect of that wonderfully melodious voice, with its strength, its superb calm, its evenness; and underneath that, the suggestion of the ground swell of pity and passion and wrath. But why should this generation and the other generations not have the same joy in the voice of Bright as I had, or a real presentment of him in his habit as he lived? Or why should this and succeeding generations be robbed of the bewitching melody with which Gladstone's voice used to pass through all the gamut of expression from light raillery to the swelling note of anger or the soft appeal to pity and sympathy?

I have heard it all hundreds of times, and I may try to describe what it was like, but the secret will die with me and the few survivors of Gladstone's greatest days.

It is in this region of the reproduction of the figures, the demeanour, the voices of the great, that the cinema—coupled with the voice producer—has yet a very partially explored region of utility and amusement.

Future in Education.

Finally, the film has not yet played the mighty part to which it is entitled in the education of the young and even of the old. Of all the mistakes of my life—I include those for which others as well as myself are responsible—I put first the waste of my first eighteen years in my various schools and under my various masters.

I have not time to go into the question fully now; suffice it to say that among other losses I suffered in these wasted years, I do not speak a dozen modern languages, which I might have done if I had given to modern languages all the long hours and all the fierce labour I gave to the vain attempt to master two dead languages.

The chief vice of the educational system of my youth was the almost complete dependence on but one faculty of the brain, and that memory—by no means the most important factor. Take geography; you simply got a book to learn by rote the name of the chief towns and the chief rivers, etc., in each country.

School a Joy.

Imagine what the cinema could substitute for this parrot-like process, with the main streets of each town and their dwellings and their shops and their movements passing slowly before the child eyes. Imagine what a thing of joy and beauty the course of a great Russian or any other river could be made to the child if he were brought along its banks through all its interminable and inexhaustible windings, through towns, and then in the silent country; over its broad waters at one point and its diminution to a mere rivulet in another; and all the change of life and atmosphere and scenery through all its length.

The study of geography under such circumstances would not be a drudgery to which children have to be whipped, but a joy for which they would cry out. So it might be with the teaching of history as well.

These are the lines of future development in which I see the greatest promise for the future of the cinema industry. —*The Referee.*

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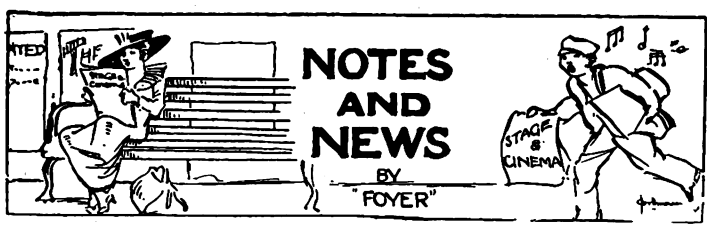


Henry Clive Married.

Henry Clive and Helen Cunningham, both recently divorced, were married at Crown Point, Indiana, on January 25. The bride was formerly the wife of Alexander Carr, a noted American actor.

Freddie Ernesto.

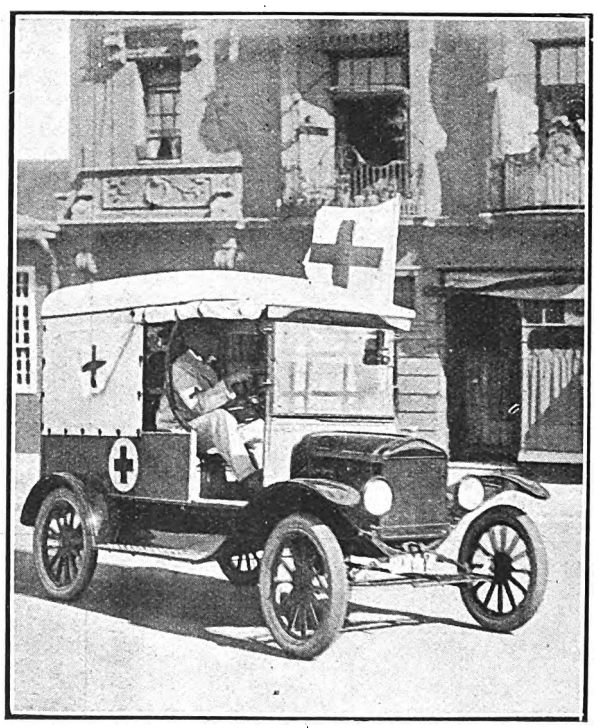
Chicago, January 27.—Fred "Ernesto," reputed to be the world's most perfectly developed boy, is booked to play the Rialto next week and will assist greatly in pushing up the attendance records at this house, being very popular in Chicago. Two years ago "Ernesto" spent several months in Chicago teaching physical culture at the Illinois Athletic Club and made a lot of friends. Freddie Ernesto was on the South African circuit, 1920-21.

£50,000 Apiece.

Four people (though the deponent does not state whether the original authoress is one of them) are said to have made £50,000 apiece out of the 800 performances of the stage-version of Miss Gertrude Page's novel, "Paddy the Next Best Thing," at the Savoy Theatre, London. But, of course, apart from "Chu Chin Chow," "Paddy" has been London's biggest, and practically only outstanding, stage success of recent years; at any rate, since the Armistice.

Pinero's New Play.

Sir Arthur Pinero's new play, about to be produced at the Duke of York's Theatre, London, has been named "The Enchanted Cottage." The cast will include Dame May Whitty, Miss Laura Cowie, Miss Jean Cadell, Miss Winifred Emery, Messrs. Owen Nares, Nicholas Hannen, O. B. Clarence, and Norman Forbes. Special incidental music has been composed by Sir Frederick Cowen. The play is described as "a fable in three acts," and is believed to be of a fantastic character.



THE RED CROSS IN THE STREETS.
In several instances the use of the Red Cross has been abused by the revolutionaries, but in the vast majority of cases cars bearing the Red Cross are doing splendid work and are not infrequently under fire.

"Sarah of Soho."

The following is the cast of "Sarah of Soho," by Douglas Murray, produced by Mr. Robert Courtneidge at the Savoy Theatre, London, on February 23: Sarah Gillman, Miss Gertrude Elliott (Lady Forbes-Robertson); Steven Rance, Mr. C. V. France; Mrs. Rance, Miss Lottie Venne; Dick Rance, Mr. James Dale; Fred Gurran, Mr. Leslie Banks; Marquis de Morento, Mr. William Mollison; Marquise de Morento, Miss Violet Graham; Watson, Mr. Roger Livesey; Miss Butt, Miss Ethel Oliver; French Maid, Miss Margo Chalfont. Act I., Sarah's Office in Soho Square, London; Acts 2 and 3, The Villa Mcunne, Hotel Maurice, Biarritz.

Fay Compton Married.

Miss Fay Compton, the well-known actress, daughter of the late Edward Compton and sister of Mr. Compton Mackenzie, the novelist, was married quietly on February 14, at the registry office at Slough, to Mr. Leon Quartermaine, the actor. Although still not very far advanced into the twenties, Miss Fay Compton has been previously twice married. Her first husband was the late H. G. Pelissier (whom she married when she was 16), and her second was the late Lauri de Frece, who died last year. Mr. Leon Quartermaine recently obtained a divorce from his wife, who is now married to Mr. Gilbert Frankau, the poet and novelist.

Got His Razor Ready.

Arthur E. Godfrey, of Duncan and Godfrey, has exhibited considerable versatility in his career, for once upon a time he was an architect, and before he went permanently into vaudeville he did a good deal of "legitimate" work; his first part being that of Lord Drelincourt in "Jim the Penman" at the Theatre Royal, Birmingham. He was for seven years leading man in a Stock season at the Princess's Theatre, Glasgow, and played every kind of part, from Shakespeare to melodrama. He was the "principal villain" in "The Great Millioniare" at Drury Lane in 1901. One of the first occasions on which he played a Coster part was in "Orlando Dando," with the late Dan Leno. *Apropos* of his Coster impersonations, Mr. Godfrey relates a good story against himself. At Southport, in Lancashire, he went to have a shave on the Tuesday morning following the appearance of Duncan and Godfrey at the local Palladium on the previous evening. The barber must have forgotten us, I asked him what he thought of the Coster turn of Duncan and Godfrey. He stopped lathering me and commenced to strop his razor. 'What do I think of Duncan and Godfrey!' he exclaimed. 'Well, I'll tell thee. If I had chap that plays Coster here now I'd cut his ——— throat!' (Exit Godfrey hurriedly)." waxed garrulous about the show, which he had been to see. Speaking in very broad Lancashire dialect, he condemned turn after turn to his interested customer, who, he thought, had likewise been a member of the audience the night before. "Finally," relates Mr. Godfrey, "thinking he

No Room for Dogs.

Miss Elida Morris, otherwise known as "It," the American entertainer who was at the Johannesburg Empire in November and December, 1920, appeared at Keith's Theatre, Cincinnati (O.), on January 30, when the local representative of a leading American theatrical paper wrote of her act: "Vivacious and with ways that capture admiration, this comedienne landed her songs with marked success. An outstanding bit of unfavourable lines lowered the standard of her number about 'My Kingdom for a Man.' Miss Morris is a wonderful entertainer and does not have to employ questionable material to land big." On the same programme, and at the same performance, "Richard Kean, who prefixes his name with 'Mr.' and programmes himself 'the distinguished legitimate actor,' was running smoothly through some Shylock lines when a dog's barking was heard. Mr. Kean removed his facial and head adornments and announced: 'Shakespeare and dogs do not go together. I shall stop until the dogs are removed from the theatre.' He did."

Actress Becomes a Duchess.

The new Duchess of Leinster, formerly Miss May Etheridge, a musical-comedy actress, was at the Gaiety Theatre, London, when she married Lord Edward FitzGerald in 1913. Her husband (as already announced by cable) has just succeeded to the Dukedom through the death of his elder brother. Both Lord and Lady FitzGerald were 21 when they were married. They spent their honeymoon in Canada, living in a primitive abode near one of the numerous lakes in the Province of Quebec, where they spent much of the time fishing. The new duchess first appeared on the stage in London at the age of 14. She

(Continued on Page 6.)

HIS MAJESTY'S THEATRE: MARCH 24, "A NIGHT OUT."

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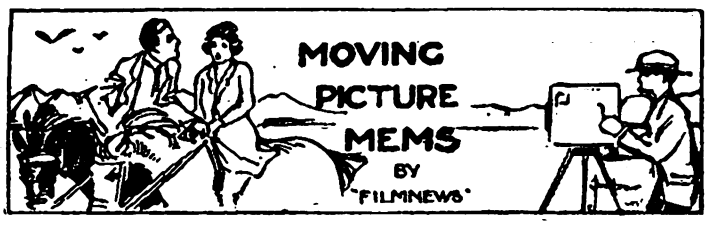
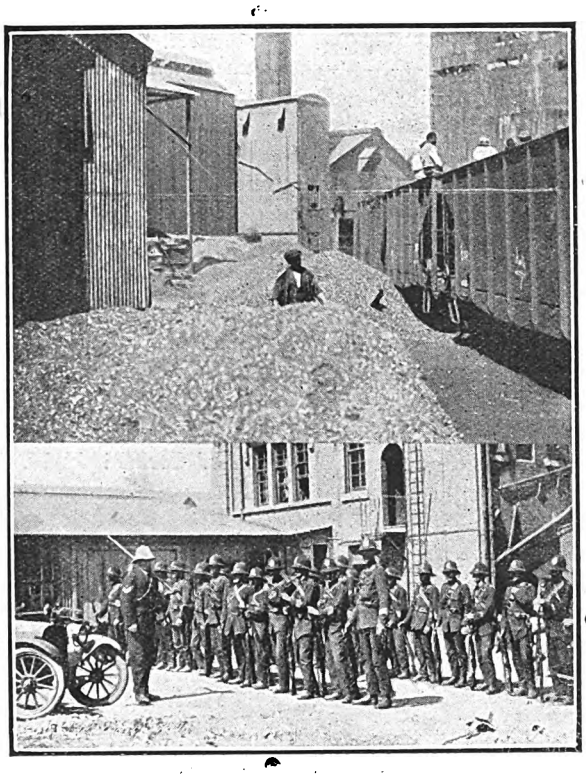


The Washington Catastrophe.

The following account of the collapse of the Knickerbocker Theatre at Washington, U.S.A., on the night of Saturday, January 28, is taken from *The Billboard* of February 4 (to hand by the current mail): "Washington, D.C., Jan. 30.—The national capital is stunned and a pall hangs over the city as a result of one of the greatest catastrophes in its history, and, doubtless, in the history of the motion-picture industry. At nine o'clock on Saturday night the roof of the Knickerbocker Theatre, one of a chain of motion-picture houses operated by Harry M. Crandall and associates, collapsed under the weight of two feet of snow, burying hundreds of persons, scores of whom were killed and other scores injured. Up to last midnight 107 dead had been taken from the ruins and the injured numbered close to 150. Several musicians, members of the theatre orchestra, are among the dead. The collapse of the roof was caused by the gathering of tons of snow upon it, following an almost unprecedented snowfall for Washington. The list of dead and injured includes men and women prominent in Washington life and throughout the country. In many cases husband and wife were killed side by side, and in some cases husband, wife and daughter. The horror occurred just at 9 o'clock on Saturday night. The second showing of 'Get-Rich-Quick-Wallingford' had started and the audience was laughing heartily when, without warning, the crash came, and tons of iron girders, glass, cement and other construction materials were hurled upon the heads of the audience. As the roof fell the balcony was carried with it. Screams of horror, indescribable, followed. Most of the patrons were buried under the debris. Rescue work was started at once, although for a time disorganised. Later the police, firemen, soldiers, sailors and marines were hurried to the scene. Late Sunday night the debris was being carried out and carried away, and bodies of men, women and children were being unearthed. The municipal authorities promptly ordered all theatres and motion-picture houses to be closed and the roofs cleared of snow. The theatre had accommodation for approximately 2,000 persons, and as a rule drew close to capacity crowds, but Saturday night the snow and cold kept many persons away, and there was only a moderate-sized crowd in attendance. Most of the crowd were grouped across the middle of the house, the greater number of front and rear seats being vacant, and, due to this fact, many were caught and crushed beneath the falling balcony. While most of the victims, both dead and injured, were residents of Washington, there were a number of persons from other cities." Among the killed were two journalists—Chauncey C. Brainerd, Washington correspondent of *The Brooklyn Daily Eagle*, and Lewis Strayer, Washington correspondent of *The Pittsburg Dispatch*.



AT THE POWER STATION.

Johannesburg can never be sufficiently grateful to the technical volunteers who have "carried on" at the Power Station and kept the town supplied with light.

Murdered Producer's Career.

Mr. William Desmond Taylor, the Los Angeles film producer, who (as reported by cable a few weeks ago) was found shot dead in mysterious circumstances in his rooms at Hollywood, had had a romantic career. He was an old Cliftonian, and the son of a British colonel. His body was found over the desk where he had apparently been engaged in preparing his income-tax return. He had been shot from behind and killed with a single bullet. The police theory is that Mr. Taylor was killed by a professional gunman and that a woman to whose advances he had refused to respond may have had some connection with it. His father a colonel in the British Army and his mother an Irishwoman, William Desmond Taylor was born on his grandfather's estate at Mallow, County Cork, in 1877. He left Clifton College when 18. Intended by his parents for Woolwich and the Royal Engineers, he went on the stage against their wishes, joining Sir Charles (then Mr.) Hawtrey at Manchester. A year later he went to the United States, and after filling several small theatrical engagements resumed his engineering studies and took part in several pioneer construction works in British Columbia and other parts of Canada. Afterwards he participated in the great Klondyke gold rush. Ten years ago he became attracted to the cinema. He had produced films for every cinema firm of importance and had directed Miss Mary Pickford, Miss Elsie Ferguson, Miss Mabel Normand, and many other stars. In 1915 he joined the Canadian Flying Corps and rose to the rank of captain, but he never left Canada. He was twice married.

Fell Through the Ceiling.

The death occurred under singular circumstances on Saturday, February 11, of Mr. Frank Calvert (47), manager of the King's Norton Palace of Varieties, Cotteridge, Birmingham. With an attendant he went to investigate the ventilating apparatus, which was not working well. He slipped from the joist on to the lath and plaster of the ceiling. His feet made a large hole in the plaster, and the sudden appearance of someone suspended from the ceiling of the theatre caused considerable consternation among the audience. The attendant seized the clothing of Mr. Calvert; but he was unable to retain his grip, and Mr. Calvert fell a distance of 34 ft., fracturing his skull. Death took place on the following day. Mr. Calvert was secretary of the Birmingham Cinema Charity Committee, and was also identified with the inception of the Midland Cinema Trades Benevolent Fund.

New Studio for Doug. and Mary.

Mary Pickford and her husband, Douglas Fairbanks, are to construct a modern studio on Santa Monica Boulevard, near Los Angeles, in order that the popular young couple may have a producing plant of their own. A name has already been decided upon and "Pickfair Studios" has been selected, as the word combines the first syllable of both Mary and Douglas' names. Many useful and convenient additions will be built in the new administration building, with special dressing rooms for the use of America's favourite star. The first production in all likelihood will be a re-production of "Tess of the Storm Country." Mr. Fairbanks will probably produce a costume story entitled "The Spirit of Chivalry," the characters for the most part made famous by song during the period of Ivanhoe.

Hot Dog!

Laconic critics have a mark to shoot at in the comment which a small boy made the other night when "Yellow Men and Gold," Gouverneur Morris' latest photoplay, was shown in pre-view at a small Los Angeles theatre. The story is a vigorous, blood-curdling melodrama, which keeps the spectators on the edge of their seats. At the end of the picture a boy, who had been much impressed, shouted so that he could be heard all over the house, "Hot dog!"

"The Big Four."

The alliance of Charles Ray with United Artists has just been announced. United Artists, popularly called the "Big

(*Continued on Page 6.*)

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NOTES AND NEWS.

(*Continued from Page 4.*)

played in " The New Aladdin " at the Gaiety and in " Princess Caprice " at the Shaftesbury Theatre. It was while acting here that she first met her husband. Lord Edward served in the War as a lieutenant in the West Riding Regiment and was wounded. Before that he was in the Irish Guards. The late Duke of Leinster, who was born in 1887 and succeeded to the title at the age of six, was unmarried and an invalid. He was the premier Peer of Ireland. The new Duke and Duchess have a son, Gerald, born in 1914, who becomes heir to the title.

Sullivan and Tate.

Mr. James Glover, the well-known musician and conductor of the orchestra at Drury Lane, writes in *The Stage*: " There is no use in opening up old sores, but there are records of the belittling of the musical genius of Arthur Sullivan at the time when he ' degraded his art ' (I am using a quoted phrase) to write ' the trivialities of the Savoy.' There is really no great comparison between the Savoyard and the late Mr. James Tate, but at least two of the more serious papers are unkind enough to try to depreciate the idea that he had any real musicianly attributes. I know differently; but without discussing the point surely it is better that the popular music of the people should be written by some sort of a serious musician rather than by the irresponsible tune hummers who usually abound."

Church and Stage.

The Rev. John Roach Straton, pastor of the Calvary Baptist Church, New York, finally has aroused the ire of as prominent a churchman as himself—the Rev. Dr. Clarence Knight Miller, pastor of the Hansom Place Methodist Episcopal Church, Brooklyn. Dr. Miller has come to the defence of the theatre, openly opposing Dr. Straton's repeated attacks on amusement. The Brooklyn pastor stated his position at the meeting of a lunch club in Brooklyn and said: " The theatre is not an enemy to the church excepting when the church, through inane and unreasoning attacks, places the stage on the defensive. With the persecution which the stage has endured for generations, the unjust slander, the contempt hurled at actors, condemned as a class for the delinquencies of a few, we only wonder that the stage is not more antagonistic. I have never heard of a slur on the church from the lips of any actor."

Heifetz Refuses to Play.

Because the mother of Jascha Heifetz, the noted Russian violinist, refused to permit him to play in the Arena at Erie (Pennsylvania), Mrs. Eva McCoy, manager of the concert, had to disappoint 2,500 music lovers and refund their money. It seems the violinist expected to play at the Park Theatre, but this has not sufficient seating capacity, so the scene of the affair was transferred. There are threats of a lawsuit for damages against the violinist by Mrs. McCoy.

Career or Fortune?

This is the question which Hannah Mollie Lipman, eleven-year-old daughter of June Day, an American vaudeville actress, will have to decide before she becomes of age, according to the terms of the will left by her father, Dr. Joseph Lipman, which stipulates that $35,000 shall go to his little daughter provided she does not follow her mother's professional footsteps. The father has so worded his wish as to leave no possible loophole for the child claiming both legacy and career when she reaches her twenty-first year. It specifically states that " In the event of my daughter becoming a professional actress, a professional singer or a professional dancer, or in the event of her singing, acting, dancing or in any manner performing professionally in public in any theatre, hall or on any stage for pay or profit to herself or any person, then in the event of such happening any and all provisions in this will contained for the benefit of my daughter, Hannah Mollie, shall be null and void."

An Operatic "Find."

They have discovered a little slum girl, Irene Cohan, in Boston (U.S.A.), who thinks nothing of singing four " E's " with remarkable buoyancy and clearness of tone. She sings three notes higher than Geralding Farrar and one-and-a-half tones higher than Rosa Raisa and Rosa Ponselle. Several people have become interested in the child—who is only 13 years old—and she will be sent to Europe to study for at least two years after she finishes her high school course, of which she has still one year to go. Irene promises to be one of the finds of the operatic world.

MOVING-PICTURE MEMS.

(*Continued from Page 5.*)

Four," now include Douglas Fairbanks, Mary Pickford, Charles Chaplin, Alla Nazimova, Charles Ray, and George Arliss.

Girls Do Change

Several years ago E. Mason Hopper was directing a company for Essanay in a downtown alley. He saw a curious-eyed youngster in pigtails and with long legs watching him. He said: " Run along, little girl. We can't have children around when we are working." The " little girl " was Helen Ferguson, who later on became his leading lady.

Notice to Quit.

The film lords are migrating from Hollywood owing to the snows of slump falling on them after the sun of success. The survival of the fittest is happening. A great many clerks and billiard markers will be returned to their places. Many will leave Los Angeles; in fact, their exodus is now taking place, and many performers who have in the past selected their parts will now strike the long trail for "parts" unknown. But those who remain will be the people who have proved themselves to be earnest workers, before or behind the camera. They will be the chosen people—the day of the voerpaid and under-artistic is at an end in Los Angeles.

Pounds—Not Dollars.

In the United States there are now about 18,000 picture halls, and the annual box-office receipts amount to £200,000,000.

A Good One.

Ben Turpin, the film comedian with a squint, has insured his eyes for $10,000 against becoming straight.

Poets' Corner: Hedge-Sparrows' Eggs.

I saw a young maiden come down from the copse
  In kirtle of brown fringed with green o' the elves;
Her long slender fingers held slender snowdrops,
  And her cheeks were as pale as the blossoms themselves;
But soft shone her hair as she sped through the segs,
And her eyes were the colour of hedge-sparrows' eggs.

Quoth I, " Sure, 'tis April before she is due,
  With her white tripping foot that old Winter o'erwhelms,
With eyes of a promise, so Springlike and blue,
  Of fly on the river, of rocks in the elms,"
And " What are you doing here, April," I said,
" When by all of the clocks you should still be abed? "

She tossed up her head and said she with a grace,
  " I'm Miss February, the General's child;
Since father's grown gouty I come in his place;
  That cry-baby-April! " she scornfully smiled;
" *I* pack the wild snowdrifts, *I* fill the deep dyke,
But sometimes get days off to do as I like.

" Then, just for the nonce, I pretend to be May
  And rogue in the lanes with a holiday sun,
Awaken smug dormice, set jack hares to play,
  Or call up a violet, purely for fun;
And just let me whiper one thought in your ear:
I'm first with the promise, the sweet of the year."

She swung down the wood with a smile on her mouth,
  She flashed in the golden, dark bracken beds' throng,
And the bare branches stirred to the vagabond South,
  And a thrush on the hazel burst high into song;
For her feet were the snowdrops, were stars in the segs,
And her eyes held the Springtime and hedge-sparrows' eggs.

From *Punch*.

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Manners Mansions, 166, Jeppe Street, Johannesburg.
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At Lowest Possible Price for Cash or by Easy Instalments.
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'Phone 2824. .. .. Booking Office: Chosack's Orchestra.

HIS MAJESTY'S THEATRE: MARCH 24, "A NIGHT OUT."

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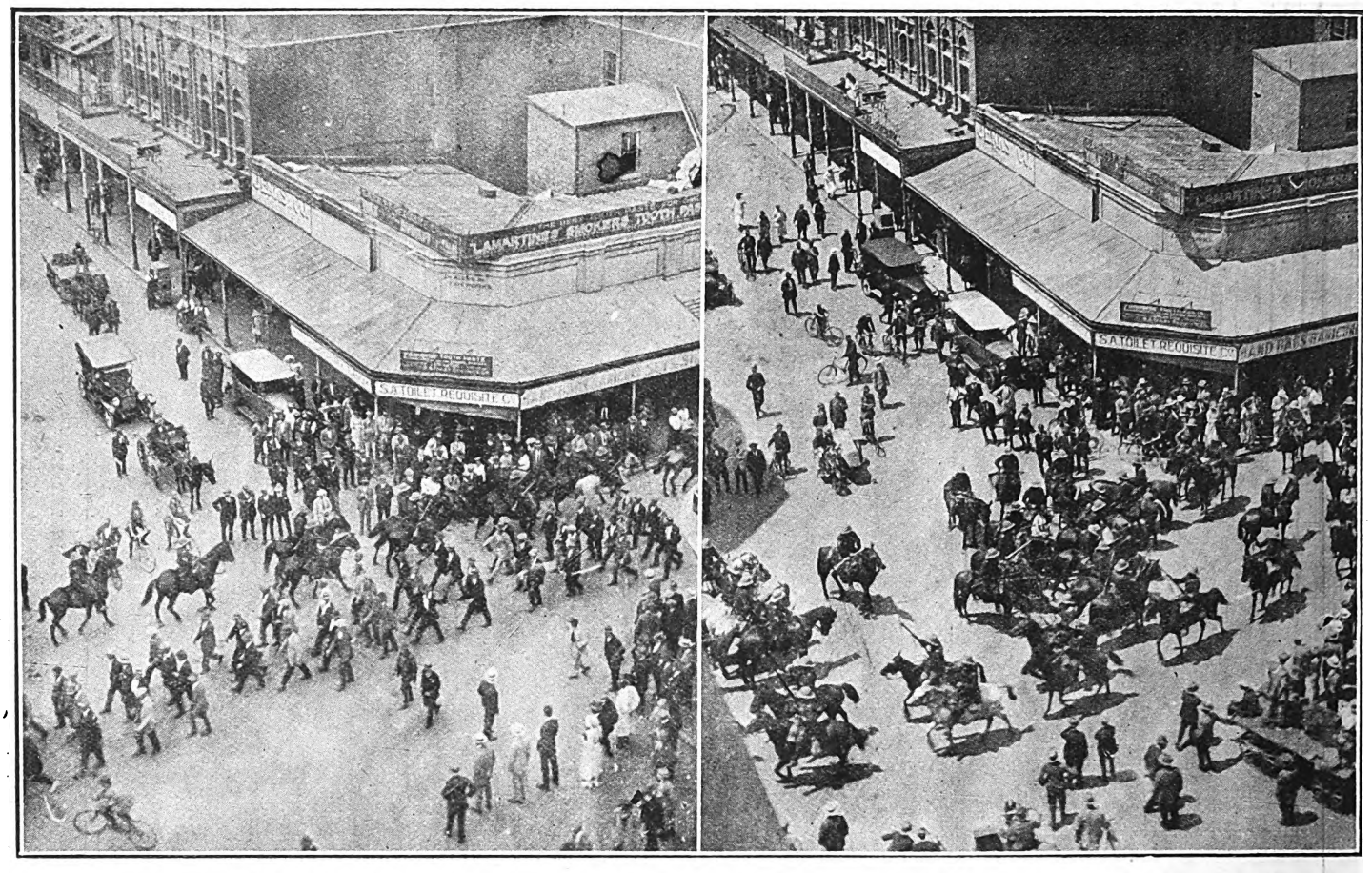
IN THE HEART OF THE SHOPPING CENTRE.



TWO EARLY INCIDENTS AT THE JUNCTION OF PRITCHARD AND JOUBERT STREETS.

Left: Rival detachments meeting on Tuesday morning, March 7, in the middle of Joubert Street—Johannesburg's narrowest thoroughfare. *Right*: Police at the same point dispersing the crowd.

Photos for "S.A. Pictorial."

The Theatres.

JOHANNESBURG theatres, which have suffered heavily since the beginning of 1922 owing to the Gold and Coal Strikes, are now, of course, closed altogether.

We are authorised to state, however, that they will re-open their doors at the earliest possible moment; as soon, in fact, as they are permitted to do so by Martial Law.

In addition to various vaudeville artists who are held up on the Rand, two full "legitimate" companies are also at present in Johannesburg: Mr. Horace Hodges and his company, who were playing "Lightnin'" at the Standard; and the new 1922 Musical-Comedy Company, who are rehearsing for the production of "A Night Out," due to be staged at His Majesty's next Friday night, March 24.

The principals of the musical-comedy company arrived from England last Thursday morning. Their introduction to Johannesburg has been anything but pleasant, for it is no joke being dumped down in a strange town where one does not even know the lay-out of the streets, with snipers operating round the corner and a pitched battle raging in the nearest suburb! In spite of these trying circumstances, however, rehearsals have been proceeding "as usual" at His Majesty's under the direction of Mr. Fred Coyne.

If the theatres are allowed to open before next Friday, the Horace Hodges Company will continue "Lightnin'"—at His Majesty's if it is possible to move the production back there; if not, at the Standard.

If the theatres are not allowed to open before next Friday, the first full-stage production in Johannesburg after the "Revolution" will (appropriately enough) be "A Night Out."

The Booking Office will be re-opened at the Carlton Hotel as soon as conditions permit.

On The Rialto.

THE Stock Exchange has been doing very little business during the Rand crisis, and closed down completely on Monday. Only renters of offices are allowed within the portals. Even if members had any desire to do business, it would be practically impossible. Naturally, there are no local orders; and the disorganised state of the mails and delays to telegrams would make any business with the coastal towns extremely difficult. The banks being open only for a couple of hours each day is another impediment. Most of the staffs are engaged in more serious business, having "joined up" with the various corps, or as special constables. In these circumstances our usual RIALTO feature does not appear in this issue.

"THE (CHINESE) EDITOR REGRETS—"

British editors do not, as a rule, waste words in rejecting a would-be contributor's masterpiece. But in China it is even more delightful to have a rejection than to receive an acceptance. If accepted nothing is said, but if the manuscript is rejected the author will receive something like this: "We have read thy manuscript with infinite delight. By the sacred ashes of our ancestors we swear that never before have we revelled in so enthralling a masterpiece. If we used it we should henceforth be obliged to take it as a model, as a standard of achievement and of quality, and henceforth never use anything inferior to it. As it would be impossible to find its equal in ten thousand years, we are compelled, though shaken with sorrow and blinded with tears at the necessity, to return thy divine manuscript, and for so doing we ask thee a thousand pardons."

If a peach is one and a pair two—is an apple tree?

COMING: "THE PEEP-SHOW" (EMPIRE PALACE).

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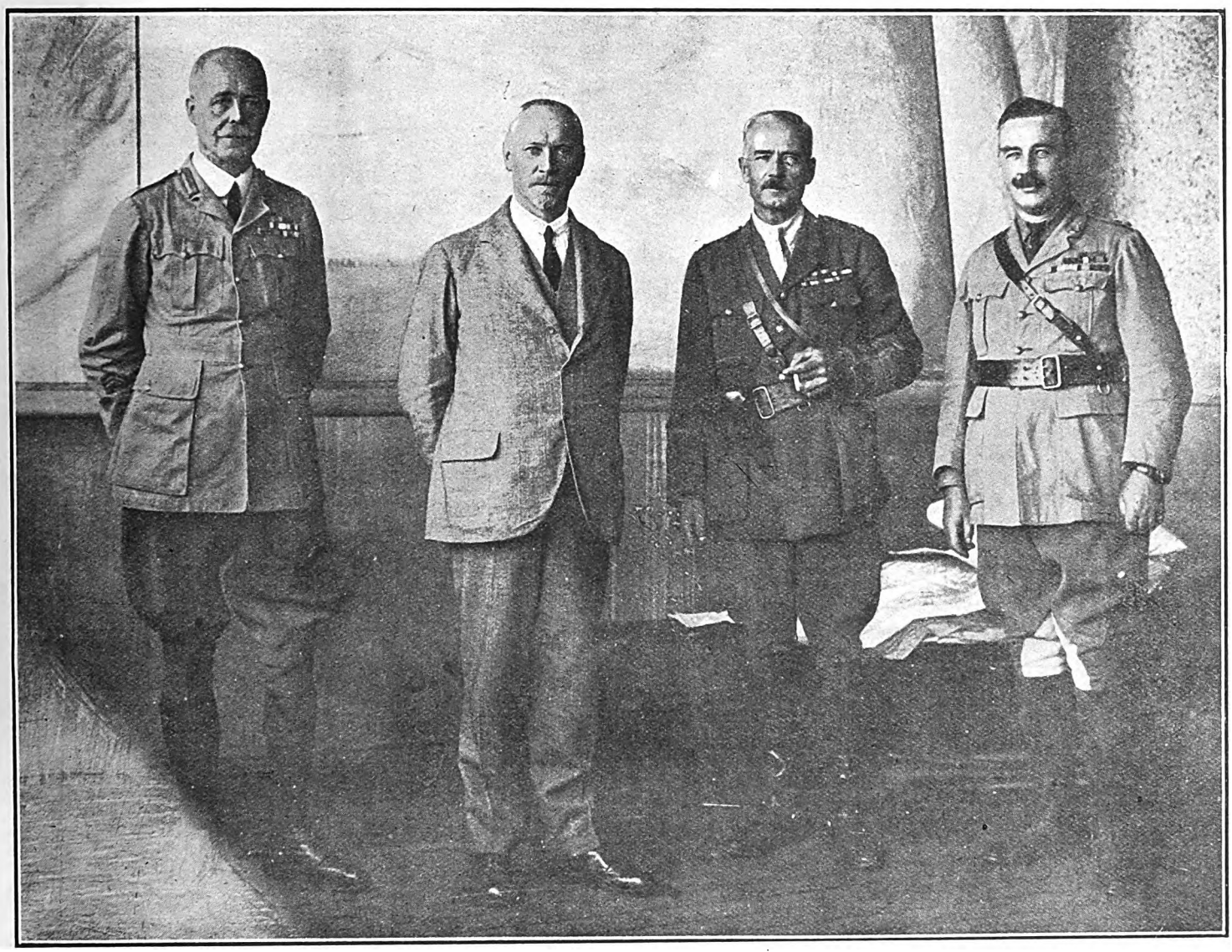
"THE SITUATION IS THOROUGHLY IN HAND."



PHOTOGRAPHED ON MONDAY MORNING FOR "THE PICTORIAL": THE MEN WHO DIRECTED OPERATIONS AGAINST THE REVOLUTIONARIES IN JOHANNESBURG OVER THE LAST TRAGIC WEEK-END.

Left to right: Brigadier-General P. S. Beves, Controlling the Witwatersrand Area; General Smuts, Prime Minister of the Union of South Africa, in supreme command of the operations against the rebels; Lieut.-Colonel E. F. Thackeray, District Staff Officer, No. 8 Military District; and Lieut.-Colonel J. H. Blaney, Permanent Staff, Union Defence Force. General Smuts arrived in Johannesburg from Cape Town at midnight on Saturday, and took control of the operations. In an interview he expressed the utmost confidence that not only was the situation thoroughly in hand, but that it would not be long before peace was restored and the Red rebellion completely crushed.

Photo for "S.A. Pictorial."

Answers to Correspondents.

[*Contributions intended for publication, whether MSS., Printed Matter, Drawings, or Photographs, should be accompanied by a stamped and addressed envelope, cover or wrapper, if the sender requires their return in the event of non-acceptance. No replies to notes and queries will be given through the post. Replies will not be published to anonymous communications.*]

Bushman (Cradock): Vrededorp.

Nepo (Johannesburg): "Wise Saws Wangled" doesn't hit the mark.

A. M. (Johannesburg): Oh, Angel! What *do* you take us for?

Tormot (Johannesburg): Cle-ver fel-low! (You should try spelling your name backwards).

F. H. S. (Port Elizabeth): May not be able to use for some time.

C. W. R. (Johannesburg): You make our flesh creep! Haven't we had enough horrors to be going on with?

Decani (Johannesburg): Good egg! But we can cap that. Have a look at the 55th, occurring, appropriately enough, on the tenth evening.

Ricochet (Johannesburg): Probably the most notable example of death from a stray or ricochet bullet was that of Lieut.-Col. Dick-Conyngham in the Siege of Ladysmith.

Shares (Johannesburg): If you hadn't acted precipitately in the first place you would not have been placed in the unfortunate position in which you now find yourself (Antonio).

Argument (Johannesburg): Yes, you are right—"A Night Out" was originally adapted from the French. Its French title was "*L'Hôtel du Libre-Echange*," and it was by Feydeau and Desvallières.

J. M. S. (Newcastle): "A crowd of Hughs and Barnabys" is not (or should not be) a very recondite reference. The allusion is to the Gordon "No Popery" Riots of 1780 (see Dickens' "Barnaby Rudge").

E. L. C. (Johannesburg): Don't allow your sense of humour to run away with you at inappropriate moments. Besides "Ours is a nice town, ours is" has already been published, in a slightly different form, in another periodical.

Put-and-Take (Johannesburg): When Carlyle named Robespierre "The Sea-Green Incorruptible" he could not have foreseen to what flippant uses you would some day put the phrase! Besides, we are afraid your little essay in satire is libellous at present.

Old Reader (Johannesburg): We consider that the word "Revolution" has been too freely used. A Revolution is a definite fundamental change in the government of a country brought about by a dissatisfied majority, and you will therefore see how inapplicable the term is in this instance. "Rebellion" is nearer the mark, but is apt to be misunderstood in the country districts. "Anarchy" or "Bolshevism" are the best descriptions.

HIS MAJESTY'S THEATRE: MARCH 24, "A NIGHT OUT."

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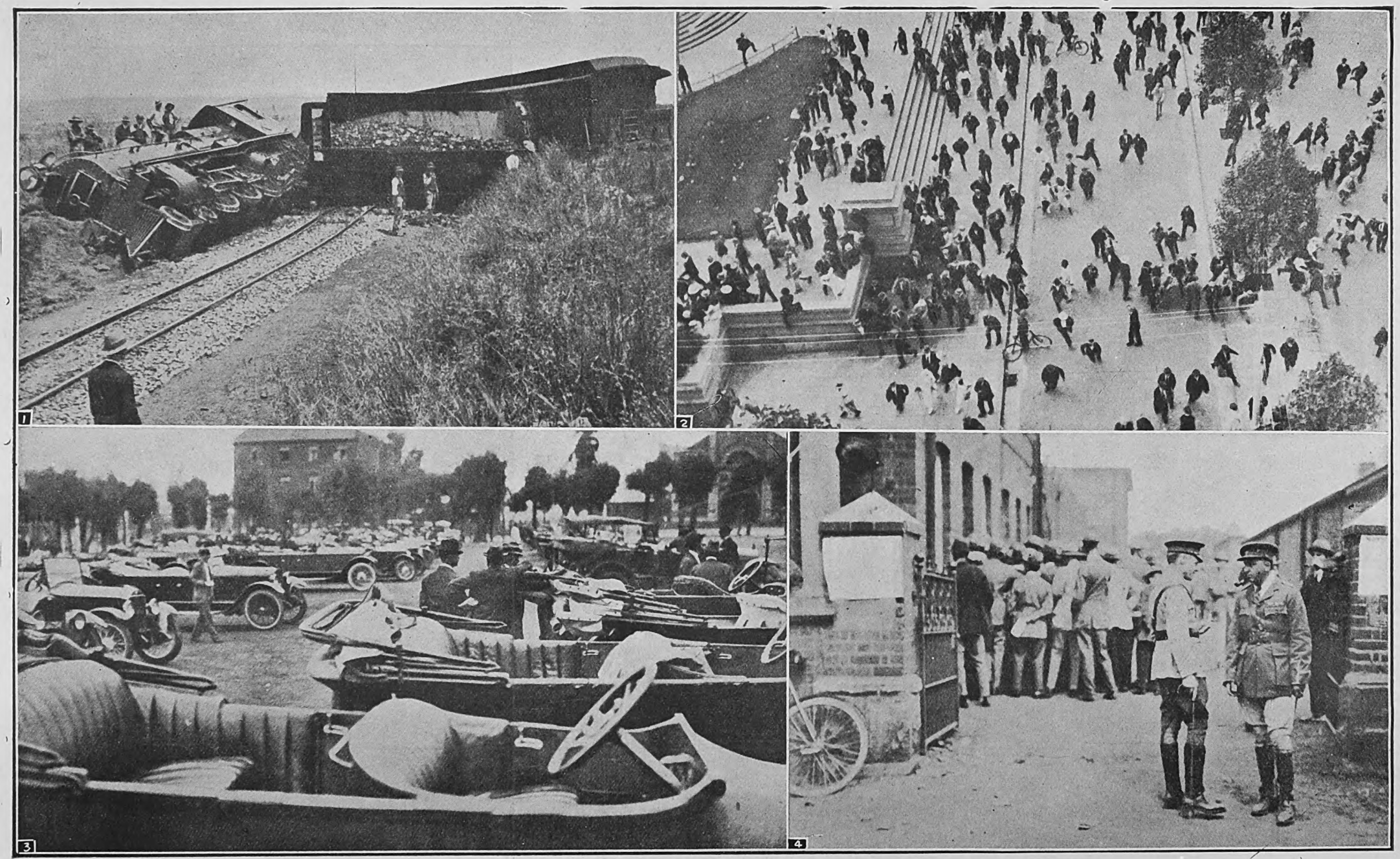
SCENES AND INCIDENTS OF THE RED REVOLT ON THE RAND.



MAIL TRAIN WRECKED BY REVOLUTIONARIES: CROWD DISPERSING IN JOHANNESBURG: THE RECRUITING RUSH.

1. The maine-line train from Port Elizabeth wrecked at Union Siding, near Germiston, on the morning of Thursday, March 9. The engine and three coaches were derailed, but fortunately there were no casualties. The derailment was the result of expert tampering with the line **2.** Crowd dispersing in front of the Johannesburg Town Hall. **3.** Motors for the conveyance of troops parked on the Union Ground in front of the Drill Hall. **4.** The rush to recruit at the Johannesburg Drill Hall.

Photos for "S.A. Pictorial" by African Film Productions, Ltd.

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A DRAMATIST "IN EXILE."

THERE is a certain pathos in the interview in which that veteran British dramatist, Henry Arthur Jones, tries to explain why he cannot get plays produced in London now, in which he describes his situation as " my exile."

Mr. Jones naturally puts the blame on the conditions in the theatre. He points out that one manager declined to produce a Jones play " because there is nothing in it for my wife," and he berates the present actresses of London, declaring that they lack the knowledge of acting possessed by Ellen Terry and Mrs. Kendal. But the change is far deeper than Mr. Jones sees, or, at least, states. It is not only the actors who have changed, but the public. The Jones style of play has " gone out " hopelessly, while the Galsworthy style and the Maugham style have come in, with the Russian style perhaps just peeping over the horizon. Mrs. Kendal's thorough technique would be as lost to-day as Jones' plays are.

Jones' most successful play, " The Silver King," was produced in the early 'eighties. It was a rattling good melodrama, and it was played wherever English is spoken and probably in many translations. Thereafter he did some fine comedies, less popular, and many more pretentious melodramas, although some of them had a social reform slant that made them subject to comment. That point of view is as dead as Caesar, and Pinero, who also held it, is practically as dead as Jones. It is always sad when an artist outlives his public, but with Mr. Jones there can at least be none of the poverty which so often makes such cases pitiable. His royalties were large and they continued for more than twenty years. He should be able to rejoice that he is in out of the wet and that he was such a big man while his vogue lasted.—*The Brooklyn Eagle.*

Some people call vaudeville a theatrical business. Might just as well call a fish a prairie hound.

GROSSMITH'S
"Old Cottage"
Lavender Water

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HIS MAJESTY'S THEATRE: MARCH 24, "A NIGHT OUT."

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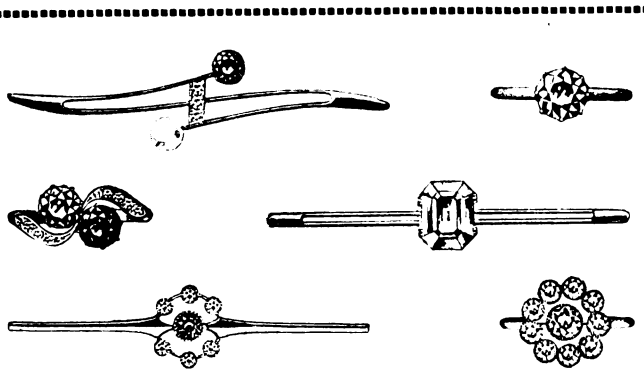
THE GHEZYMBDALHOM.

And An Organ-Stop That Makes The Audience Sea-Sick.

DO you like the ezymalom in England? asks the New York correspondent of *The Referee*. Personally, I prefer the word to spell ghezymbdalhom, which is simpler and more phonetic. We have a good deal of Liszt's Rhapsodies here in New York, and the plan is suddenly to order the orchestra to cease, when the silence is broken by a man with two chop-sticks, which he wields with a facility only to be described as Chinese. Ladislas Kun, from Budapest, is here, and claims to be the greatest thing alive on the ghezymbdalhom. He certainly is a cadenza. But is the result worth it all? Cannot you do it more easily and more melodiously on the poor old grand piano? Does one want to perpetuate a twang which, if perpetrated by the most modest upright, would have filled Bechstein (before the War) with anguish? And what is the matter with a harp? The return to rougher art—to primitive noises, dances, and passions—to the antics of the Russian peasant and the horseplay of the village idiot, is amusing, but will it last? There is something to be said for playing the piano with two sticks, as children play with two fingers, but there is five times as much to be said for using ten fingers and letting cushioned hammers do the rest. Our organs here illustrate my point. They do all that you need to distract the ear. Church bells, approaching automobiles, thunderstorms, rain and hail, crying babies, lowing cattle, grunting pigs and trilling birds, the telephone bell, a kettle on the boil, and dashing waves are included in the stops. Indeed, the swell reed known as "marina oceana" has been known to cause sea-sickness in the stalls.



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REFUSED TO KILL THE GOOSE.

YOU would not think that a song writer who burlesques love and romance in his lyrics would possess any sentiment, or would fall for the blue eyes of a blonde, especially a song writer who spends most of his time in and around Tin Pan Alley. Well, the other day when this song writer left a chair in one of the tonsorial parlours in the Great White Way he slipped the barber a tip that made the latter smile a mile wide.

"You look as if that fellow handed you a Liberty Bond," said a steady customer as he settled back in the chair vacated by the song writer.

"Liberty Bond, nothing!" grunted the barber. "He slipped me a thin dime—his limit. You saw me work over him an hour and I gave him everything but a drink. But I must smile. It's a rule of the house."

"He's a regular piker, eh?"

"With me, yeh," said the barber. "He's a song writer, and those birds make good money. But he don't pike with the blonde nail-trimmer. She's got a strangle-hold on him, and as long as she holds it I'll be the receiver for a thin dime. He comes in every second day, hands me a dime for an hour's work, and her two berries for twenty minutes' play."

"Is he stuck on her?"

"Mad about her."

"Why doesn't he take her out to a show and a dinner?" asked the steady customer.

"Take her out? Oh, boy!" gurgled the barber. "He's been trying to coax her out for months. But she keeps stalling him. I wish she'd fall for him, then he might loosen up with me."

"If he's so liberal with her and she has nothing against him," remarked the man in the chair, "why doesn't she go out?"

"She may look like a doll and foolish," chirped the barber, "but she has brains—a business head. I asked her one day why she kept handing him the gate. Her answer convinced me she has brains."

"How do you make it out?"

"'Louie,' she said, 'if you were a woman and in my line, you'd starve to death—maybe lose your rep. in the bargain. To get the jack in this business you gotta use tact. Take that song writer, for instance. To me he is better than clipping Liberty Bond coupons. He blows in three afternoons a week, and just before he fades out of the picture, after trying to make a date, he slips me a two-spot. As things stand it's a—it's strictly business. He's got no claim on me and there ain't nothing between us—not as much as a whisper. Now suppose—just suppose—because I ain't gonna lose my head—that I should go out with him. Then we'd be friends, in a sort of way, wouldn't we? Feeling that he was my friend he would not want to insult me three times a week by offering me a two-spot. And, as I need the money, I gotta go on turning him down at two dollars per turn. Ain't that logical, Louie?'"

Louie sighed and stopped to strop a razor.

"She's got the right dope," he said, applying the lather, "but it's pretty tough on me to have to suffer for her prosperity."—*The Billboard*.

"Put and Take" at Timbuctoo.

Mr. Leo Walmsley, the airman-lecturer, a member of an expedition which has left London for Timbuctoo, West Africa, has taken with him several "put and take" tops to amuse the natives. The expedition is to film native life and customs, and is being led by Sir Curtis Lampson.

London has now only 33 central theatres, as against 49 in New York and 36 in Paris.

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A SACRILEGIOUS EXHIBITION.

German Dancer Fined 37,000 Marks.

ONE of the significant after-phases of the War in Germany has been the enormous increase in the manufacture and sale of pornographic pictures and books, for home and foreign consumption (writes Patterson James in *The Billboard*), and the presentation of degraded exhibitions on the stage and in the all-night *cabarets*.

For over two years a woman named Celly, who is the wife of a former lieutenant, has been giving unmolested a series of "artistic" *ballets* in which the chief article of covering worn by the dancers was their sense of rhythm. About half-a-million people have seen her during that time. She was an "artistic" sensation, beloved and patronised by those whose ideas of beauty are not trammelled by conventions of morals. One of the delectable creations of the lady finally brought the grab of the law on her neck and she was dragged into court. It was a "symbolic" dance in which Celly, dressed in the garb of a nun, did a hysterical dance before a crucifix, and as her fervour increased she tore off piece by piece her clothing until she ended the number in a frenzy of total nakedness. Dulled as public taste had become this was considered a bit too "artistic" even for Berlin, and a roar of outraged decency came from Christians generally against the sacrilegious exhibition.

The court which heard the case held the lady guilty of violating "the sense of decency of every normal person" and fined her 37,000 marks, which at the present rate of exchange is about five and fourpence. The German newspaper report of the story says that if the verdict is not upset by the higher court it will have "a far-reaching effect on the clothing of *cabaret* dancers."

How to Develop the Hidden Beauty of the Hair.

Perfect beauty is given to few women, but, with a little intelligence, all could make the best of whatever good looks they possess. Nothing makes more difference to a woman's appearance than the condition of her hair; it greatly enhances the charm of the pretty woman, if it is glossy and well-groomed, and beautiful hair atones for plainness in the less fortunate.

A great deal depends on the shampoo used. The hair, to look its best, must be frequently cleansed. Many shampoos, which do not lather well, only partially cleanse the hair; consequently it never appears as bright and glossy as it should. Many society women and actresses who know the value of beauty and the importance of preserving it, are now forsaking hairdressing establishments, and having their hair washed at home by their maids. For this purpose a shampoo is made with stallax granules and hot water. This substance produces a sweet scented foaming lather which thoroughly cleanses the hair. After rinsing the hair is quickly dried with hot towels, and the results are most satisfactory.

All the hidden sheen of the hair is brought out, and it is beautifully soft, wavy, and easy to do up.

All shampoos have a tendency to dry the hair. In cases where the scalp is naturally very oily, the use of stallax acts as an excellent corrective. For those whose hair is inclined to be dry and brittle, massaging the scalp with olive oil before each shampoo, is recommended.

Brushes should be kept thoroughly clean. A little ammonia in the water used for washing them, ensures this. They should be finally rinsed in cold water, so as to stiffen the bristles.

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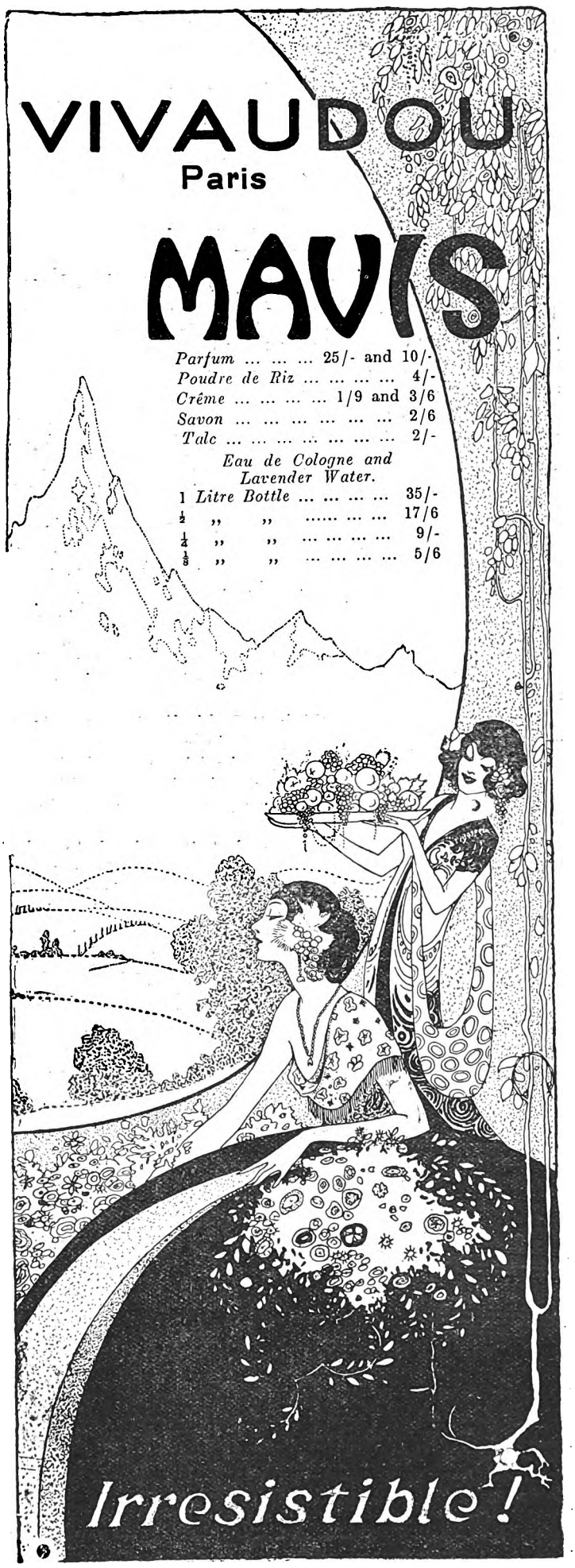

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Juvenile Plutocrats.

By DONALD H. CLARKE.

MAYBE your father has said to you "When I was a boy," or your mother has said, "When I was a girl," and with either one of these starts they have gone on to illustrate by *their* experiences in the past why *you* should do differently in the present. Chances are, however, that such a beginning never led to a yarn of a girl or a boy in their time bringing home a weekly cheque to the tune of £20 or £40 or even £200. Not much!

"Board and residence" for fifteen or twenty shillings a week was no bargain in those far-off days. For five shillings or so father could hire a "rig-out" and take mother for a Sunday afternoon jaunt of twenty miles. That was when the best tailor in town made a suit of clothes for £5 or so. But, as has been said before, once or twice anyhow, times have changed. Telegraphs, telephones, motor-cars, aeroplanes, and last, but not least, motion-pictures, have turned the old order topsy-turvy in more ways than one. And many a boy and girl—some of them hardly out of swaddling clothes—is earning as much or more in a day than the head of a family earned in a week in those other times.

How much do you think "Jackie" Coogan gets on pay-day? Probably it's as much in a year as the town banker earned in a life-time. Maybe it's a good deal more. But while "Jackie" is an exceptional success his case merely is an illustration of many more similar ones in the "movies."

Examples are so numerous that it is hard to select them. There is little Lucille Ricksen, who is a fixture with the Goldwyn stock company. Lucille is now only thirteen years old, but she is a veteran motion-picture actress. She has a steady annual income, keeps up an establishment of her own, has her own automobile—and as dashing a collection of dolls as any young woman could wish. Thirteen years old! But she has shown a steadily-maturing talent, a constantly-increasing beauty and charm, and a consistent ability for work and study that presage an even more remarkable future.

There is Patsy Ruth Miller, too. Miss Miller's history is slightly different. She did not go into the "movies" until about a year ago, when she got a job as an "extra." Now, at the age of seventeen, Miss Miller has a long contract on which she supports a bungalow, a motor-car or two, and other handy little accessories of life.

Jacqueline Logan went at the matter of acquiring homes and motor-cars and bank accounts in still another way. She began in the chorus where so many famous actresses have made the first upward step towards fame and fortune. It took her just a year, after a short session with the "Follies" and the revival of "Florodora," where she was a member of the sextette, to sign up for a long contract too.

These instances are particularly interesting at this time, because just at present there is even more opportunity than usual for a young woman with a "camera face" to jump overnight to a celluloid fame and a most respectable income. This is because of the wide search that Samuel Goldwyn has announced for "new faces" for the screen. He has employed a woman scout and she is looking for motion-picture recruits, just as the scouts of the big leagues in baseball look for new material in the "bushes."

Neither mother nor any of her playmates—or father and his pals, for that matter—ever had any such general opportunity. If it isn't a romantic thought that somewhere in the United States at this minute there is some little girl who is worrying about how she can make her one pair of gloves last all the winter who may be worrying whether she will buy a limousine or a landaulet at the same time next winter, what is a romantic thought? And yet it has been said that romance has been killed by modern inventors.

Why, if some one had told your father and mother such things when they were little folk they'd have thought you were the greatest romancer—or the biggest liar—that ever was born.

THE VOCAL-DANCE HABIT.

I've been "Whispering," "Margie,"
Under the "Silver Star,"
"Humming" "There You Are, Then,"
You're back from "Omaha."

The "Tears of an Irish Mother"
Were the ones "My Mammy" shed,
"Feather Your Nest," my "Bluebird,"
Your "Coal Black Mammy" said.

The "Love Nest's" ready, "Chérie,"
"Linger Longer," hear my prayer.
"Ours Is a Nice House, Ours Is,"
Be "My Rose of Bloomsbury Square."

As "I Passed by Your Window"
"That Old-Fashioned Mother of Mine"
Said "Pucker Up and Whistle"
For "The Sergeant of the Line."

"Somewhere a Voice is Calling"
"Love Me"—"Sweet and Low"—
"Hold Me," make me "Happy,"
"Can You Let Me Go?"

"I Want You to Want Me,"
"K-K-Kiss Me Again," I pray,
For "I Shall Remember Your Kisses"
At "The End of a Perfect Day."

"Come to the Fair" "Down Vauxhall Way,"
Just "Let the World Go By,"
For you're "A Young Man's Fancy"
And "Love Will Never Die."

We'll have "Roast Beef"—it's "My Day Out"—
With "Rhubarb and Custard" after
And "Devonshire Cream and Cider," too,
"Onaway" to "The City of Laughter."

"Ain't We Got Fun," "Carissima"?
"Down Yonder"—it's "Carnival."
We'll dance again "That Naughty Waltz."
"Cuddle Closer," "Dear Old Pal."

Be "Loving"—I'm still a "Bachelor Gay"
"Because" I was so shy—
But soon "The Bells of St. Mary's"
Will ring when we're "Passing By."

We've finished "Blowing Bubbles"
And "The Dancing Lesson's" o'er,
We must be "Homing," "Bless You,"
In "Mammy's Arms" to snore.

—By F. R. in *The Referee*.

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SOME ASPECTS.

Revolutions Couldn't Happen in a Dumb Country.

FROTHY FULMINATORS.

WITH the complete cessation of racing on the Rand there is very little to chronicle, and if matters do not very shortly improve in the industrial world the

Sport Will Receive Such a Set-back

as will take it no inconsiderable time to recover from. As matters stand now there does not appear to be any immediate prospect of a revival, and many owners who, in the ordinary way, find it a struggle to keep the ball rolling when they are able to race their charges twice a week, are now snatching a precarious livelihood for their bread-winners and themselves. Many, indeed, are seriously considering the prospect of spelling their horses during the present Martial Law period, whilst some would undoubtedly take advantage of the first opportunity of migrating to the coast or to one of the more peaceful down-country centres. Anyhow, there is little to warrant any hope of a resumption before the month-end, by which time, it is hoped, the more rigorous aspects of Martial Law will have been relaxed.

* * *

The authorities have made such rapid headway in getting the situation thoroughly in hand that it would not be surprising if the week-end sees most of the revolutionaries safely incarcerated; that is, those who have been most actively engaged in upsetting constituted authority. It will probably take the authorities some further weeks to smell out and apprehend the more

Elusive and Troublesome Sniper

brigade. It was a foregone conclusion that the commandos, as such, could not long exist once the Government brought its modern persuasive elements into play, backed up by very evident determination on the part of the population to stand for nothing in the shape of a transfer of power to the active and threatening disorders of Bolshevist misrule.

* * *

About the most "popular" concern in this benighted Golden City of ours to-day is the Chamber of Mines! Prominent members of the Government are said to be quite angry with it over its stupid epistolary blunder of the other day. And there are many wise guys in the City who are perfectly certain that if the cock-a-doodle-doo letter referred to didn't actually cause the revolt it certainly precipitated it. Yes, there are very few of our citizens who are not agreed on one point, namely, that there was about as much combustible material in the Chamber's "brainy" note as in the incendiary frothing that was hurled off the stump by the extremist orators said to be representing the workers. Of these same frothy orators it may be said that they are mostly charlatans, and when the trouble began they did just what was expected of them—slunk into the background. Some courted arrest, because being arrested enters into

Their Scheme of Heroics

and their ideas of becoming popular with those they are working their mischief on. Much relief and pleasure was evinced by every decently-disposed citizen when it was learnt last Monday morning that the authorities were picking up the Bolshevist element amongst them, and especially when the news got abroad that certain gentlemen who aim always at inflaming the native-mind, and preaching the gospel of equality, had been apprehended. One could not help noticing that a fervent wish was expressed from all sides that the authorities would get rid of these mischievous people, once and for all. It would be next to impossible for a Revolution to happen in a dumb country!

* * *

In a number of actions taken recently in England by the trustees of bankrupt estates against bookmakers, to recover moneys paid by cheque, Mr. Justice Astbury saw fit, whilst reserving judgment, to comment on the action of the trustees in seeking to recover moneys lost in the manner mentioned, namely, backing racehorses. He suggested that, in spite of the contention that the claims were legal and in accordance with law, they were hardly honest. Excepting for the fact that

Two Wrongs Never Made a Right,

those trustees might have retaliated that the moneys in question were probably not lost, or say won, honestly, for it is a known fact that much money flows into certain bookmakers' bags in a dishonest way. Anyone who knows very much of racing has ceased wondering at the audacity and bravery of certain layers, when they keep on challenging the punter brigade about a certain horse. In their wisdom they assume that the bookmaker has the neddy hobbled and pass on, but the lad who goes bankrupt and provides trustees with winding-up jobs knows little of the seamy side and keeps on backing the hobbled variety until his number goes up.

* * *

And probably, if Mr. Justice Astbury knew as much of the seamy side he would have muzzled himself rather than comment thus harshly on the actions of one party only to this big question, which, by the way, has created no end of discussion all over the world, as far as the merits of the law are concerned It is popularly and justly

Regarded as Iniquitous

that any recovery from bookmakers by law should be possible, except, of course, where dishonesty can be proved, and the movement recently introduced at Home to have such a law expunged from the statutes is finding powerful support and adherence from all the leading sportsmen. That, however, does not do away with the problem of finding caretakers for the foolhardy blighters who go on backing dead 'uns until their business is bust.

* * *

There is no limit to the ingenuity, brought to light from time to time, of folk who attempt to enrich themselves by fraud at the expense of the bookmaking fraternity. It is always deemed worthy of cabling to every corner of the world when anything of this nature has proved successful, and thus we learn that

A Couple of Swift Americans,

one of them a telegraphist, have put it across the Viennese bookmakers by the simple expedient of getting winners nice

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and quick from Paris—by wireless. Both were arrested. One wonders whether any arrest will ever follow a clear case of roping by a jockey, connived at by owner and bookmaker for the purpose of robbing the public. The crime mentioned is every whit as despicable and certainly merits the arrest of all concerned.

* * *

There has yet to be found a fighter, of South African extraction, capable of wresting the featherweight title from W. Allen, of Durban. This fighter has gained and held his title, by sheer merit, against all comers to date, and it does not appear as if there is anyone at his weight, in the country at the moment with a hope of beating him. His latest victim, Norman Mulligan, proved an easy mark for the champion, no doubt, but accounts of the fight up to now indicate that the youngster had

His Experienced Rival

guessing in the early stages and at one time actually groggy. After which the Natal boy asserted his superiority and won convincingly. All of Allen's contests have been won in clean-cut style, chiefly with the use of that asset indispensable in present-day aspirants for championship honours, a hefty kick in both wings. Up to now the present title-holder has proved a credit to South African professional boxing, and if he seeks fame abroad the best wishes of South African sportsmen will accompany him.

* * *

Starting Prices of Winners Last Saturday.

DURBAN.	CAPE TOWN.	KIMBERLEY.
6/4 Irish Lawn.	6/1 Vipolia.	4/5 Pepper.
7/2 Crested Wave.	10/1 Taffrail.	5/2 Galletia.
20/1 Throwaside.	2/1 Catsilver.	3/1 Adamantine.
7/4 Tiger Lily.	6/1 Great Renown.	4/1 Red Cross.
3/1 Enderby.	12/1 Greenhorn.	5/4 Eaton Swell.
5/4 Lenaeus.	2/1 Claredan.	7/2 Twine the Plaiden.
7/1 Porphory.	7/2 Jack the Dandy.	1/1 Pomona II.
9/2 Loyal Defence.		

PORT ELIZABETH.
4/1 Pollyanna.
4/1 Sneezewood.
4/1 Vanity II.
10/1 Tyranny.
6/4 Tomboy.
5/4 Vain Dream.

A COMPOSER'S DEBTS.

The affairs of Mr. Nathaniel Davis Ayer, the musical composer, who wrote, among other things, the music of "The Bing Boys" and "The Bing Boys on Broadway," were discussed in the London Bankruptcy Court, when a meeting of his creditors was held under a receiving order made on his own petition. Mr. W. P. Bowyed, Senior Official Receiver, said that Mr. Ayer estimated his liabilities at between £5,000 and £6,000. On the assets side he said that a Mercedes motor-car was held by the London Motor Garage Co., Ltd., who had a charge on it for £550. The debtor valued the car at £750. The only other asset disclosed was a book debt of £300 estimated to produce £50. The Inland Revenue, it was stated, were claiming between £5,000 and £6,000 arrears of income and super tax. Mr. Ayer had returned this claim at £3,850. The Official Receiver: A claim of £6,000 for income tax makes one's mouth water to think of the income he must have spent. The case was left in the Official Receiver's hands for administration in bankruptcy.

THEIR SPAN OF LIFE.

THE length of useful life possessed by articles of man's handiwork forms an interesting speculation, and one which is full of surprises. For instance, an artificial leg has been worn by its owner for sixty years, and was still serviceable at the end of that time.

The average life of a locomotive engine is about twenty years, but there are many cases on record of this term being greatly exceeded.

One built in the year 1846 worked upon the Furness railways for a period of over fifty years, first as a passenger, then goods, and finally as a shunting engine.

Another, belonging to the North-Western, completed over two million miles, equal to one hundred years' service on the ordinary basis of twenty thousand miles a year.

In the year 1913 the town of Bildeston was using a fire engine which had been in active service for seventy years on end. It was still capable of good work.

But this record pales when compared with that of an engine which was still in use at the beginning of the present century by a firm of metal rollers in Birmingham. This, a beam engine, was erected in the year 1767, and worked continuously for 136 years before it was at last pulled down and replaced.

In the year 1902 a letter appeared in *The Daily Mail* from a correspondent who was wearing a watch, still keeping good time, which had belonged to an ancestor of his in the year 1780, and incidentally, had also been worn at Waterloo.

Clothes properly kept will wear for an enormous length of time.

A Swindon family preserve as a relic a waistcoat made out of a material which once was worn by the great Queen Bess. This waistcoat had belonged to a well-known cricketer.

An old Fen man, named George Oldfield, who lived at Whittlesea, used to make a practice of walking every year to Peterborough Fair, a distance of eight miles. For 48 years on end he wore the same pair of boots on each annual tramp. But good leather has almost everlasting wear, if kept well greased.

Another article of everyday use which will go on almost indefinitely if properly cared for is a razor. There is a case on record of a man using the same razor every morning for 53 years on end. He reckoned that he had shaved himself with it more than 11,000 times.

Well-made furniture will, of course, last for centuries, but carpets are not so long-lived. There is, however, one at Sledmere, in Yorkshire, made in a factory burnt down more than a century ago, which is said to be as fresh and as beautiful as the day it was made.

D.H.R. (Johannesburg): Thos. Pauncefoot hadn't arrived in the country at that time, so he couldn't have played the part. The part was played, and that particular number was sung, by William Greene. The number had previously been sung, for a few performances only, by Bardy Russell in the revue "Step This Way" at the Empire.

Tennis rackets completely re-strung with best gut 30/-

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HIS MAJESTY'S THEATRE: MARCH 24, "A NIGHT OUT."

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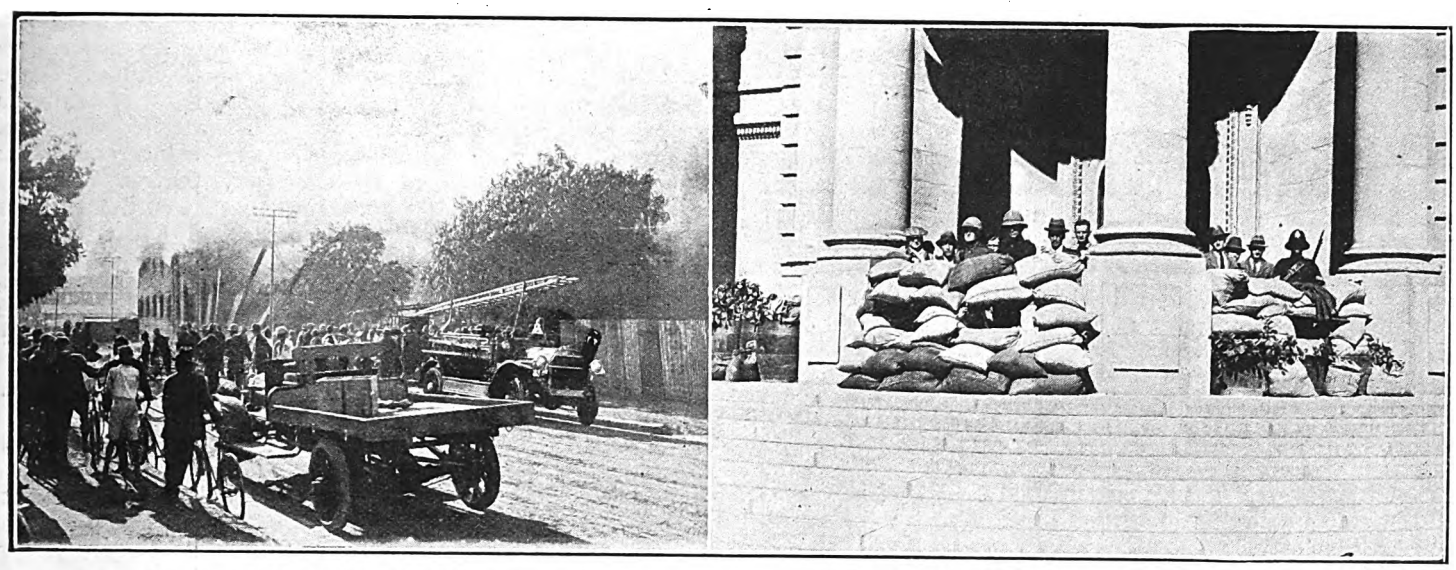
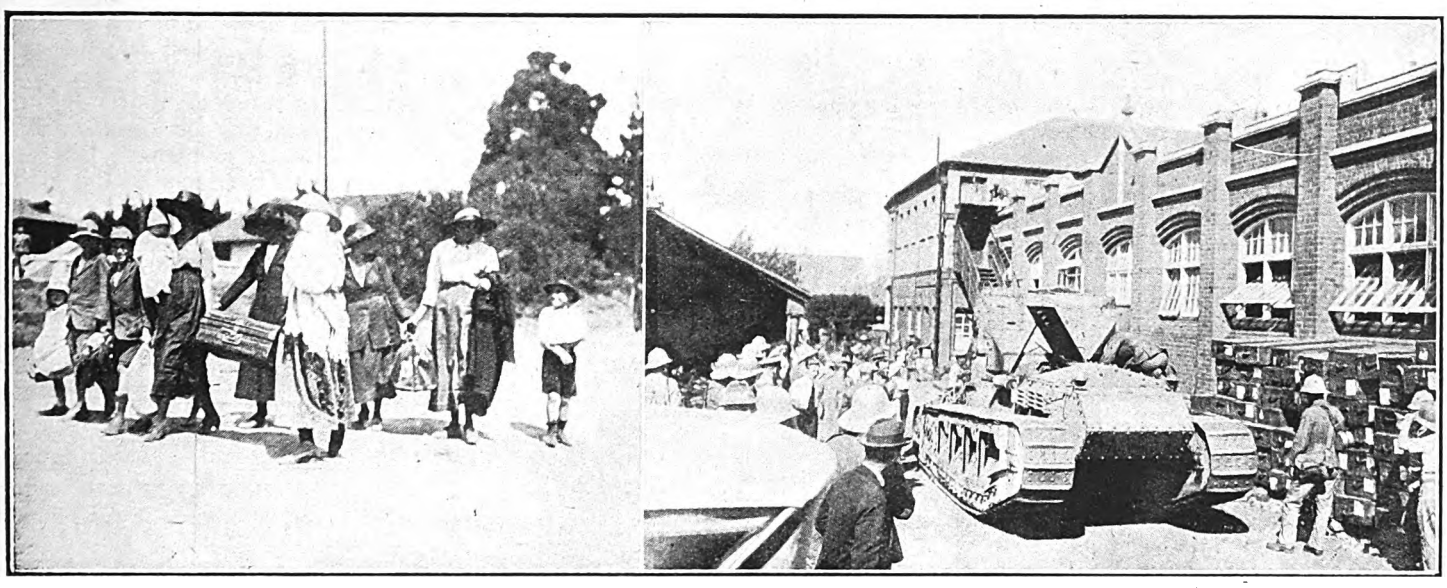
MONDAY AND TUESDAY IN JOHANNESBURG.



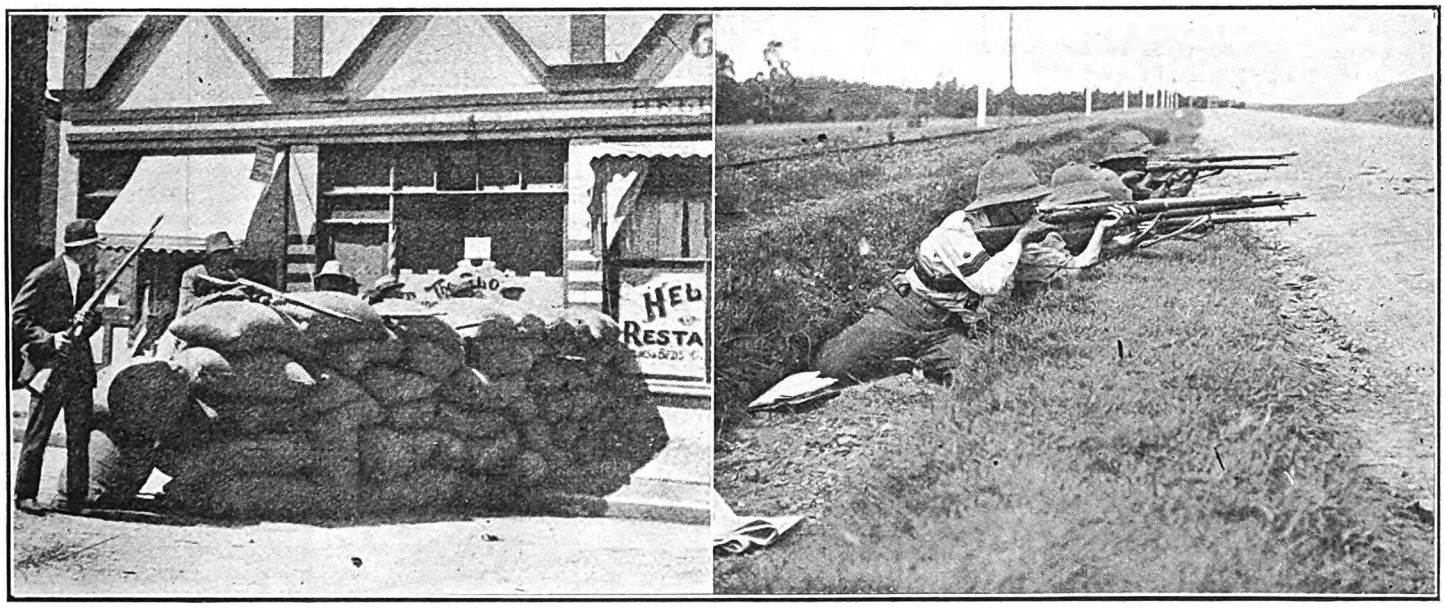
BIG FIRE IN JEPPE DIP. **WEST END OF TOWN HALL BARRICADED.**

Left : Early on Monday morning the Reds set fire to two big stores in Jeppe Dip—the premises of Messrs. Wm. Bain & Co. (S.A.), Ltd., engineers, and of Messrs. E. K. Green and Morison, Ltd., wine and spirit merchants. *Right* : The back of the Town Hall was heavily barricaded in case of an attack from the direction of Fordsburg.



REFUGEES FROM FORDSBURG. **THE WHIPPET TANK.**

Left : Early on Tuesday morning aeroplanes dropped leaflets on Fordsburg ordering all women and children to proceed to the Show Ground before 11 o'clock. Four thousand went. Here are some of them on the way. *Right* : His Majesty's Land Ship *Union* : The whippet tank that did good work in the investment of Fordsburg on Tuesday afternoon.



COMMISSIONER STREET BARRICADE. **ON THE MAIN ROAD.**

Left : Special Police and Civic Guards guarding the western end of Commissioner Street on the outskirts of Fordsburg. *Right* : A few crack shots picking off snipers.

Photos for "S.A. Pictorial."

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Thrills!

By CHARLES L. GARTNER.

THE age of gullibility on the part of movie fans is gone! Time was that when a motion-picture enthusiast went to a cinema theatre he was prepared to believe everything he saw in the picture shown upon the screen. That is, if the film showed the hero and heroine dropping in a parachute from a balloon thousands of feet in the air, the spectator's heart stood still until the loving couple had reached *terra firma* again. And such was the worship accorded the stars in the old days that the mere suggestion of "fake" or "somebody else substituted for them" was sure to bring a storm of abuse down upon the head of the unbeliever.

But the present-day follower of the silent drama has become so educated in the use of trick photography, doubling for stars, fake scenes, etc., that, much to the discomfort of the stars of to-day, a thrill upon the screen has to be the real thing or else so cleverly disguised that none but the director, the photographer, and the principals know how it is done. Even then there is a certain amount of scepticism on the part of the hero worshippers.

It is in the interest of the many who have tried and failed that this story is written. But it is not written in order to create a sympathetic understanding between the producer and the audience. The story will be treated rather from an educational standpoint, for, contrary to general opinion, the majority of the hair-raising scenes you see nowadays on the screen *are* real. And I am going to tell you how and why they are real.

In the first place it must be remembered that *you* made the motion-picture possible. That is, without your support the movies would not be the universal entertainment that they are to-day. If you want costume plays, you get them. If you like mother-love pictures, you have them. If you taboo serial pictures, they are no longer produced. In short, it is your support of certain kinds of pictures that guide the producers in the type of photoplays which they should make. And if you will insist upon realism, and still more realism, it has to be provided.

Cecil B. De Mille, director of Paramount specials, has always insisted upon his players giving absolute realism in their performances. In his production, "Fool's Paradise," there is a scene showing Conrad Nagel in a pit full of crocodiles. Most directors would have faked the scene somehow, but Mr. De Mille explained the situation to Mr. Nagel, who said he'd take a chance. Fortunately, no-one was hurt.

In Mr. De Mille's latest picture, "Saturday Night," there is a thrill which is perhaps the most dangerous stunt the producer has ever asked any of his performers to accomplish. It consists of having one of the leading men hang with one hand, while holding a fainting girl with the other, from a railroad tie on a trestle until a train passes by. The trestle is built across a deep cut and is many feet above the ground. There were no substitutions here. The man was Jack Mower and the girl was Leatrice Joy.

The events in the story leading up to this incident consist of the attempted crossing of the trestle by Mr. Mower and Miss Joy in a motor car. When half-way across a train is seen coming in the opposite direction. The car is quickly abandoned and the only means of escape, that of hanging by the ties until the train passes, is used. An incidental thrill is the meeting of the train and the abandoned car in the middle of the trestle and the consequent demolishing of the latter.

Without a doubt the cry of "Fake!" will arise when the episode is shown upon the screen. But if cinema audiences will harken back to the time when Mr. De Mille made one of his first big spectacles, "Joan the Woman," and think how Geraldine Farrar was man-handled by the mobs in some of the scenes, it will have to be admitted that Mr. De Mille demands much of his stars. If there is still some doubt in the minds of a few sceptics, let them ponder over that scene in "Male and Female" in which Gloria Swanson had to allow a full-grown lion to paw over her motionless body in a supposed lion's den.

"When is an actor not an actor?" "Nine times out of ten."

Widow To Let.

THE "FUTURIST DRAMA" IN ITALY.

IN Italy they are experimenting with what some critics are pleased to describe as the "Futurist Drama." For a description of one of these unique Italian performances we are indebted to *The Times*. According to that newspaper the actors must have looked as strange as the scenery, for in Rome and Naples they were plastered with soft and hard tomatoes, potatoes and other fruit in and out of season, not to mention crockery. It was said the actors gave up about halfway through after some Futurist paintings had served inadequately as shields, but the impresario, Marinetti, stuck it out till the end, refusing to give his turbulent auditors their money back. The evening began, according to *The Times*, with a speech by Marinetti, followed by an overture with the leader in an upper box, the orchestra in a lower and a cornet player in the gallery. Then followed a series of little scenes, each lasting less than a minute. "The scenery was Futurist, but of a period that we in England had thought was long since past; the make-up would have shamed a parish concert; and the scenes themselves have to be described to be appreciated at their real value. Few of them could be understood because the showers of beans, potatoes, tomatoes and apples often drove the actors off the stage in the middle of a scene, but those that could be followed were not very inspiring. For example, a man comes on the stage and accuses his wife of having a lover. She denies it, but he insists, and at last she bursts into tears and cries out: 'Tell me at least who it is.' Whereupon the husband points to his reflection in the mirror. This is one of the scenes. Again, we see a man in bed on the stage. The doctor comes in and pronounces life extinct. The widow by the bedside turns her back to the audience and shows a huge placard, 'To Let,' hanging from her shoulders. This is another of the scenes. The curtain goes up again and we see one man shoot his rival. The wounded man gasps 'Ah!' the doctor examines him and says 'Eh!' in a hopeless voice, the wife weeps 'Ih!' a priest says 'Oh!' in reproach to the murderer and the neighbours shout 'Ugh!' at him—the five vowels of the alphabet."

A FORMULA FOR EMOTIONS.

FILM emotions made to a scientific formula are suggested as the result of an experiment carried out in London by an expert in psychology.

The expert, Mr. Colden Lore, describes the experiment in the January number of the *Hepworth Magazine*.

Mr. Lore is himself a writer of photoplay scenarios. To find out how to obtain the maximum amount of "suspense" or excitement of interest in his films he took fourteen people, ten women and four men, from various stations of life, to see the ice scene in "Way Down East."

The fourteen "victims" were connected up by their wrists to a sphygmo-cardigraph, a device which records on a ribbon of paper the delicate fluctuations in the pulse.

All the test persons showed certain marked periods of loss of interest, lasting in one instance from 5·4 to 14·2 seconds and from 6·2 to 17·2 in another.

Taking the whole episode, the records showed an average of 23·4 seconds of lack of "suspense."

Mr. Lore considers this a great tribute to D. W. Griffith's producing ability, but it proves, he says, that 23 feet of film could be cut out from this part. (A foot of film takes a second to show.)

It was found that the greatest excitement was registered not so much when the hero and heroine were in danger as when the ice-floes were seen breaking up and crashing together.

Apparently, in the future, every first-class producer will try out his new pictures on the studio staff fitted with sphygmographs before editing it!

Girl broke her elbow reaching for a wrist watch. Lucky she was not trying to grab a garter.

Cat with nine lives can only live half a life in some Johannesburg suburbs. It is almost a dog's life.

HIS MAJESTY'S THEATRE: MARCH 24, "A NIGHT OUT."

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HIS MAJESTY'S THEATRE,

JOHANNESBURG.

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At 8.15 p.m.

(CONDITIONS PERMITTING)

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OF

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IN

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GOOD NEWS FOR WOMEN OF REFINEMENT

Few women have had such a terrible experience as Miss Little did; but many suffer in a lesser degree, and they will be glad to hear the good news her message has for them.

"What Kotalko has done for me is nothing short of wonderful. Four years ago I lost all my hair. My head was bare and shiny just like the back of my hand. I had been under a hair specialist and a doctor, but all in vain.

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(Signed) MARY LITTLE."

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Many who were completely bald have grown a full crop of beautiful hair by using the method employed by North American Indians. This is composed of genuine bear fat with the juice of the rare pilocarpus plant.

The preparation, known as Kotalko, may be obtained by sending 6d. (stamps or P.O.) for trial size to John Hart Brittain, Ltd., 2 Percy St. (314H), London, W.1., England. Marvellous and speedy growth of hair has been reported even when baldness has existed for years.

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THAT SCOUNDREL MIRON.

By MAURICE LEVEL.

NO one ever understood how this woman, who was neither young nor pretty, got complete possession of the heart, the mind, and whole life of Miron. Directly he met her he broke with his best friends, left off going to his familiar haunts, and, instead of devoting himself, as formerly, to Art for Art's sake, took to painting the rankest pot-boilers. When a man who had been a great friend in the old days ventured to say: "You're an idiot, Miron. You are spoiling your style, abusing your talent . . ." he only shrugged his shoulders and said: "Nonsense!" When the friend insisted, reminding him of the conscientious work he had done in those old days, he grew angry.

"My talent? My dreams? You make me laugh. When I had them I slept in a garret, I had one meal a day. I know people will now stop saying 'You'll see, he'll be rich some day.' But meanwhile I can eat as much as I like, and I am free from sordid worries. I am happy, very happy."

He walked rapidly away. But when he was sure that he was out of sight he stopped at a *café* and sat for hours lost in thought, with an empty glass in front of him. Miron lied; he was not happy. At first his love had absorbed him to the exclusion of everything else. To get the extra money that was necessary for his new kind of existence he had dashed off little sketches and drawings for the illustrated papers, and when he felt too disgusted with this prostitution of his talent he had consoled himself by thinking that before long he would return to serious work. But as time flew by he had become morally weak, almost cowardly, and now there was a gnawing bitterness at the bottom of his heart, and he was ashamed of himself, ashamed of the soulless love in which he had slowly but surely lost his better self. Debts accumulated, and at last there came a day when, worn out by the threats of those to whom he owed money and by scenes with his mistress, he lost his head and wrote a cheque he could not meet. He hoped to be able to get the money before the cheque was presented, but he was not able to do so, and, taking fright, he fled from Paris, from France.

To avoid rousing suspicion he went alone; his mistress was to follow next day. He was so certain she would come he went to bed and fell asleep happily, almost without remorse. He expected a letter from her in the morning telling the time of her arrival; next night there came instead a telegram with just four words: "I am not coming."

At first he was too stunned to take it in: it did not seem possible she could have written that. But on reflection he told himself without bitterness that after all she was right; he was a thief. Thoughts of the Lost Love merged themselves in the remembrance of the days when his face was set towards Fame, and a great weariness, mental and physical, made him feel like a child that had lost itself. You need courage to make an effort to save yourself. He had none left. He resolved to go back to Paris to be arrested, to be punished. Nothing could be worse than what he had already suffered because of his voluntary artistic downfall. Indeed, it would only seem natural, right, that he should be publicly disgraced. He hesitated a little at the thought of the court, prison, the dishonour from which it was still possible to save himself. But why should he mind? A man might make an effort if he had to consider a wife, parents, friends, anyone he respected; or even if he were well known, if his name stood for something good. . . . But he?

He took up the newspaper, looked at it without interest, and became very pale. There was a big headline: "Disappearance of the Artist Miron." It was a long article, and a new thought came to him as he read and re-read it. Every day a dishonest cashier disappears; every day a forger is arrested—did people take any real interest in them? This article made it clear that his flight had aroused unusual interest, that his loss caused regret. If so much space were devoted to him, it showed that the public had begun to recognise his talent, and valued it. He was not unknown. He was "Somebody"; he had a name.

His Infamy was the revelation of his Glory. The idea of prison that had before weighed so lightly now horrified him. He was tortured by shame, fear, and pride. For days he shut himself up in his room, watching suspiciously anyone who stopped under his window, reading with passionate interest all that the papers continued to say about his disappearance and, above all, about his work. Before long he was relegated to the second page of the newspapers, then to the third; two succeeding days there was no mention of him; twice or thrice his name cropped up at intervals, then—silence. People ceased talking of him, the authorities left off looking for him. He felt sure he had escaped, that he could come and go as he liked. He was free.

It was only then he realised how completely alone in the world he was.

Then came want; he was penniless. He must do something to earn a living. But what could he do? Drawing? Painting? And give them a chance to recognise his style and so lead to his arrest?

How could he run the risk of reviving memories of himself only to blacken afresh a name he had now become proud of? Never had he been so aware of his real talent as now when he dare not show a new picture. But he must do something to get the money to support life. He thought of giving lessons, but no one cared to have them; he tried to obtain work in an office, but he had not the necessary certificates. He did all sorts of odd jobs, even the humblest, those that demand nothing but physical strength. His clothes wore out, became covered with stains; he lost his looks, his hair and beard grew grey. Over and over again he determined to kill himself, but resolution failed him at the last moment. His mind would travel back to the old days, to the little studio where he had dreamed such great dreams, and a vague feeling of hope would change the current of his thoughts.

The vision of himself evoked by this remembrance of himself as he used to be only grew more vivid as the years passed, and by slow degrees he became possessed by a longing either to become that old self again or to create another personality on the same lines. This longing sustained him through the long, dreary months of hardship in which he tried to save some money, economising in food, sometimes even sleeping in the open. Halfpenny by halfpenny the little hoard accumulated, and at last he found himself in possession of a small sum. The enthusiasm of youth had come back to him; he took to making sketches, on a white wall, on the corner of a table, anywhere; everything he saw presented itself as a picture, and when he had a hundred francs he took the train and returned to France. Fifteen years had gone by since he left Paris. Who would remember him? Who would recognise him with his white hair, his long beard, his bent shoulders?

At first he hardly dare go out, but when confidence came his steps were drawn irresistibly towards the windows of the shops of the picture-dealers. There he saw new names, others that were familiar to him, and he found himself—he who had never in bygone days spoken of his talent—comparing himself with these painters, saying: "I can do better than that!"

He bought a canvas, some colours and brushes, and began to work in his little attic. He painted feverishly, hesitating as does a convalescent who fears movement after a long illness. When he had finished the picture he spent a whole day looking at it, asking himself:

(*Continued on Page 21.*)

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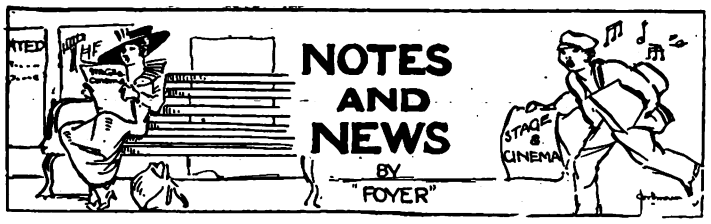

Audience on the Stage.

When Sir Harry Lauder appeared last month at the Shubert-Northern, Chicago, the overflow of the auditorium was accommodated with seats on the stage.

Authors Get £1,000 a Week.

There are now seven companies playing "The Bat" in the United States, and their average weekly takings amount to £22,400, of which the authors, Mary Roberts Rinehart and Avery Hopwood, share £2,000 between them.

Billy Fry.

The Stage says: "Billy Fry, who has been understudying Billy Merson in the Wylie-Tate 'Puss in Boots' at the Palace, Manchester, will sail for South Africa on March 3, by the *Kinfauns Castle*, to play Stanley Lupino's part in 'The Peep Show,' which will open in Johannesburg in April."

Clarice Mayne and the Turf.

The late Mr. James W. Tate leased the horses Polymestor and Pomatum, under the charge of Joe Cannon at Newmarket, from Mr. S. B. Joel last year, says *Sporting Life*, and Miss Clarice Mayne (Mrs. Tate) has asked Mr. Joel's permission to run the horses leased by her late husband in her own name.

"Leon Jenkowski."

An English illustrated paper publishes a picture of Miss Ivy Shilling, the famous dancer, and her new partner, with the caption: "Ivy Shilling, just returned from Australia, with Leon Jenkowski." South African playgoers will declare that they have never heard of "Leon Jenkowski," and yet he is very well known to them. His real name is Bertie Kellaway.

"WHO ARE YOU?"
Motor-cyclist stopped by a Police sentry outside the Central Police Station, Marshall Square, Johannesburg.
Photo by African Film Productions, Ltd.

Appearing With Robey.

The new London Hippodrome revue, "Round in 50," was due to make its first West End appearance on March 16. *The Stage* says: "George Robey will head the cast, and other principals will be Barry Lupino, Alec Kellaway, Wallace Lupino, Bob Cory, Renée Reel, Jean Allistone, Ruth French, and Eddie Jaye, the company also including Nora Roylance, Marie Cazneau, Phil Lester, Benson Kleve, Victor Crawford, Reg Connor, Harry Terry, and the Hippodrome Eight."

Goldin's Perpetual Injunction.

In the United States District Court at Springfield, Illinois, Horace Goldin, the well-known magician, has been granted a perpetual injunction against Ralph Richards, known as Richards the Wizard, enjoining Richards from exhibiting or performing "upon the stage of any theatre, or at any place in public," the act variously known as "Sawing a Woman in Half," "Dividing a Person in Two," "The Divided Woman," "Cutting a Girl in Half," "Sawing Through a Woman," "Sawing Through a Girl," "Vivisection," and "The Woman Divided."

Another Ernesto Message.

Chicago, February 3.—Freddie Ernesto, a Chicago favourite, just back from his native heath in the Cape country of South Africa, is one of the livest openers that the Rialto vaudeville bill has had in many a day. Freddie usually manages to girdle the earth in between his Chicago visits. He has played the Fuller Time in Australia and the African Theatres' Circuit since his last Chicago appearance. Mr. Ernesto has a liberal menage in his act, sings with a ukelele accompaniment and then puts in a lot of his specialty—physical culture. He used a lot of the latter on Douglas Fairbanks when he was physical culture director of the film star.

Composer's Death.

Mr. Oscar Beringer, composer and pianist, has died in a London nursing home after a brief illness. He was in his 78th year. Born at Baden, in Germany, Mr. Beringer was brought up in London, and at the age of 13 he made his first appearance at the Crystal Palace as a pianist. Later he went back to Germany to pursue his studies, returning again to London in 1871. In 1885 he was appointed professor of pianoforte, playing in the Royal Academy of Music, a post he held up to his death. He was a pianist of great perfection of method. He composed several songs, and in 1907 published a book entitled "Fifty Years' Experience of Pianoforte Teaching and Playing." He married in 1873, his wife being the author of several plays and novels.

Girl's Aerial "Stunts."

Lillian Boyer, 18 years old, a Chicago girl, is the latest entrant for stellar honours in aviation "thrills." Recently, in a test at Chattanooga, Miss Boyer caught a rope dangling from a 'plane and left an automobile running at eighty miles an hour for the aerial machine. She is said to be the first woman ever to succeed in this extra-hazardous feat. Miss Boyer is a newcomer into the field of aerial acrobatics. Last April she attracted much attention by changing from one 'plane to another. Hanging by the teeth at the end of a thirteen-foot rope from the wing of an aeroplane 3,000 feet in the air is another of her stunts. Another thriller which the Chicago girl has is to leap into space from the wing of an aeroplane in front of grandstands with a small steel cable around her waist and then climb back up into the 'plane. Miss Boyer is now pronounced "the one new feature in aviation." By her intrepid daring she has created a class for herself as an outdoor attraction. Copying nobody, she has established a record that will make a lot of male air-devils do something as well as flying now, in order to develop a new feature that offers the limit in human recklessness.

Old Stars Shine Again

Names that winked at New Yorkers from the electric signs of old Tony Pastor's Music-Hall as long as thirty years ago were introduced to present-day audiences recently when a vaudeville act was launched featuring Barney Fagan, Corinne, Tony Williams, Joe Sullivan and Lizzie Wilson. The act was entitled "Stars of Yesterday," and gave to vaudeville a breath of the old days. Barney Fagan, who is 72, is conceded to be one of the world's greatest dancers, and in this offering presented the same dance routine that brought him his initial fame. Old-timers will recall the famous old coon song, "My Gal Is a High-Born Lady," which he wrote and which he revived in "Stars of Yesterday." No actress on the stage to-day is receiving wider publicity than was once given to Corinne, who, in her day, was the foremost star of musical comedy. Tony Williams, who has passed his seventieth birthday, is one of the leading dramatic figures of the old school, while Joe Sullivan, the famous Irish comedian, who wrote the well-known comedy song, "Where Did You Get That Hat?" sang it again in "Stars of Yesterday."

There is a great demand in vaudeville for something that is in demand, whatever that is.

HIS MAJESTY'S: COMMENCING FRIDAY, MARCH 31, "A NIGHT OUT."

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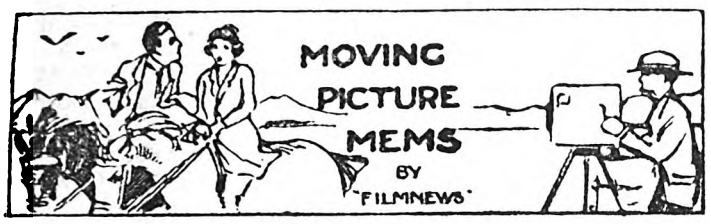

67,000,000 Movie Fans in Australia.

During the year 1921 sixty-seven millions of spectators visited the pictures in Australia. This is thirteen times more than the entire population; so that, allowing for children who are too young, and others who may be too old or too infirm, every available inhabitant must have gone on an average twenty times per annum.

Alias—?

Mary Pickford was born Gladys Smith; Max Linder was a Lieurville until he started acting; Olga Petrova has a nice Russian look about it, but underneath can be found Minnie Collins; and so on.

W. D. Taylor's Record.

William Desmond Taylor, the murdered Californian film director, produced, among other pictures: "The Furnace," "Morals," "The Witching Hour," "Huckleberry Finn," "A Tale of Two Cities," "The Soul of Youth," "Sacred and Profane Love," "Wealth" and several in which Mary Pickford starred. Mr. Taylor was alone in his bungalow when the fatal shot was fired from behind him. Evidently robbery was not the motive for the crime, as no valuables had been taken and a purse containing almost $100 was lying on his desk. It is reported that the last person to see Mr. Taylor alive was Mabel Normand, who had called early in the evening to consult with the director upon some future producing plans. She was escorted to her limousine by the director, who waved a cheery good-bye as her *chauffeur* drove off. Several notable film stars, among them Mabel Normand and Mary Miles Minter, testified to Mr. Taylor's character at the inquest.

DURING THE BOMBARDMENT.

Police observers on the roof of the Chamber of Mines watching the bombardment of Fordsburg and signalling results to the gun-team in Marshall Square.
Photo by African Film Productions, Ltd.

A Friend of Charlie Chaplin.

The death of Florence Deshon, motion-picture actress, caused a sensation in Greenwich Village, New York, when it was learned that Max Eastman, radical editor and writer, had given blood to save her life. Crystal Eastman, the writer's sister, had charge of the funeral. The coroner pronounced death due to accidental gas poisoning, and Eastman denied that his intended departure for Europe would have caused the girl to take her life. Miss Deshon, while in California, was reported to be engaged to Charlie Chaplin, and the estrangement between her and Eastman is said to have resulted. Chaplin, while in New York, met Eastman and a reconciliation of the radical editor and the actress is said to have followed. Miss Deshon had worked for Goldwyn and Fox in Los Angeles and returned to New York for a stage engagement. She was born in Tacoma, Washington, 29 years ago. Eastman is going to Europe for the Genoa conference.

Manager Foils Bandits.

For weeks Leopold D. Weinberg, proprietor of a motion-picture theatre in Brooklyn, New York, had been expecting some one might make an attempt to hold him up on the street as he walked home with the day's admission money. When three youths surrounded him on his homeward journey he had his hand in his right overcoat pocket grasping a revolver. One of the youths stuck a gun against Weinberg and said: "Throw up your hands." Instead Weinberg began to fire from his coat pocket. The three became panic-stricken and ran. Weinberg fired five shots. A patrolman was attracted by the shooting and after a chase captured one of the men, who was identified by the motion-picture man and who is said to have confessed.

Short Life of a Film.

One thing that will always tend to keep the best authors little inclined to take up writing for the screen is that if they devote themselves to the making of a film play it is so ephemeral a thing that all trace of it departs almost like the life of a butterfly. The author who writes a book for printing knows that copies of it may remain for centuries. The film author must write for a more perishable medium of publication—just a mist temporarily fixed upon a strip of celluloid that easily gets rubbed off; while there is to-day many a sturdy old book still extant that Caxton printed.

Millions.

Figures are given which show conclusively to what an extent American films dominate the international market. In 1914 the United States exported 32,690,000 feet of pictures and imported 20,057,000 feet. Before the War, therefore, American export was as three to two compared with American import. But in 1916 the American export leapt up to 158,752,000 feet, or five times the pre-War figure. It is true that when the United States entered the War the export fell somewhat—to 128,550,000 in 1917, and to 79,880,000 in 1918. But with the Armistice the export jumped again to 153,237,000 feet in 1919, and to 175,233,000 feet in 1920. Last year it was about 140,000,000 feet. The War thus placed the world market for movies in the hands of the United States Now look at the imports. In 1918, as was only natural, they amounted to a nominal figure, 2,267,973 feet. In 1920 they had only recovered up to a total of 6,233,000 feet, or one-third the pre-War figure. Last year imports aggregated about 10,000,000 feet—one-half of the pre-War total and one-fourteenth of the American export.

Poets' Corner: Armies in the Fire.

The lamps now glitter down the street,
Faintly sound the falling feet;
And the blue even slowly falls
About the garden and the walls.

Now in the falling of the gloom
The red fire paints the empty room;
And warmly on the roof it looks,
And flickers on the backs of books.

Armies march by tower and spire
Of cities blazing in the fire—
Till, as I gaze with staring eyes,
The armies fade, the lustre dies.

Then once again the glow returns,
Again the phantom city burns;
And down the red-hot valley, lo!
The phantom armies marching go.

Blinking embers, tell me true,
Where are those armies marching to,
And what the burning city is
That crumbles in your furnaces?

By R. L. Stevenson.

Be sure you are right, then use your head. If you have none the head of a drum will do.

COMING: "THE PEEP-SHOW" (EMPIRE PALACE).

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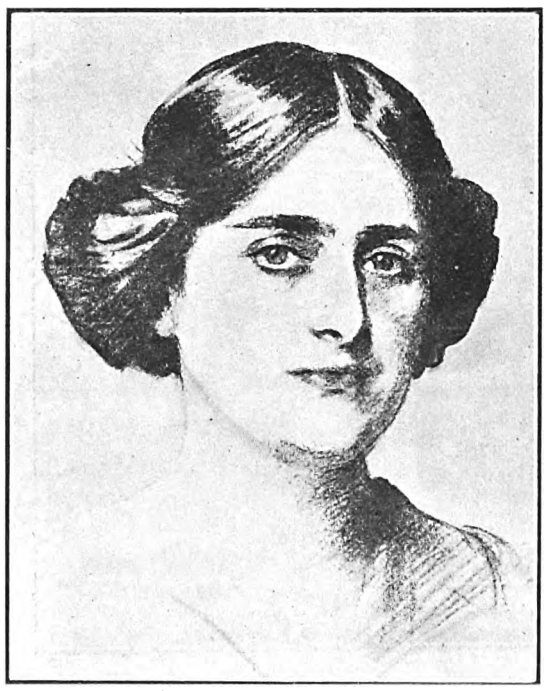
MUSIC AND MUSICIANS

BY "C.A.O.D."

Musical Society.

Owing to the revolutionary upheaval during the last two weeks the Musical Society's March concert has been postponed to a date to be announced later. The programme that has been arranged will stand as it was, and a very interesting event it promises to be. It will take the form of a pianoforte and vocal recital by Madame Wedlake-Santanera and Miss Ilma Marx, two artists who were similarly associated in London last year. Madame Santanera will introduce to local concert-goers a number of compositions by the Spanish composers Granados and Albeniz, the latter being represented by his "*Triana.*" Granados' tragic fate is still fresh in the memory of musicians. Little more than a year ago he visited America on a professional tour, and everywhere his music created a deep impression. He found the American field a highly advantageous one from a purely financial viewpoint, and when he left on his return to Spain he carried his earnings, all in gold, on his person. Unhappily, the liner on which he was a passenger went down, and the Spanish composer, weighted with American gold, lost his life. His work will be represented on the Musical Society's programme by the "*Danza Espagnol*" and "*La Mère et le Rossignol.*" The other instrumental numbers will be Palmgren's "*Refrain de Berceau,*" "Bird Song" and "The Sea," and a selection from the Chopin Studies. Miss Ilma Marx's vocal programme serves to deepen one's interest in the concert. She will sing "*La Procession*" (Cesar Franck), "*Chanson d'Amour*" (Hue), "*Quand je fus*" (Hahn), "*Les Papillons*" (Chausson), "Sleep" (Ivor Gurney), "Lane of the Thrushes" (Hamilton Harty), and "A Rhapsody" (O'Connor Morris).



MISS MYRA HESS,
The eminent English Pianist, who has just concluded a highly successful American tour. Miss Aiken, of Johannesburg, was for some time a pupil of Miss Hess.
From a portrait by John Sargent.

Second Chamber Concert.

The date fixed for the Second Chamber Concert to be given by Mrs. Whitehouse and Signor L. Danza is April 2, when the Dvorak Quartet and the Schumann Quintet will form the main features of the programme. The artists in these works will be Mrs. Whitehouse, Mrs. Frank Phillips, Miss Marjorie Silva, Mr. Otto Elias and Signor Danza. The concert will be under the direction of Mrs. Isobel Salomon.

Death of Arthur Nikisch.

The death of Arthur Nikisch, the great conductor, which occurred recently in Leipzig after an attack of influenza, has removed a commanding figure from the world of European music. Complete arrangements had already been made for an extended American tour, and the news of his death, at the age of sixty-seven, has caused sincere regret in every musical centre. Nikisch was conductor of the Boston Symphony Orchestra from 1889 to 1893, following Sir George Henschel in that position. He then returned to Europe as conductor of the Royal Opera at Budapest, and of the Philharmonic Concerts there. He held both positions till 1895, when he went to London for a series of orchestral concerts, and later accepted the direction of the Leipzig Gewandhaus, on the retirement of Reinecke. This offer was remarkable for the fact that when Nikisch was conductor of the Leipzig Opera, his so-called "advanced" views on music were in direct variance with those of Reinecke and the Gewandhaus direction. He also directed the Berlin Philharmonic and Hamburg Orchestras. During succeeding years Nikisch made appearances as guest-conductor with all the principal orchestras of Europe, directed Wagner and Strauss operas at Covent Garden, and in 1912 made a tour of America with the entire London Symphony Orchestra. During the War Nikisch conducted performances in Berlin, Dresden and other German cities. Albert Coates, the eminent English conductor, now in America, was a pupil of Nikisch in Leipzig. Mr. Coates was conducting a rehearsal of the Brahms First Symphony in the Aeolian Hall when the news of Nikisch's death was brought to him. Coates was so overwhelmed that he immediately handed the baton to the assistant conductor. The English conductor gives the following instance of the great Hungarian's generosity: "In 1914, when we were both engaged for the opera season at Covent Garden, the question came up as to who would conduct the first performance of 'Parsifal.' When the matter was put to Nikisch he said, 'Let Coates do it. I've made my name and the public knows what I can do. Now let the younger man show what he can do.'"

Myra Hess in America.

Miss Myra Hess, the distinguished English pianist, a pupil of Tobias Matthay, has just concluded a highly successful tour of the United States, where her artistic ability has received general recognition. She is partly responsible for the pianistic training shown in Johannesburg recently by Miss Nancy Aiken, who is now back studying in London. Miss Hess, in an interview, expresses very definite views on present musical conditions in England. "Despite the fact that the British Isles are having more concerts and recitals than ever before in their history," says Miss Hess, "orchestra and opera are suffering from lack of funds and are unable to achieve the finest results. The shifting of British wealth into the hands of classes not interested in music, and a general feeling of financial stress, are the underlying causes of the present conditions." Miss Hess is a recognised interpretative proponent of the modern British school represented by such writers as Arnold Bax, Arthur Bliss and Eugene Goosens.

Items.

The question of Caruso's successor is still the subject of discussion in American musical circles. From a box-office point of view, the great Italian's drawing power is equalled by Chaliapine, the Russian bass, who is just at present the most commanding figure in the world of opera.

The arrangement of complimentary concerts to deserving artists and students is generally to be applauded, but this manner of assistance is open to abuse. There should in every case be some legitimate reason for appealing for this kind of public support. That such a reason does not always exist is to be regretted. I will refer to this matter more definitely on a future occasion.

Patronised by T.R.H. Prince and Princess Arthur of Connaught, Lord and Lady Buxton, Lord and Lady Gladstone.

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HIS MAJESTY'S: COMMENCING FRIDAY, MARCH 31, "A NIGHT OUT."

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Four Editions.

BIG RUSH FOR "S.A. PICTORIAL."

The Best and Most Comprehensive Selection of Illustrations of the Red Revolt.

WE very much regret that, although no less than four editions were printed of last week's issue of The S.A. Pictorial, it was impossible to supply the enormous demand that existed for the paper. To begin with, the ordinary weekly edition was enlarged by fifty per cent., and editions were printed as follow:

First Edition ... ... *Thursday, March 16.*
Second Edition ... ... *Friday, March 17.*
Third Edition ... ... *Saturday, March 18.*
Fourth Edition ... ... *Monday, March 20.*

Even after the issue of the fourth edition the demand was by no means satisfied—in fact, it had only begun to set in from the coast towns—but it was then impossible to print any more editions. The Pictorial is printed on flat-bed machines by direct contact with the formes of type and blocks—that is to say that the intervening stereotyping process commonly employed by newsprint papers is eliminated—and after the issue of the fourth edition the blocks, having been through the machines many thousands and thousands of times, had begun to be very badly worn. Apart from that consideration, numerous "standing" advertisements were required for making up the page-formes for this week's issue.

To all, however, who were unable to obtain copies of last week's paper, as well as to all who were more fortunate, we venture to recommend this week's issue as an infinitely superior production and a much more comprehensive pictorial record of the acute and final stages of the Red Revolt. Last week's Pictorial, curtailed in size, was produced in the middle of the Revolt under circumstances of considerable difficulty. This week's, restored to its usual size, is brought out under normal conditions, and contains a carefully picked selection, not only of our own photographs, but of all available photographs from all available sources.

THE DEAD "DICTATORS" OF FORDSBURG.
Percy Fisher. Harry Spendiff.

These two members of the "Council of Action" were in control of the revolutionary depredations at Fordsburg, where their uncompromising attitude and desperate actions struck terror even into many of their own followers. Realising at length that the game was up, they committed suicide during the bombardment on Tuesday, March 14.

Photos by Mirror Studio.

The Pictorial is on sale: At Handel House, Eloff Street, Johannesburg; at Chicken's News Agency, Pritchard Street, Johannesburg; and at all independent news agencies in South Africa; at all Railway book-stalls; in the streets of Johannesburg; and at all Theatres throughout South Africa, *where it may be obtained at all hours of the day and evening and not only during public performances.*

All enquiries should be addressed to the Business Manager, Empire Buildings, Johannesburg (P.O. Box 1574, 'Phone 6060 Central).

In The Bright Lights.

LADY FORBES-ROBERTSON.

Returning to South Africa in August with a New Company and New Plays.

THE theatres were allowed to open for the first time last Saturday afternoon, and played to good matinees. At the Empire a large number of the Durban Light Infantry were the guests of the management. Duncan and Godfrey, and Harry Ford, headed the bill, and were ably supported by Elliott and Godley, Niblo and Doris, Riskit and Betty, the Fillis Duo and Elaine, and Harry Merrylees. The celebrated comedian Bert Coote will be the top-liner next week, making his first appearance in South Africa.

At the Standard the Horace Hodges Company resumed the run of "Lightnin'," a play which, but for the Revolt, would surely have broken records in Johannesburg.

On Monday and Tuesday nights the bio-vaudeville and bioscope theatres showed from 6.30 to 8.30. On Wednesday the time for being indoors under the Martial Law Regulations was extended to 11.30 p.m., and on that evening all theatres immediately got into their stride again. "Lightnin'" was moved back to His Majesty's and will continue to show there up to and including Wednesday next. Playgoers who will take my advice and make a point of seeing "Lightnin'" while they have a chance will pass me a special vote of thanks. The Horace Hodges Company will not be returning to Johannesburg.

After the transfer of "Lightnin'" the Standard was closed for the time being.

The 1922 Musical-Comedy Company, instead of opening at His Majesty's this Friday night (March 24), will open at the Opera House, Pretoria, this Saturday night in "A Night Out." The first Johannesburg performance will be at His Majesty's next Friday night, March 31. His Majesty's will be closed on Thursday, March 30.

The following are notable future arrangements:

April: The London Hippodrome Wylie-Tate revue, "The Peep-Show," will be produced at the Empire on Easter Monday, April 14, by Mr. Philip Levard (who is from the English production), with Mr. Billy Fry as principal comedian. Messrs. Levard and Fry arrived from England this week.

June: Miss Ruby Miller and full London Company from the Garrick Theatre will appear at His Majesty's in "The Edge o' Beyond."

August: This is the first public announcement that Lady Forbes-Robertson (Miss Gertrude Elliott) has been booked by the I.V.T.A., Ltd., to return to South Africa in August with new plays and a new company. She will appear at His Majesty's Theatre.

Later: It is possible that a series of Grand Guignol "thrillers" may be seen in South Africa towards the end of the year, with Miss Sybil Thorndike in some of the parts in which she has created such a tremendous sensation at the Little Theatre, London.

Paradine.

MR. CHURCHILL AT 20.

How He Began Life as a Journalist.

Mr. Winston Churchill was the guest of the London Press Club at a house dinner, and, replying to the toast of his health, said he felt he had a right to call himself a journalist.

"When I reached the age of twenty," he said, "I became entirely dependent for my support upon my own exertion, and, although I had the advantage of inheriting my father's friends I found no other substantial means of providing for the vulgar necessities of existence, and it was to journalism I turned in order to provide the ammunition for the campaign which I had to wage.

"I am all for a free Press," he added, "the freer the better, but it must be a free Press in a country which has a free Parliament and a free platform." Alluding to the newspaper insurance schemes, he said he cut the coupon out of every newspaper he subscribed to and filled each one in.

COMING: "THE PEEP-SHOW" (EMPIRE PALACE).

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BESIEGED BY THE REDS AT NEWLANDS.

POLICE WHO WERE CUT OFF AND BESIEGED BY 2,500 REVOLUTIONARIES, BUT WHO HELD OUT UNTIL THEY WERE RELIEVED BY THE BATTLE OF BRIXTON RIDGE.

The Air Force did good work in connection with the relief of this body of Police. The beleaguered men, who were cut off practically on the open veld, were first located from the air. Aeroplanes then dropped food and ammunition to them, and finally, during the battle on Sunday morning, March 12, helped materially towards dislodging the besiegers from their positions by dropping bombs on them.

Photo for "S.A. Pictorial" by African Film Productions, Ltd.

JOHANNESBURG, Tuesday afternoon.

AFTER having been closed down for ten days, the market reopened strong and active on Monday, with considerable enquiry for the more popular lines; some London orders could not be executed as the limits were not sufficiently high.

The chief feature has been Geduldes, which opened at 53s. 9d., compared with 50s. 6d. on March 10, when the Exchange closed. Later in the day they went better, and this morning the price of 54s. 6d. is maintained. I am gratified at this rise, as I persistently recommended purchase of the shares when they were in the "forties." I have not the exact reference by me at the moment, but the purport of one of my remarks early in the year was that they would go well into the "fifties," while the more optimistic people talked about 60s. The stock has risen a clear 10s. since January, when, it will be recalled, there was some selling by holders of options who were without funds to exercise their rights. I expect that the annual report, which should be issued shortly, will have some interesting references to the high-grade development in the region of No. 7 shaft.

Another favourite share of mine, New States, which I spoke of some time ago as the most intelligent speculation offering, are well to the fore, the marking being as good as 29s this morning, as compared with 26s. 6d. ex-London when the Stock Exchange closed. During the greater part of January, until, indeed, a prominent local operator started buying in thousands, they were round about par.

A rise of 9s. on 20s. works out at 45 per cent. on the money, or twice as high a rate of profit as in the case of Geduldes. But both are excelled in this respect by "a little fish"—I will spare you the well-worn tag—in the shape of Modder East. They are quite a feature this morning at 8s. 10½d., with big dealing. When the strikers stopped the Kleinfontein Electric Power Station and the mine started to flood in consequence, the shares dropped to 4s. 9d. Another few pence advance in price would mean a doubling of one's money had one laid in a supply at this price, at which, however, there were not many dealings, though the shares were readily procurable at 5s. When the market closed owing to the proclamation of Martial Law, the price was 7s., so there has been quite a nice rise since then. I am free to confess that I was not "on" this line. The report by Mr. Twiddy, Inspector of Mining Leases, that the mine was "over-mining" to the extent of 2¾ dwt. per ton was to me a danger signal. Evidently it is thought that changed labour conditions will enable the mine to cut its costs from the giddy height of 34s. 6d. a ton.

There have been good dealings in E.R.P.M.'s at 6s. 9d., and Nourses are well spoken of at 11s. 6d., as it should be possible to reduce costs materially, while there are rumours of good development in the South Nourse, values extending from the City Deep's ground.

Springs Mines, which I regarded as generally "worth buying round about 35s," though they appeared at one time to falsify the opinion by inconsiderately relapsing to 32s. 3d., are 39s. 6d., a rise of 2s. 3d. over the "Martial moratorium." Modders have been as good as 70s., a rise of 2s. 6d. (much the same advance as in "Deeps" at 42s. 3d.), but Government Areas are only 1s. 3d. higher at 79s. 6d.

Those who follow Barnatos are evidently forsaking the old love for the new, a "State" which may soon change! "Bees" are buzzing a little at 26s. 6d. and 27s. Americans are a shilling better at 21s. 6d., but West Springs and Consolidated Diamonds are practically unchanged. Silvers badly need polishing up to save the risk of tarnishing from disuse, and are nominally 19s. to 20s.

PARADOX.—I like the shares at the current quotation, and therefore would not sell. Presumably "averaging" is not a practical policy in your case. They should respond quickly to any activity in the Diamond Market.

HIS MAJESTY'S: COMMENCING FRIDAY, MARCH 31, "A NIGHT OUT."

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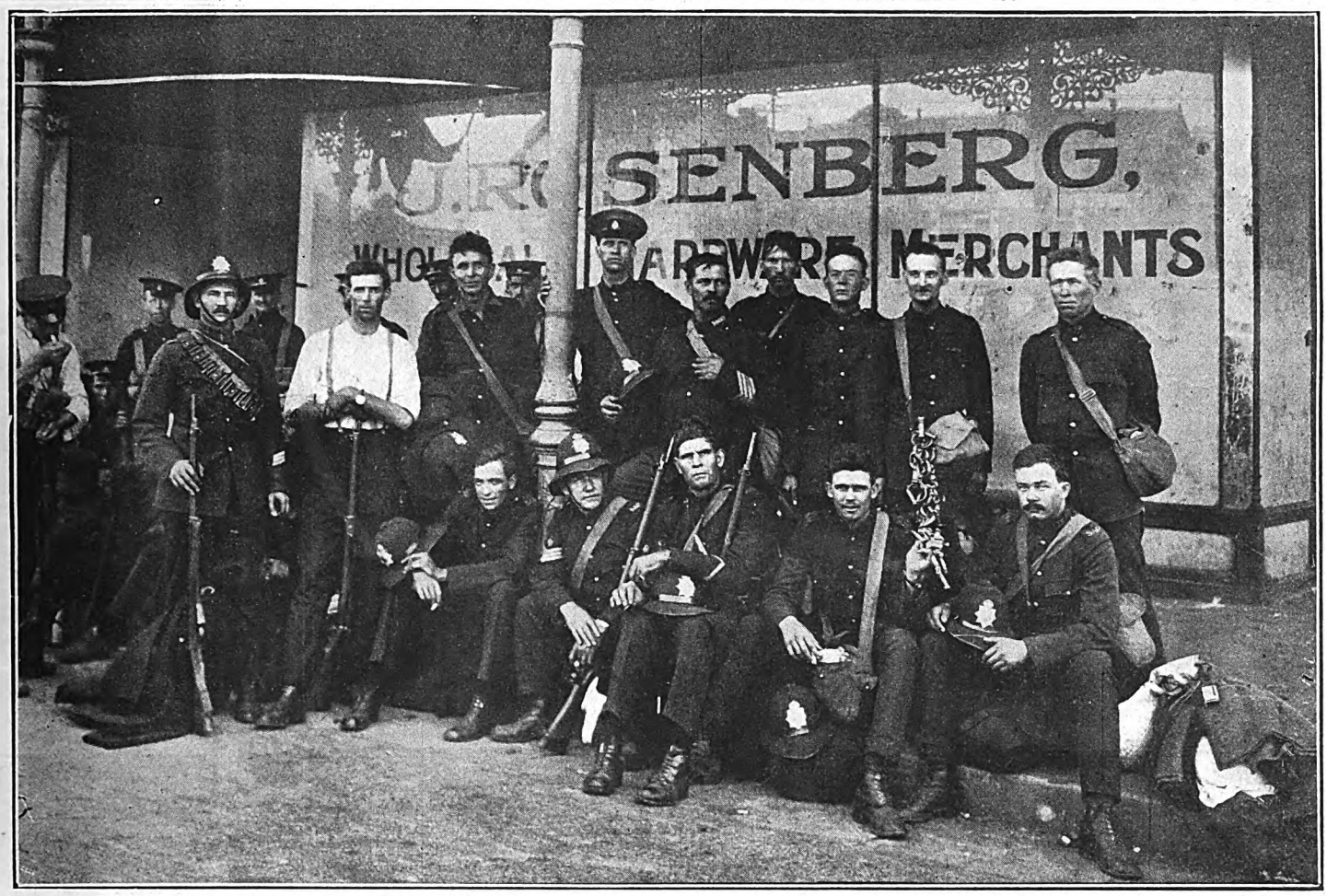
FORDSBURG'S UNDAUNTED POLICE PRISONERS.



A GROUP OF THE MEN WHO "WENT THROUGH THE MILL," TAKEN IMMEDIATELY AFTER THEIR RELEASE.

More thrilling than any "tight corner" ever imagined by R. L. Stevenson, is the full story of "The Red Drama at Fordsburg," first published, under that title, in *The Star* of Friday, March 17. The captive policemen, taken when the Fordsburg Police Station was burned, although sjamboked, bludgeoned, and subjected to brutal Third Degree methods, steadfastly refused to subscribe to an oath not to take up arms again or give evidence against their captors. *The Star* account says: "Standing out clear and bright on the last day before the Fordsburg stronghold fell was the fine courage of the captive policemen. At the mercy of men who had ceased to value human life and who had firmly resolved to die fighting, few of them expected to see out the drama. The majority of them were young constables, but not a single one wilted under the test, severe as it was. A veteran among their number said they had made up their minds to face the end with determination, whatever the end might be. They all half expected to be massacred, but their spirit was brave and cool, and had bombs been thrown among them they would have obeyed an order to fall in and stand to attention to meet the finish."

Photo for "S.A. Pictorial" by T. Brittain.

Answers to Correspondents.

[*Contributions intended for publication, whether MSS., Printed Matter, Drawings, or Photographs, should be accompanied by a stamped and addressed envelope, cover or wrapper, if the sender requires their return in the event of non-acceptance. No replies to notes and queries will be given through the post. Replies will not be published to anonymous communications.*]

PISH-TUSH (Johannesburg): Go-To!

CLOSED (Johannesburg): Fifty-nine working days.

CIVIC GUARD (Johannesburg): Don't be a silly ass.

J. W. P. (Johannesburg): Thanks. Will use as opportunity offers.

AFTERMATH (Johannesburg): We hear you say so—what about it?

JACKPOT (Johannesburg): Our Poker expert says you must have more money than sense.

J. G. T. (Suez): Very pleased to hear it—but we reach more remote places than that.

E. VAN M. (Heidelberg): We are unable to trace a poem containing the line "This casket contains my jewel."

QUIS CUSTODIET (Johannesburg): We have heard numerous stories about the elusive personage you mention—your own among them.

MAORI (Kroonstad): We believe the last genuine aboriginal native of Tasmania was a woman who died about 1876 at an age of over 70 years.

MABEL (Johannesburg): Marie Tempest once appeared in "The Pirates of Penzance"—in America. We don't think she ever played in Gilbert and Sullivan operas in England.

E. W. (Port Elizabeth): "Euphues, the Anatomy of Wit" (1579) and "Euphues and his England" (1580), both by John Lyly (1554-1606). Commemorated in our words "euphuism" and "euphuistic."

GENT (Johannesburg): The word "gent." is no longer used by cultured people as a contraction of "gentleman." Thackeray is reputed to have been responsible for "killing" it with satire.

BRITHER SCOT (Pretoria): If you are a good Scot you ought to know that the Prince of Wales is Duke of Rothesay and Great Steward of Scotland. The Duke of Argyll is Hereditary Master of His Majesty's Household in Scotland.

LILY (Johannesburg): (1) The person who wrote the verses in your album has evidently purposely confused you. FitzGerald published four editions of Omar Khayyám (1859, 1868, 1872, and 1879), each substantially different from the other three. It is the first edition that is now generally in use, which accounts for the fact that you cannot find in your copy the quatrain beginning "For let Philosopher and Doctor preach," which occurs in the second edition only. (2) The other quatrain you quote, beginning "Almighty Potter, on whose wheel of blue," is not by FitzGerald at all, but is from Richard Le Gallienne's Omar Khayyám, first published in 1897.

Several Answers are unavoidably held over.

COMING: "THE PEEP-SHOW" (EMPIRE PALACE).

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PATON'S "MORELAND" SPORTS WOOL.

Superior Quality for Dresses, Jumpers, Scarves, and all outdoor wear for Ladies and Children. Satisfaction Guaranteed. Stocked in 2 and 3 ply in the following colours: Sky, Light and Dark Saxe, Peacock, Oyster, Lavender, Mauve, Purple, Carnation, Mole, Navy, Emerald, Light and Dark Grey, Old Rose, Champagne, Jade, Lemon, Light Fawn, Brick, Salmon, Flame, Light and Dark Brown, also Black and White.

Price per pound, 12/6

BALDWIN'S "JUMPER" WOOL.

3 ply, in the following colours:— Champagne, Light Grey, Lemon, Oyster, Lavender, Jade, Old Rose, Saxe, Copper, Reseda, Vieux Rose, Fawn, Orange, Brown, Mauve, Dark Reseda, Rust, Mid and Dark Saxe, Dark Fawn, Emerald, Brick, Tomato, Royal, Purple, Cardinal, Navy and Scarlet; also Black and White.

Price per pound, 10/6

BALDWIN'S DOUBLE KNITTING WOOL.

4 ply, in the following colours:— Light, Mid and Dark Saxe, Light Grey, Oyster, Champagne, Lemon, Jade, Lavender, Old Rose, Copper, Brick, Rust, Tomato, Light and Dark Reseda, Vieux Rose, Light and Dark Fawn, Orange, Brown, Mauve, Emerald, Royal, Purple, Cardinal, Scarlet, Navy, also Black and White.

Price per pound, 10/6

BALDWIN'S "BEEHIVE" SCOTCH FINGERING.

2 ply, White and Black only.
3 ply, Black, White, Navy, Natural, Greys, Heathers, Lovats and Mixtures.
4 ply, Black, White, Navy, Tans, Natural, Brown, Greys, Heathers, Lovats and Mixtures.
5 ply, Black and White only.

Price per pound, 21/-

CAPSTAN SOFT KNITTING WOOL.

In a range of over 40 Shades, including Navy, Light and Mid Natural, Light, Mid and Dark Clerical Grey, Dove Grey, Tan, Light, Mid and Dark Brown, Lemon, Saxe, Rust, Cardinal, Emerald, Rose Pink, Lovats, Heathers and Mixtures, also Black and White.

Price 2/3 a pkt.; or per pound, 17/6

BALDWIN'S "SHETLAND FLOSS."

Special Quality for Light-weight Garments.
Two ply, in the following Shades:— Pale Pink, Sky, Champagne, Light Grey, Lemon, Oyster, Lavender, Jade, Rose, Saxe, Brick, Reseda, Old Rose, Fawn, Brown, Mauve, Dark Reseda, Copper, Dark Saxe, Dark Fawn, Emerald, Rust, Royal, Purple, Cardinal, Navy and Scarlet, also Black and White.

Price per pound, 13/9

BALDWIN'S TEAZLE WOOL.

In the following Colour range:—Sky Blue, Champagne, Pale Pink, Rose, Oyster, Jade, Fraise, Light Grey, Light Saxe, Reseda, Fawn, Copper, Dark Saxe, Lemon, Lavender, Purple, Tomato, Mole, Dark Fawn, Royal, Emerald, Lovat, Fawn and Grey Mixtures, also Black and White.

Price per pound, 13/6

BALDWIN'S "WHITE HEATHER" SCOTCH FINGERING.

Three or four ply. In White, Black, Natural, Grey, Navy, Heather, Lovats, and Mixtures.

Price per pound, 13/6

BEEHIVE "IVORINE" WOOL

One Ounce Balls, in White, Cream, Sky Blue, Pale Pink, Light, Mid and Dark Grey.

Price 1/3 a ball; or per pound, 19/-

"BEEHIVE" SOFT KNITTING WOOL.

Available in Black, White, Navy, Light and Mid Natural, Light, Mid and Dark Clerical Grey, Tan, Light, Mid and Dark Brown; also Lovats and Heather Mixtures in great variety.

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HIS MAJESTY'S: COMMENCING FRIDAY, MARCH 31, "A NIGHT OUT."

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PHEW! Some week was last week! It has decided me finally that I have more admiration and respect than I can ever express for all people who cook meals for the public generally, and perhaps more still for those who do the waiting thereof.

* * *

To begin at the beginning. It was on Thursday evening that I discovered the fact that the men of the Mechanical Transport were standing on the Union Ground so thoroughly that they could not move more than a couple of hundred yards away from it, however greatly they needed something hot to drink. My Cottage-in-the-Slums is near at hand, and by the kindness of Mrs. F. E. T. Krause and Mrs. Preslie Grant, who lent me cups, coffee, and condensed milk, I managed to pour out about 150 cups of coffee that evening between 7.30 and 1 o'clock.

* * *

All my cups were not in their first youth, and it is a curious fact that the most immaculate and usually-critical of my crowd always arrived just when the only clean ones were the aged, minus handles, and generally a bit the worse for wear! However, they were all very nice about that, and when my little sitting-room got too crowded, and all the chairs were occupied, they sat on the floor, and all went away as soon as the next batch came along.

* * *

About 12, just as I was wondering if the rush was over, an electric torch flashed at my gate, and three veterans entered, complete with bandoliers and rifles and much pride. I suppose they must have seen eighteen summers apiece to get attested, though they didn't look as world-worn as that. One hailed from the School of Mines, and had a younger brother who had made one leap for the Scottish; and the other two were brothers. They were having the time of their lives. It would have been nice to have them meet some of the stay-at-home brigade, who only materialised on Sunday morning after a week probably spent under the bed, or in the coal-house.

* * *

Shortly after eight the next morning, I went over to headquarters and nearly got arrested at the gate of the Drill Hall, until I was kindly identified by a soldier-man. Then I found Colonel Andersson, who kindly accepted my offer to take over the 350 rations daily for the Mechanical Transport, and I walked back over the Union Ground a much-flattered but thoroughly bewildered person.

* * *

At that moment I hadn't an idea where I was going to find a home for about half a bullock a day, plus a storm of loaves of bread, pounds of tea and coffee, and a whole regiment of tins of condensed milk and jam. Then I remembered the United Party Club, home of jazz-dance and Saturday shivoos. Ten minutes' talk with Mr. Brady, the Club Secretary (who at first, I think, thought that the war had turned my brain), and I found myself, with the kind permission of the Chairman (Mr. H. C. Gain), to have the use of the main hall and a corner of the kitchen stove.

* * *

I spent a feverish hour on the 'phone next, ringing up some of the people I can always depend upon to help me when I need them. By ten o'clock I had the promise of 15 people to come down to the Club at once. Later I secured the help of Miss Davis, head of the Fordsburg School of Cookery, who promised to get other experienced cooks, that the kitchen department might be dealt with, and that evening at six there was a hot meal ready. By then I just knew what my name was in peace-times, and where I lived!

* * *

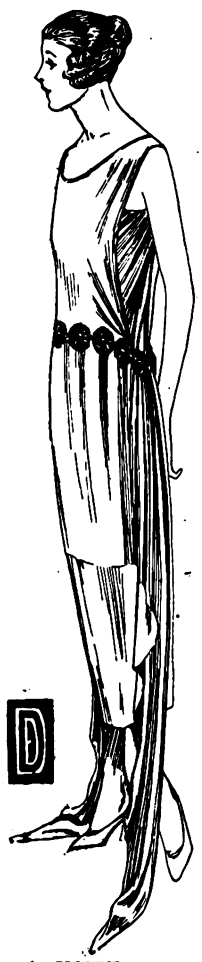
Early Saturday morning I spent in a feverish hunt for the elusive potato, and the necessary carrot and turnip, without which no stew is possible. I found them lurking in the wilds of Orange Grove, and returned triumphantly to be received with joy by the cooks, who were wrestling with large chunks of unjointed and very gory beef, that could not be delivered in even moderate-sized joints because of the lack of butchers. Those wonderful cooks had cut up that leader of the herd with ordinary table-knives, and to this minute we don't know how they did it!

* * *

By twelve that day's stew was ready, cooking having begun as soon after six as the helpers could get there, seeing that they couldn't leave home till six o'clock had struck. Soon after seven would-be workers began to arrive to offer their services, and we worked that day in two shifts, taking on those who could stay straight away, and booking others for the afternoon or for the next day. By Monday morning we had thirty people to help, and hot meals began at seven with breakfast, luncheon was ready at eleven and merged into an all-day hot meal, which was to be had at any time up to midnight.

* * *

Soup, stew, cottage-pie, curry, grills and cold meat were the daily menu; breakfast consisted of bacon and



A SMART AND SIMPLE EVENING DRESS shown by STORE BROTHERS

(*Continued on page* 19.)

COMING: "THE PEEP-SHOW" (EMPIRE PALACE).

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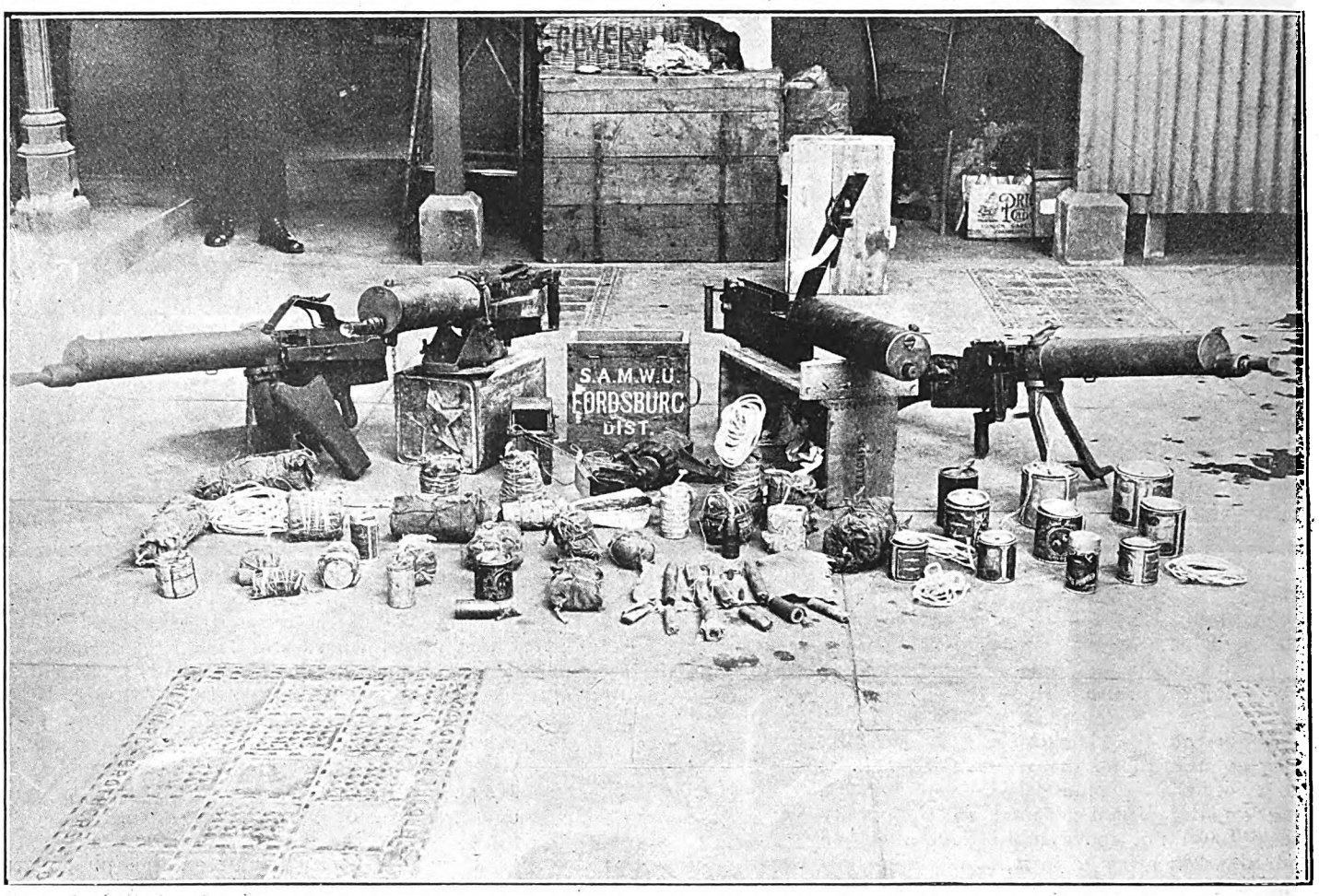
CAPTURED GERMAN MACHINE-GUNS.



FOUR GERMAN MACHINE-GUNS AND A QUANTITY OF BOMBS AND OTHER INFERNAL DEVICES CAPTURED FROM THE REDS IN THE WORKERS' HALL, FORDSBURG.

"S.A. Pictorial" photo.

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EVENING WEAR.

WE have just received a wonderful selection of SEQUIN TUNICS. They will renovate an old evening dress—or if you have an old foundation, a Tunic will give you a really smart ——NEW EVENING DRESS.——

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HIS MAJESTY'S: COMMENCING FRIDAY, MARCH 31, "A NIGHT OUT."

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OBTAINABLE AT OUR

TEA ROOMS and MILK LOUNGE JOUBERT STREET, JOHANNESBURG.

IN AND OUT OF SOCIETY.

(*Continued from Page 17.*)

tomato, or macaroni and cheese. By exchanging superfluous bread, and butter, and coffee with other organisations (especially the Red Cross, who willingly gave us fruit and vegetables for them), we were able to keep up our stock of additions to daily rations; and as soup and stew "go further" than cold food, there was plenty for all the people who came to be fed. They included members of almost every unit, from Headquarters Staff to Boy Scouts. Three of the officers and some of the men of the Scottish, just back from Benoni, some of the escort of the Tanks, several men from the Burgher Commandos, dozens of civic guards, and of course, the daily crowd of men of the Mechanical Transport, with heaps of members of other regiments, were among our boarders.

* * *

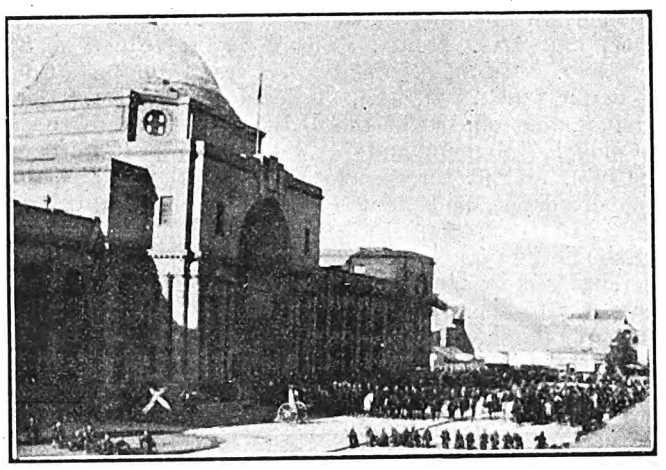
The girls who were waiting at table were simply splendid. I have serious thoughts now of starting a Matrimonial Bureau from among the admiring crowd of men who realised that every one of them was on her job, and keen to see that everyone got his meal in record time. The difficulty was, not to get them there in time, but to get them to go away and rest when the next batch arrived.

* * *

Coffee at 5.15, and meals till midnight, meant a long day, and our record for the last hot meal of the day was made one morning at 1.30, when a cold and hungry man came in from Krugersdorp. For five of the eight days that the *depôt* was open we served over 1,200 hot meals daily, besides sending out food to various centres, including to the refugee camp at the Showground, the Police at the Wanderers, to Turffontein, Ellis Park, and elsewhere. On Saturday morning alone sandwiches for 500 men were made and sent out.

* * *

It was on Saturday morning that we had a visit from Brigadier-General Beves, who came with Colonel Thackeray, Colonel Andersson, Colonel Christian, and Colonel Leslie Brown, to thank all the helpers. He was kind enough to say that he could not have done without our help, and just before leaving, asked if we could arrange to entertain the Durban Light Infantry after the Memorial Service on Sunday morning. I think by that time if we'd been asked to take over the Showground and give a meal to all the burghers we'd have said we'd do it, hoping for the best! So we smiled our best smile, said we would, and did!



READY FOR BATTLE OUTSIDE THE LAW COURTS.

A hitherto unpublished photograph of the commencement of hostilities on the afternoon of Tuesday, March 7, when the rebel commandos were endeavouring to reach the Telephone Exchange. The X shows where an attempt had previously been made to dynamite the Law Courts.

Photo by S. Cavanagh.

* * *

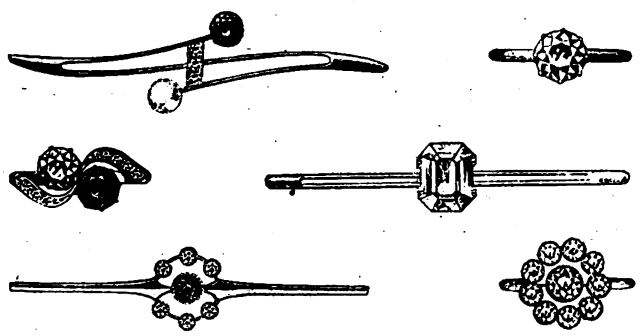
May I never if I ever cut or eat a sandwich again for years. It was "all hands to the sandwiches" from that moment, and in the intervals of serving the usual meals, sandwich-cutting was the favourite pastime. The owner of the only two sharp knives was most popular, and every time any regular visitor found he had a wish for sandwiches, we groaned despairingly because the pile was lessened! He was offered soup, and stew, and fruit and anything else, but every now and then some of the cherished piles of sandwiches had to go!

* * *

It happened that Saturday evening brought in a constant stream of hungry ones, and when we served the last meal at 12.30 that night we gave a sigh of relief!

* * *

Some of my all-night workers were on their third night of turning in on a sofa in the Club's ladies' reading-room, and I beg to mention (with due modesty, and because I didn't ask anyone to do more than I did myself!) that for four nights I had been trying to fit five-feet-seven of me into five-feet-three of sofa-length. Furniture-makers might kindly note that we all decided that for the future the very comfortable sofa that you sit on might be much more useful if made six feet long, instead of as at present! In Jo'burg you never know, and the one night I slept—or tried to—on a perfectly good carpet plus a few cushions, made me sure that all carpets here should be mattresses and all sofas convertible into beds!



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COMING: "THE PEEP-SHOW" (EMPIRE PALACE).

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London, England. : : : : : : Established 1853.

Why I had no sofa that night is another story, and one that I am not telling.

* * *

We retain several amusing memories, but none to beat the one that concerns a very pernickety officer who found a very minute fly one day in his cottage-pie. He snapped his fingers for his amateur waitress, and said disgustedly "Take this away—I can't eat it!" I hope she told him we wouldn't charge him for it for that once, but I'm sure she was too polite!

* * *

The D.L.I. with band arrived on Sunday morning at about eleven, preceded by the Minister of Defence (Colonel Mentz) and Mrs. Mentz, Colonel Brink (Chief of Staff) and Mrs. Brink, Brigadier-General Beves, Colonel Molyneux (O.C., D.L.I.), Colonel Andersson, Colonel Christian, and officers of the D.L.I. There were speeches by Colonel Molyneux and Mr. H. C. Gain (Chairman of the Club), and at three o'clock we closed the Mechanical Transport *depôt*, and went home, tired but happy.

* * *

I should like to say "Thank you" to Colonel Andersson for allowing me to take over the rations for the Mechanical Transport; to the U.P. Club for the loan of the hall and some equipment; to Mr. Forni, the caretaker of the U.P. Club, for great help; and to all the workers who gave such splendid help at the *depôt*, especially Mrs. Preslie Grant,

BRIGADIER-GENERAL P. S. BEVES THANKING THE S.A. MOTOR TRADERS' ASSOCIATION'S MECHANICAL TRANSPORT "SPECIALS."
Photo by M. Edward.

who took charge of the daily arrangement of the three shifts who waited at table and helped me in a dozen different ways; Miss Davis and her helpers, who did all the cooking so excellently, working from 6 to 12 every evening; Mrs. Mathias, who was O.C. coffee-urns and tea-pots; Mrs. Southey, who was in charge of stores; and Mrs. Shunn, who superintended and worked so hard in the sandwich department; and to all who offered help and sent us gifts of fruit, etc.

* * *

And though we had fifty helpers during the eight days we ran, there was not a single disagreement or argument, and we all parted excellent friends. I wonder if that isn't a record for women's committees?

* * *

And herewith the list of helpers, which I hope is complete: Mesdames Preslie Grant, Mathias, W. Myers, Coley, Hine, Southey, Shunn, O'Connell Murphy, R. M. Patrick, Heyman, Edwards, Baury, Musgrove, Stubbs, Wynne, Misses Dircks, Kelly, Verity, Ward, Wallers, Rose-Innes, Caldecott, Grant, Taylor, O'Connell Murphy, Thorpe, Cairncross, Greathead, Read, Osborne, Allen, Gray, Heimann, Steinhobel, Abrahams, English, Keyter, Kincaid-Smith, Warner, Summerskill, Humphreys, Marriott-Smith, Cannell, Batchelor, Stokes, Alexander, Hill, Hitje, Heugh, Hyman, Mills, Kling, Murray, Adendorff, Balding, Davis, Herring, Millington, Clegg, Ingram and Smith.

EVE.

"BOTTLED" 'PHONE MESSAGES.

RECEIVER KEEPS THEM UNTIL YOU RETURN.

BOTTLING up a telephone message until the person rung up has returned to the office or house has become a possibility by the combination of an invention of Poulsen, the famous wireless telephone pioneer, and a wireless valve.

If a telephone call is made and the person wanted is not available, a simple recording instrument can be set in motion and a message dictated that can be repeated at any time later.

The Poulsen telegraphone, invented many years ago, is a device in which a telephone message can be impressed upon a moving steel ribbon by means of magnetic action. When the ribbon has run through a simple reproducing device it repeats the message, but so feebly that the invention was abandoned.

An instrument has now been constructed by a man named A. Nasarischwily with which the reproduced sound can be amplified to any degree of loudness by the use of one of the valves now employed universally in wireless reception. The steel wire or ribbon, with its magnetic message, can be removed from the instrument and sent by post and the message reproduced in any other instrument, and permanent records can be made of speeches and so on.

The inventor claims that a message or signal may be spoken from a train into a railway line and received by the driver of the train following.

PHOTOGRAPHS FOR SALE.

ANNOUNCEMENT BY THE AFRICAN FILM PRODUCTIONS, LTD.

We are asked by the African Film Productions, Ltd., of Killarney, Johannesburg, to announce that they have a very full and complete series of "still" photographs of the Red Revolt, taken by their own special cameramen on duty with the various field forces. Many of these pictures are reproduced in this issue of The PICTORIAL, but there remain dozens of others for which no room could be found. The African Film Productions, Ltd., are prepared to dispose of these photos, either singly or in sets, to anyone interested; and they will also prepare enlargements of any particular photos on request. Enquiries should be addressed to the General Manager, African Film Productions, Ltd., Killarney, Johannesburg (P.O. Box 2787, Johannesburg; 'Phone 847 Yeoville).

FILMS OF THE FIGHTS.

AN INTERESTING MOTION-PICTURE RECORD.

Brigadier-General P. S. Beves, Control Officer, Witwatersrand Area, and members of his staff, visited the New Bijou Theatre, Johannesburg, at noon on Monday and saw the first screening of the films of the Red Revolt taken by the African Film Productions, Ltd. The pictures are excellent and intensely interesting, and will be eagerly watched both in this country and overseas. All phases of the "Revolution" are shown, beginning with the acts of wanton destruction and the pulling out of workers upon the declaration of the general strike, and culminating with the bombardment and capture of Fordsburg, the bursting of shells and bombs in the vicinity of the Workers' Hall being very clearly shown. The pictures form part of this week's and next week's issues of *The African Mirror*.

HIS MAJESTY'S: COMMENCING FRIDAY, MARCH 31, "A NIGHT OUT."

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THAT SCOUNDREL MIRON.

(*Continued from Page 2.*)

"Is it good? Is it bad?"

He no longer felt the ability to criticise his own work. At length he pulled himself together, signed the picture with the first name that came into his head, Loriot; put the canvas under his arm, and set off for a dealer's shop. When he got there he was almost too agitated to speak, and he stammered as he said:

"I am a painter . . . I have no money . . . I wondered if you would buy a picture . . ."

"By whom?"

"By—by me."

"What's your name?"

"Loriot."

"I'm sorry, but we are not buying anything just at present."

He grew pale, and his throat was dry as he held out the canvas.

"You might at least look at it."

The dealer glanced at it, came forward, took it in his hands, and called his partner.

"Look at this. What do you think of it?"

"Not at all bad."

"You mean remarkably good," said the other.

"Do you mean to say it's the work of that old fellow?"

"Yes."

They stood together near the mantelshelf examining it closely, and Miron heard one say:

"Astonishing—amazing! Do you know what it reminds me of? It's like the work of that scoundrel Miron, only ten times better."

Miron, standing motionless in a corner near the door, drew himself up sharply.

"What did you say?" he asked.

The dealer smiled. "We weren't talking of you. I was telling my partner that your work recalls that of a painter called Miron."

Miron repeated reflectively:

"Miron . . . Miron . . ."

"I have a little thing of his here . . . Did you know him?"

"Yes," murmured Miron.

"You have his style, his quality, but your work is better than his—though as a dealer I ought not to tell you so."

"Oh, no . . . It's not better," stammered Miron, his eyes on the picture they had taken from the window to show him.

"Yes, it is. Miron painted instinctively. You are a finished artist. The proof of my opinion is that I am prepared not only to take this picture of yours, but as many more as you can paint. I will sell them all for you. In two months your work will be known, in two years you will be celebrated, and I guarantee Miron will be quickly forgotten."

Miron became paler as he listened. The words of high praise which would have delighted him in the old days now tortured him. He suddenly realised that all he cared for, all he respected in himself, was the man he had been before his fall, the Miron he could no longer be, the Miron he had just heard condemned to death. What did the success, the failure, of "Loriot" mean to him? He was not Loriot; Loriot was a stranger who was invited to come forward as the successful rival of his real self, an Unknown who would efface his name and what it stood for in the art world. The dealer went on talking, but he did not listen, did not hear. He imagined a buyer coming in and asking for a Miron, and this man replying, with his abominable smile, as he showed Loriot's canvas:

"Miron? . . . . Here's something much better. Look at this."

He could not stand the thought. He grieved for his dead self as a man mourns the loss of a last love.

"Let us come to terms," the dealer was saying. "How much do you want?"

Miron raised his sad eyes, but made no reply. He did not seem to grasp the meaning of the question.

"Of course you understand that I can't offer much for the first picture. It will be some time before people understand the difference between Loriot and Miron. Most buyers need guidance. But it will end by Miron going to the wall."

The painter was still silent. The other believed he was considering the price.

"What do you say to——"

Miron stretched his hand.

"I'd rather wait. I'll come back some other time. . . ."

"All right. But leave the picture. I'll put it in the window instead of the Miron."

"No," said Miron.

"You are making a great mistake. A man doesn't hesitate when a chance like this comes his way. Why, if I had offered that scoundrel Miron what I am now offering you, it is more than likely he'd be here now, would never have done what he did."

"That's true," Miron murmured. He was trembling.

"You can't possibly refuse my offer. It would be childish."

"I do refuse it. Give me the picture."

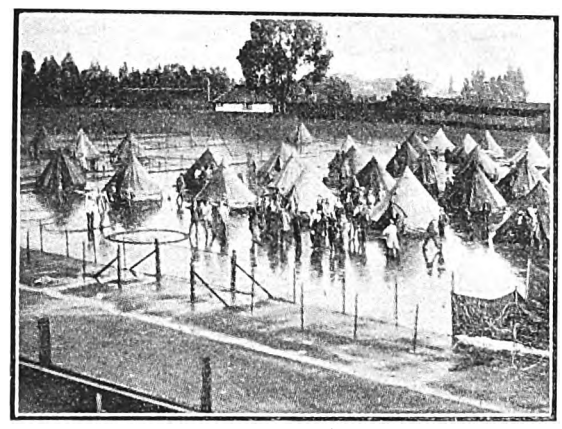
"But I——"

"Give me the picture," repeated Miron. His voice was hoarse, and there was a curious gleam in the depth of his eyes.

"It's a great pity," declared the dealer. "I repeat I would have made a bigger name for you than Miron made."

"That's true," replied Miron for the second time, and he left the shop.

It was growing dark. Some people who were hurrying along stumbled up against him. It was a damp, dreary evening, very like the night of his flight. He stood on the kerbstone, his picture in his hand. He held it for a second at arm's length, then threw it in the road in front of a passing carriage.



A WET MORNING IN THE PRISONERS' CAMP AT THE WANDERERS', JOHANNESBURG.

Photo by M. Edward.

"You've dropped something," said a man.

"I know . . . it's nothing . . . thank you," replied Miron.

At that moment the hoof of the horses struck the frame . . . then came the wheel.

Miron went back to the shop window. There, in a place of honour, hung his picture: through the mist that blurred the lights he could see the glimmer of the little plaque on the frame that bore his name: Miron. He looked at it for a long time with eyes that shone with tenderness, thoughts of the past filling his mind. A tear rolled down his cheek as he turned and walked away in the slow rain that was making the pavement shine.—*John o' London's Weekly.*

A SIGN OF THE TIMES.

A sign of the times is the extraordinary competition for new business. A man who moved into a flat in one of the best residential quarters in London the other day had an extraordinary experience. No sooner had he signed the lease than he had letters from three furniture removal firms, four milkmen, two grocers, and two butchers. On his first day in the flat the representatives of no fewer than seven grocers called to solicit his custom, each of them prepared, if necessary, to cut prices against the others. For two solid days there was an almost constant succession of callers of this kind, representing the dealers in almost every kind of household commodity.

COMING: "THE PEEP-SHOW" (EMPIRE PALACE).

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FOR THE POLICE.

Pony and Galloway Club's Meeting This Saturday.

QUICK WORK BY THE STEWARDS.

NOW that a more peaceful situation is rapidly assuming shape racing men are anxiously looking forward to a resumption of the business which very vitally and directly concerns them. Though all are perfectly well aware that the welfare of the sport has received a crushing set-back, they, in common with hundreds of citizens whose businesses are extensively and indissolubly interwoven therein, are naturally anxious for an early reunion. What support will be forthcoming from the public

When the Sport Recommences

remains to be seen, but the wage-earning capacity of the Witwatersrand community has been demoralised and undermined to such an incredible extent that it is practically certain some of the clubs racing on the Rand will never recover their former prestige. Clubs, particularly in the outside districts, will be hard pressed to keep going, and as an aftermath and result of the industrial upheaval owners will have to accept smaller stake-offerings.

* * *

Contrary to expectations, racing will recommence at Turffontein this Saturday, when the Stewards of the Johannesburg Pony and Galloway Club will submit a programme in aid of the fund for the Police. This club deserves the greatest praise for the rapidity with which it made up its mind to get back to normal, and for realising that there is no time like the present for entering into

The Universal Thanksgiving Spirit

and doing its bit for the relief of distress amongst members of a force sadly stricken in its recent painful and trying experiences. There can be little conception at the moment of the amount of financial assistance which will shortly be required to ward off the famine and distress sure to arise from the recent troubles, and as the Police were the first to be stricken it is meet that they should first receive succour. Sportsmen, therefore, will rally and make the meeting a success in every way.

* * *

All of our racecourses, since the proclamation of Martial Law and for some time prior to its promulgation, have been in the occupation of the Police and Military, and some are likely to be utilised for a little time to come. Evidently Turffontein, which was a huge camp a week ago, is evacuated sufficiently to allow of a meeting to take place. The

Commendable Promptitude

of the P. & G. Club in putting on a meeting so early will be double-barrelled in effect, in so far as it is going to afford the first real relaxation to the many military visitors and give them an opportunity, which perhaps does not often come their way, of enjoying a meeting at Headquarters. And for the same reason it should prove a more substantial success than if put on at a later date.

* * *

Our athletic team, at present doing so well in Australia, keeps on improving as predicted. This is being amply verified at Sydney, where, last Saturday, Bukes won the State Championship over 220 yards, in addition to which the South Africans won the one-mile relay race with ease. Our boys then

Topped Off a Good Day

by putting up a smashing performance in the six-hours' cycle team race against thirteen opposing teams, including Australia's best. Thursfield won by a wheel in a terrific finish, and the distance covered was 124¼ miles. Thursfield and Kaltenbrun received a fine ovation and were shouldered round the grounds.

* * *

Transvaal swimmers did exceedingly well in the tournament just concluded at Salisbury, where they took the Cup for water polo and the aggregate points. The

500-Yards Championship

changed hands but remains in the Transvaal, as A. R. Taylor beat the holder, A. Crewe, very comfortably, afterwards winning the 100 yards back stroke.

* * *

According to the latest news of Clark McConachy, the sparkling New Zealand billiard champion, the man from down under is playing in good form in England and is getting used to the ivories. He is giving himself a chance in

The English Billiards Championship

and meets Reece in the first round, which commences on April 1. The match just concluded between T. Newman (champion) and W. Smith (ex-champion) is described by the English papers as being one of the finest games ever seen in England, and the champion's margin of victory, 303, indicates that the 16,000 course was closely contested.

* * *

The winner of the Lincoln, the first important event of the English racing season, will be known by the time these notes appear in print, and so will the winner of the Liverpool Cup, run this Thursday. On Friday the greatest annual cross-country event in the racing world will be decided, the Grand National, run at Liverpool over about four-and-a-half miles of the stiffest country known. Although it is odds against a horse getting through without a fall, no matter what his record or form is, it is nevertheless a fact that incredibly short prices are taken about the chance of winning. At the time of going to press a useful performer, Southampton, in Gore's stable, is the ruling

Favourite for the Grand National

at less than double figures. It would be too wearisome to go into the form of so many competitors and it perhaps would not be very helpful. Many will follow the money, though not a few will risk a bit on inside information. It might be wise to stick to a horse like Shaun Spadah, who has won over the course, and perhaps, from information I have received, the favourite and Clashing Arms will run very well. Following are the probable starters and jockeys: Shaun Spadah (F. Rees), Southampton (Kelly), Wavertree (Bletsoe), Music Hall (L. Rees), Norton (I. Morgan), Clonree (F. Morgan), St. Bernard (Barratt), Clashing Arms (J. Anthony), All White (Chadwick), Pacifist (Canty), Noble Guard (Mahoney), Sergeant Murphy (Hawkins), Taffytus (Madden), Dunadry (J. Hogan, junr.), Pay Only (Sankey), The Turk II. (I. Anthony), Arravale (Whittaker), General Saxham (Dennis), Gay Lochinvar (Gordon), Command (Vause), Any Time (Wall), Ocean Star (Roberts), Square Up (Remison), A Double Escape (Captain Bennett), Arabian Nights (Spares), Confessor (Trudgill), Awbeg (Hammett), Dunstan Burgh (Watkins), Grey Dawn V. (Newey), Drifter (Watkinson), Vaulx (Escott), Woolcraft (Mason), Hard Nail (Fitton), Sudan II. (Calder), Hailstorm (Brookes), Master Ripple (Lees), Merito (Braithwaite).

* * *

It is good news for lovers of cricket that the M.C.C. will be seen here next year, and moreover it will maintain the liveliness created in cricket during the recent Australian

HIS MAJESTY'S: COMMENCING FRIDAY, MARCH 31, "A NIGHT OUT."

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visit. South Africa should by next year be able to put

A Representative Eleven

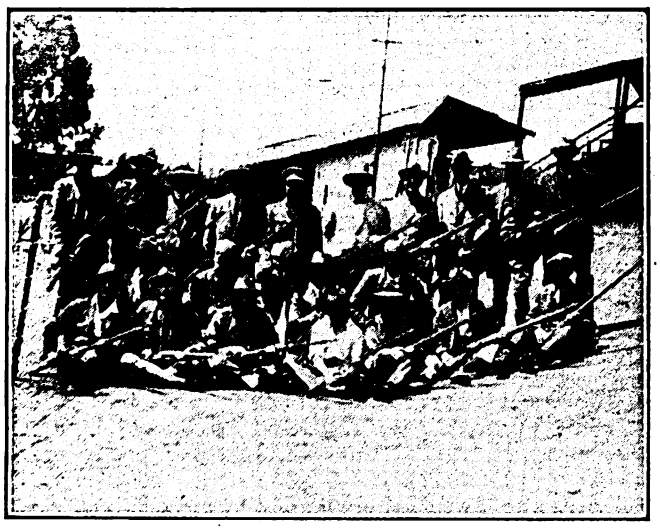
into the field capable of giving the visitors plenty to think about. Nupen and Susskind were not so badly knocked about in the recent disturbances, one is glad to learn, and they will soon be out and about again.

* * *

Quite a number of interesting boxing contests are being booked up just now. That between George Cook and Joe Beckett, scheduled for April 10, should provide a great go, but form points to the former proving the likely winner. The news that Jack Dempsey, the world's champion heavy-weight boxer, has accepted a challenge from the champion wrestler, Strangler Lewis, to a mixed contest, in which

Dempsey Will Box and Wrestle,

whilst Lewis will wrestle only, will create a bit of excitement, and incidentally fill a house. It has all the elements of a first-class fake at first sight. Meanwhile Dempsey and his manager, Kearns, are due in England about the middle of April. Georges Carpentier will keep his hand and eye in, and his famous panther-like movements in



PLATOON OF THE CIVIC GUARD UNDER CAPTAIN ANDREW MORKEL.
Photo by M. Edward.

tune, for his contest with Marcel Nilles for the French heavy-weight championship, to take place about June or July. Durban (why always Durban?) is looking joyously forward to seeing Johnny Squires and Reggie Hull in action shortly. This should be good biz. for the Bloemfontein lad if there is no serious wasting to be done.

* * *

I have before me Messrs. Richard Currie's neat catalogue of the eighteenth annual sale of thoroughbred yearlings. No fewer than 120 lots are to appear in the sale-ring, entered by 23 breeders. But for the

Appalling Revolutionary Troubles

Mr. H. J. Cook would have had to record increased sales even on last year's record turnover. The recent troubles are bound to react on racing, and consequently we shall not see buyers so keen as they were last year.

* * *

Starting Prices of Winners Last Saturday.

MARITZBURG.	PORT ELIZABETH.
4/1 The Raft.	3/1 Panto.
7/1 Miss Desmond.	3/1 Deodora.
5/4 Black Wave.	10/1 Erin's Hope II.
2/1 Phoebe II.	6/1 Rose Glass.
12/1 Gozella.	2/1 Columbia.
2/1 Maxim II.	6/4 Roaring Camp.
4/1 Throwaside.	

My selections for the Pony and Galloway Meeting at Turffontein this Saturday are as follow:—

12.20 p.m.—Trial Plate, about 5 furlongs.
Curls, Stately, Diddums.
1.0 p.m.—Pony Stakes, about 7 furlongs.
Roselip, Devoir, Envoy.
2.0 p.m.—Junior Galloway Pony Plate, about 6 furlongs.
Androsa, Cresset, Lady Shenley.
2.40 p.m.—Pony Plate, about 1 mile.
Matchbox, Grenadier, Lady Eager.
3.20 p.m.—Galloway Pony Plate, about 7 furlongs.
Stately, Adore, The Persian.
4.0 p.m.—Pony Purse, about 6 furlongs.
Lenaeus, Clover, Blighty.
4.40 p.m.—Galloway Pony Purse, about 1 mile.
Helios, G. F. Butt's best, Morning Leader.
5.20 p.m.—Junior Pony Plate, about 5 furlongs.
Diddums, Sub Rosa, Codfish.

You Never Can Tell.

By ELMER J. WALTERS

SOME actors struggle along for years with obscure companies that are organised in distant parts with one thought in mind—eventually the bright lights. Many at some time during their careers finally reach The Great White Way, view its life in wonderment and long for opportunity to get on the "inside." Hundreds promenade from one manager's office to another, register with all the dramatic agents and wait in vain for an opening with a show. Those unable to gain the "password" are glad in time to bid the "outer guard" adieu, and return to localities whence they came.

Charles Ray, the motion-picture comedian, decided nine years ago he wanted to see New York. Somehow or other fate willed that he should wait. On his first visit to Broadway, which was most recent, he was an invited guest of the Lambs' Club. While visiting in the club house he asked the cost of membership. One of the members said: "Membership to actors, according to our by-laws, is $400. To those who are not actors we ask a fee of $500." Then the member asked: "Are you an actor, Mr. Ray?" The comedian of the screen hesitated before he answered. Then he said: "I hardly know how to answer that question." "Have you played parts?" he was asked. "Yes, I have played parts," Ray admitted, "though I don't know that I can be called an actor, I travelled up and down the Pacific Coast with *répertoire* shows," he said shyly, "with New York always in mind. One winter I had fully determined to make New York the following summer, but the season was disappointing and we closed early, leaving me with insufficient funds to make the trip. From San Francisco I went to Los Angeles, where I was offered a picture engagement. Picture jobs in those days were not considered seriously. I was shamed to have my *répertoire* actor friends hear of me falling so low as to become a picture actor, so I worked my first few weeks under an assumed name. After working in several pictures I was offered star parts. I have waited nine years to visit New York, and this is my first time here." "I guess you will qualify all right as an actor," said the Lambs' Club membership committeeman. Soon Mr. Ray was introduced to the club members by Will Rogers, and a special meeting was called to accept his membership.

To others from afar who have thoughts of the Great White Way, and who look longingly towards the big cities, I say, study your chances for success based on past achievement. There's room—lots of room—for some, while others seem to feel cramped and look bewildered.

COMING: "THE PEEP-SHOW" (EMPIRE PALACE).

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Opera House, Cape Town.—Leonard Rayne's Company.

Empire, Johannesburg.—Bert Coote and Company, Duncan and Godfrey, Harry Ford, Hayman and Franklin, Sparkling Mozelles, Deb Webb, Elliott and Godley.

His Majesty's, Johannesburg.—Till March 29: Horace Hodges and Company in "Lightnin'." Opening March 31: The 1922 Musical-Comedy Company in "A Night Out."

Standard, Johannesburg.—Closed.

Orpheum, Johannesburg.—Brady and Dunn, Chas. Hanbury and Co.

Jeppes, Johannesburg.—Jennie McRae.

Opera House, Pretoria.—Till March 30: The 1922 Musical-Comedy Company in "A Night Out."

Rinko, Maritzburg.—Prince Tokio.

Criterion, Durban.—Jack Riskit and Betty, Dan Raynor and Roy, Fillis Duo and Elaine.

Theatre Royal, Durban.—Opening March 31: Horace Hodges and Company in "Lightnin'."

THE GRAHAM MOFFAT COMPANY.

From *The Stage* of February 23: "The Graham Moffat company concluded a successful South African tour last week at Bulawayo. During the season at Johannesburg Mr. Moffat produced 'Aldersyde,' a play in three acts, adapted from Annie S. Swan's novel of that name. Mrs. Moffat was the Grizel Oliphant of the piece, Miss Winifred Moffat took the part of Janet Nesbit, and Mr. Moffat appeared as Adam Girdwood. The author of 'Bunty' and his family are now on their way to the Victoria Falls and other places of interest in the Zambesi region. Later on they travel to Egypt *viâ* Beira, and intend to visit the Riviera before returning to their home in the West Highlands."

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NOTE: "A Night Out" will have its first South Africa production at the Opera House, Pretoria, this Saturday night, March 25, and will continue to play there up to and including Thursday night, March 30.

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STAGE & CINEMA.

VOL. XIV. No. 348.] SATURDAY, April 1ST, 1922. (Registered at G.P.O. as a Newspaper.) PRICE 1/-

DUNCAN AND GODFREY.

Minnie Duncan and Arthur Godfrey became established favourites with Johannesburg audiences in May, 1915, when they appeared at the Empire in "To-day's the Day" and "The Coster's Courtship." They are paying a return visit to South Africa, and are again at the Empire, this time in "A Soldier, A Girl and A Jolly Jack Tar," in which they are assisted by their son, Jack Godfrey, as the Soldier.

Photo by Dobson, Liverpool.

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THE OLD MAID.

By St. JOHN LUCAS.

ALTHOUGH it was the day of the Revolution, the old maid sat in her usual place in the window that overlooked the chief square of the city. All through the morning the Republicans had bombarded the walls, killing several mules and a cow, and bringing down a fair number of chimney-pots. At noon the South Gate was forced, and an immense rabble of heroes surged into the city. Simultaneously, the Royalist army left by the North Gate. At two o'clock the Republic was proclaimed by the President-elect, amid a grand blowing of trumpets, crashing of bells, discharging of rifles and general hullabaloo—the combined effect much resembling the "1812" Overture of the great composer Tschaïkowsky. Even the oldest inhabitant said that in all his experience he had never known so bloodless a revolution. In fact, he seemed seriously disappointed.

The Old Maid took no interest in revolutions. At sunset, when she was still sewing at her window, the square was thronged with gesticulating patriots, but she looked up very seldom from her work, and when she did so it was only to speak to her cat, a swollen monster which lay at ease amongst the draggled petunias in a large window-box. For thirty years she might have been seen in that place at that hour, the visible embodiment of industrious solitude, apparently quite heedless of the shifting figures and hum of voices in the square—an image of the Permanent set high above the ebb and flow of the Transitory. The only revolutions that had power to affect her were the deaths or disappearances of her cats; and cats, after all, were replaced as easily as kings.

The brief twilight faded; milky electric lights glowed amongst the trees of the square, a band played several sentimental melodies in a business-like manner, and the patriots drifted away towards their dinners. Outside the *cafés* the tables were crowded; gay voices and snatches of song mingled with the rattle of plates and the shouts of waiters, and there was a continuous throbbing of guitars. The Old Maid lit her lamp and then resumed her work. Her sharp profile and angular shoulders were plainly visible to passers-by in the square, but no one took any notice of her. It seemed that she had no friends.

She did not seem to need them, but worked tranquilly, ignoring the sounds of revelry and the shouts of children who ran hither and thither with Japanese lanterns that made zigzags in the dark like huge erratic fireflies. About nine o'clock the square was almost deserted, for there was a grand display of fireworks in the Public Gardens, with a set piece that depicted the ludicrous collapse of the late dynasty. It was strange that, when the square was apparently empty and even the waiters had put on vivid check suits and Republican neck-ties and gone off to see the spectacle, the Old Maid began to peer frequently from her window. It was stranger that, whenever she looked out, her narrow little eyes became bright with hatred.

For she could see that there were still a few dim figures in the square—figures that walked slowly or sat on the benches beneath the trees. They had been there twenty-five or thirty years ago, when she was young, these slow-moving couples; they would remain even when old age made her eyes too dim to see them. Revolutions and the change of years could not hurt them, for the power that led them out to wander in the cool darkness was immortal. They were lovers, and the Old Maid hated them heartily, for she had never known love. When they passed near the window she would shake her head angrily. When they laughed together it was as if they mocked her. How she hated them! To-night, however, there were very few of them; the rest had gone to see the effigy of the late King (in a uniform that he had actually worn, with a battered straw hat on its pendulous head) burnt in the public gardens by the saviours of society.

A sheaf of rockets that soared high above the city and spangled the sky with floating emeralds and rubies told her that the firework display had begun. A moment afterwards there was a knock at her door, and a thick-set young man with black brows entered quickly and silently. He was her nephew, and honoured her very rarely with a visit. She looked at him with some alarm, imagining that he had come to borrow money; but his first words banished her fears.

"My beloved and reverend Aunt," he said, "I come to bid you farewell. I am going to take a journey for the benefit of my health. I have plenty of money and some leisure, and one must see the world when one is young. But I have a superfluity of luggage which may cause trouble at the frontier or even nearer. So with your kind permission, I am going to leave some of it here."

Having uttered these words, this remarkable young man produced a long knife from one of his boots and a revolver and a pear-shaped piece of iron from his coat pockets. The Old Maid looked at him with the expression of tolerant interest that grown-up people assume when they watch the efforts of a juvenile conjurer.

"You are doubtless unaware," continued the nephew, "that there has been a revolution, and that the Royalist party have, so to speak, shot the moon. I happen to be a Royalist—it's the only side for a gentleman—but by an unlucky chance I was having my hair cut when my friends executed a masterly retreat, so I wasn't in time to join them. They ran like rabbits. I spent this afternoon in a disused drain, meditating profoundly on the vanity of human greatness, and wondering what I should do with these useful but incriminating implements. I thought of leaving them in the drain, but the drain was very damp. Then I thought of you, and your room seemed to me exactly the haven of peace which they needed. Please rub the knife occasionally with good mutton-fat, and be careful not to drop the iron pear on the floor or to use it as an ornament on the stove. It's a delicate piece of work, and comes to bits very easily. To-night I leave the city, but I shall return very soon and come to claim my belongings. Farewell, dear Aunt. To avoid any possible misunderstanding, I shall withdraw from your presence by the back window."

With these words the energetic young fellow left the room. The Old Maid rose from her chair, placed the revolver and the knife on the top-shelf of the meat-safe, and was about to leave the iron pear in the same receptacle, when it occurred to her that the last object had certain decorative qualities. All old maids have a secret love of knobs; a knob is solid and respectable, and when you look at it you know where you are with it. After a moment's hesitation she placed the iron pear upright in the dry soil of the window box, between two draggled petunias. Then she ate her supper and went to bed.

It had long been a habit of the leaders of the Republican party to frequent a *café* which was not far from the Old Maid's house. Here they sat on very hard iron chairs, drank little cups of coffee and little glasses of sticky syrup, and used very large words about the future of humanity. After the Revolution they were still faithful to their former *rendezvous*, although the grand *café* on the other side of the square had substituted a cap of liberty for the gilt crown that glittered magnificently from the balcony of its first floor, and nightly invoked long life for the Republic with a series of gas-jets. For the most part the leaders of the new order were persons of mild and scholarly aspect, and wore spectacles and tight frock-coats. After the first days of excitement were over they attracted no sort of attention. The Old Maid saw them when she looked out of the window but was quite unaware of their importance.

(*Continued on page 20.*)

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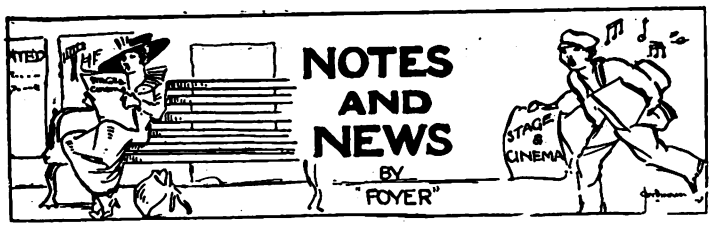

George Graves Meets with an Accident.

During his visit to the Victoria Falls last week Mr. George Graves met with an accident which has necessitated the amputation of the index-finger of his left hand. The famous comedian slipped on a wet rock, and, by some means, fell with his weight on the finger, which was crushed and broken so badly that amputation was the only remedy. He is progressing favourably.

Bert Coote.

In an article on "What is Wrong with Vaudeville?" in a recent issue of *Town Topics*, "Garry" writes: "How I sighed for a glimpse of Bert Coote in his little masterpiece, 'A Lamb on Wall Street.' Often as I have seen the latter, and old as it is, I never fail to enjoy it afresh. To my mind, 'A Lamb on Wall Street' is as much a classic of vaudeville as 'Peter Pan' is of the theatre. No matter how many years it is played by such a genius as Bert Coote it could never be boring." Well, Bert Coote is now playing "A Lamb on Wall Street" at the Johannesburg Empire, so Rand playgoers can easily see for themselves whether "Garry" is right or not. Mr. Coote, by the way, celebrated the fiftieth anniversary of his appearance on the stage last Boxing Day, when he produced "The Windmill Man" at the Victoria Palace, London. But he isn't as old as you may think; he was only five when he appeared as one of the Babes in the Wood at Sadler's Wells. Throughout his long association with the music-hall stage Bert Coote has always been a legitimate actor, playing a legitimate character in a legitimate way. In 1920, for instance, he played, in Manchester, Liverpool, Glasgow, and all the big towns, the part of Triplet in "Our Peg," a musical comedy by Edward Knoblock, based on the charming story of "Peg Woffington." The character gave him an opportunity to show that he is more than a music-hall comedian, and his study was an admirable blend of pathos and humour. Last year Mr. Coote appeared in C. B. Cochran's spectacular production, "The League of Notions," at the New Oxford Theatre, London. It is interesting to note that when, some years ago, Bert Coote allowed "A Lamb on Wall Street" to be played in the English Provinces without himself in the cast, his part, that of the dude, Harold Tapsley Framingham, was played by an old South African favourite, Mr. Myles Clifton, and that of his partner, Randolph Horton, by a more recent friend, Mr. J. C. Aubrey, lately playing the title-*rôle* in "Chu Chin Chow" in this country.

JACK GODFREY,
Son of Mr. and Mrs. Arthur Godfrey (Duncan and Godfrey), whom he is assisting at the Johannesburg Empire in their sketch, "A Soldier, A Girl and A Jolly Jack Tar."

Billy Fry.

Billy Fry, who is now rehearsing under the direction of Mr. Philip Levard to play George Chickweed, the principal comedy part in "The Peep-Show," to be produced at the Johannesburg Empire on Easter Monday, April 17, is a great-nephew of Tom Sayers, the famous pugilist. His grandfather was Tom Fry, an actor who appeared before the Duke of Wellington, and his father and mother were both "old-timers," the former (who toured the Cape in 1890) being one of the original Mohawk Minstrels, and the first to introduce long-boot dancing, while the latter was a well-known soubrette and made the skipping-rope dance popular. Billy Fry has been on the stage since 1904, and has played the principal comedy parts in the revues "Splash Me!" "*Le Petit Cabaret*," "Don't Tempt Me!" "The Million-Dollar Girl" (in England, and in South Africa in 1916), "Gay Bohemia," "Funbeams," "Any Lady," and others, and likewise in numerous pantomimes, and not long since he was in the musical comedy "The Girl for the Boy" from the Duke of York's Theatre, London. Immediately prior to coming to South Africa this time he was deputising for Billy Merson in "Puss in Boots" at the Palace Theatre, Manchester. Fry was very popular when he was here in "The Million-Dollar Girl" in 1916, and his friends of that visit are looking forward to his appearance in "The Peep-Show." All the "Million-Dollar Girl" principals did well after their return to England from South Africa. G. S. Melvin is now a distinctly luminous and still-rising star in vaudeville, and appeared in the recent command music-hall programme before the King and Queen; Alec Regan played the juvenile lead in "Mary" at the Empire, Leicester Square, and is now leading juvenile in Fred Karno's "1922"; Goldie Collins is playing leading parts in musical comedy in the United States; and Florrie Groves is doing well in England.

Vaudeville Acts Coming.

The following are some of the vaudeville acts due to arrive in South Africa on the dates mentioned: April 3: Tex McLeod, "Spinning Yarns and Ropes"; Paul Witt and May Stevens, Elite Entertainers. April 10: The Dainty Danes, Sister Act. April 17: Hilda Denton, comedienne; Norton and Simmonds, operatic vocalists. April 24: Hunter and Bob, acrobats; J. B. Taylor's "Dream Stars," a musical fantasy; Tom E. Finglass, coon delineator. May 1: Weynan & Co., gymnasts; Edis and Forbes, comedy duo. May 8: Maher and Langford, cross-talk and dancing; Horace Jones and Partner, in "Seaside Scenes." May 13: George Murphy, "Fun in a Billiard Room." May 15: Louis J. Seymour, comedian and entertainer; Tambo and Tambo, tambourine experts. May 22: Betty Barclay and George Glover, burlesque artists; Jubb and Jerome, the "Original Baton Girls." May 29: Holson and Bert, comedians. June 4: The Three Lombards, equilibrists. June 11: Sandford and Lyons, comedians. June 18: Julot and Piero, comedy entertainers. June 25: Pan and Girls, acrobatic and dancing novelty. July 2: Mills and Innes, low-comedy act. July 16: Oswald Bemand, conjurer. July 23: Herbert Le Martine and Partner, staircase dancing act; Arthur Pond, comedian. July 30: Julian Rose, the celebrated Hebrew comedian. August 6: Angel Brothers, equilibrists. August 13: Decima and Eddie McLean, dancers. August 20: Rec Romaine and Gladys Stanley, modern entertainers.

The Sparkling Mozelles.

The Sparkling Mozelles (Aida and Millicent), who are now paying a return visit to the Johannesburg Empire, where they last appeared in April, 1920, have been called by a critic of repute "the only English rivals of the Dolly Sisters." For the last five years they have appeared together in pantomime at the Theatre Royal, Nottingham, and last Christmas they played the parts of Jack and Jill in "Humpty Dumpty" there. When they were last in South Africa they had a great time. While in Durban they did aeroplane "stunts," dropping miniature Moselle bottles made of cork among the crowds below. The Mozelles have appeared in Paris, where they performed at Olympia for a month, and have had engagements at all the big London halls, including the Coliseum and the Palladium.

HIS MAJESTY'S: THE 1922 MUSICAL-COMEDY COMPANY—"A NIGHT OUT."

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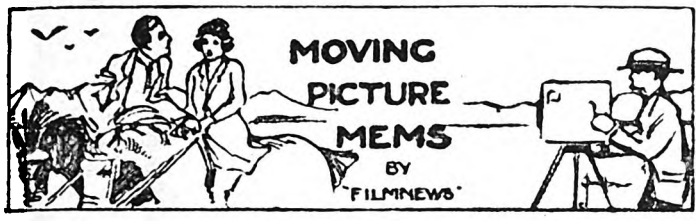

A "Moving" Mem.

Someone in America has just discovered that a traveller from San Francisco to New York can, during the journey, purchase in one week three numbers of any weekly journal published on or near the Atlantic seaboard.

Funny.

Talking about "moving," this is funny. Five or six months ago—long before the strikes—the PICTORIAL published a picture of people in Joubert Street, Johannesburg, scattering round the Orpheum corner before the dashing approach of a young ox that had run amok. Several English illustrated paper to hand recently contain this picture with the graphic description appended that the fleeing people are strikers whom the police had been unable to disperse but who melted away like water that runneth apace upon the opportune arrival on the scene of a mad bull!

"Five Bones a Pint."

Richard Dix, the Goldwyn actor, received a letter from a friend in North Carolina the other day. Enclosed was this bottle label: "Pure mountain corn likker. Bottled in a barn. Made in the backwoods of the mountains of Western North Carolina by an old-time blockader that don't give a dam for law and prohibition. Retailed on the Asheville market by all the high-class bootleggers for five bones a pint, and worth every cent of it. Guaranteed to be strong enough to make you drunk as the devil in ten minutes and mean enough to make a baby bullfrog slap a whale's wrist. Shake well and get ready to have a fit before drinking."

From Los Angeles.

THE PICTORIAL'S Los Angeles correspondent writes:

William D. Taylor, the Paramount director who was murdered the other day, once before had a dramatic escape from death. While he was in the Klondike a crazy man one day entered his cabin and announced that he had divine orders to kill him. Mr. Taylor got down a Bible and talked the lunatic out of his purpose.

While on location making scenes for a picture in northern California, Mack Sennett, the comedy producer, is said to have struck a vein of gold which promises to bring him in a fortune. Sennett is given credit by many for already being the luckiest man in the motion-picture field.

Edna Purviance, long familiar to fans as Charlie Chaplin's leading woman, is, according to report, to be starred under his supervision in a number of photoplays.

Elmo Lincoln, known as "the giant of the movies," whose real name is Otto Linkenhelt, is suing Julius and Abe Stern for $4,000, which he claims they promised him for shaving all the hairs off his body in filming the last "Tarzan" picture. It's a funny life!

Big Film Theft Plot Unmasked.

A film theft plot involving the atteinpted piracy and sale of motion-picture prints which would have represented a loss of at least $500,000 to the companies involved has been thwarted by the Film Theft Committee of the American National Association of the Motion-Picture Industry. The film was to have been shipped to Japan, Mexico, and South America, thus spoiling the market for the rightful owners of the pictures. The details of the plot and its frustration were divulged at a meeting of the Film Theft Committee at the headquarters of the National Association, following the arrest at Portland, Maine, of Leon Gorman, a distributor's agent, with headquarters in that city, who is charged with attempting to steal 1,000 reels of motion-picture film which were found in his possession and which belonged to several of the important film companies. Most of the film was the property of Metro Pictures Corporation. Other companies whose reels were found in the recovered loot were Pathe Exchanges, Inc.; Fox Film Corporation, Universal Film Mfg. Co., Famous Players-Lasky Corporation, Bray Pictures Corporation and Goldwyn Pictures Corporation.

BILLY FRY,
Of "Million-Dollar Girl" fame, who has returned to South Africa after an absence of six years to play the principal comedy part in "The Peep-Show," opening at the Johannesburg Empire on April 17.

Protests Against the Tax.

At a meeting in Birmingham in mail week of those connected with the cinema industry a resolution was passed urging the early abolition of the Entertainments Tax. The resolution "viewed with alarm the present financial position brought about by the continuance of the tax." During the same week the following resolution was carried at Portsmouth: "That the meeting protests against the continuance of the Entertainments Tax, on the grounds (1) that it was originally a War-time tax, and now that the War is over it should have been removed; (2) its incidence is grossly unfair, and it places a heavier burden on the lower-priced seats, and penalises the working-class section of the community; (3) it prevents the economic readjustment of the business, and tends to keep down the wages of the employees engaged in it."

"My Aunt."

The perils of censorship, against which ex-Postmaster Hays, the American movie maharajah, is expected to defend the screen, are illustrated by a story from Kansas, which—I am assured (writes "Puritanicus" in *The Referee*) by a man generally regarded as honest in private life—has the merit of being true. A school reader was needed for boys and girls of ten years old. It was held that the word "love" is unsuitable for such immature minds, except as applying to parents and children, brothers, sisters, uncles, aunts, and, of course, animals like dogs and cats. Someone imprudently suggested that the literary selection should include the alluring poem by Robert Burns, entitled "My love is like the red, red rose." The authorities agreed on condition that another word be found for "love." It had to be a monosyllable, so the poem is now recited as: "My aunt is like the red, red rose."

Turned Down.

Anzia Yezierska, whose powerful photodrama, "Hungry Hearts," has just been completed at the Goldwyn studios, says that the story was taken from her personal experiences in America. Recently a luncheon in her honour was given at the Waldorf-Astoria; and Miss Yezierska told her friends that not many years ago she applied for a position as scullery maid in the same hotel—and was turned down!

Poets' Corner: Lament.

We who are left, how shall we look again
Happily on the sun or feel the rain
Without remembering how they who went
Ungrudgingly and spent
Their lives for us loved, too, the sun and the rain?

A bird among the rain-wet lilac sings—
But we, how shall we turn to little things
And listen to the birds and winds and streams
Made holy by their dreams,
Nor feel the heart-break in the heart of things?

By WILFRID WILSON GIBSON.

EMPIRE: BERT COOTE IN "A LAMB ON WALL STREET."

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Music and Musicians

By "C.A.O.D."

The Coming Orchestral Seasons.

Some time ago the Durban Council authorised its musical director to negotiate with the Johannesburg Municipality regarding co-operation for a season of orchestral concerts to be given in Johannesburg by the Durban Municipal Orchestra when the organisation of this body of players is complete—and it was considered that this would be some time after next July. The result was that Durban offered to send its future orchestra to the Rand for a season of thirteen weeks for the sum of approximately £6,000. This offer was made after the Cape Town Orchestra had quoted something over £8,000 for a similar period, and thus we see that right from the start the Durban authorities have been guilty of a real disservice so far as the finances of the Cape Orchestra are concerned. Their rather precipitate action in offering to give the Rand the benefit of an orchestra not yet established, and hawking an art as if it were a purely commercial commodity, regardless of ultimate consequences, had the natural result of stampeding the Cape Town authorities into reducing their quotation to the Durban level. Durban's initial policy in assessing the value of its musical organisation might at first sight appear to be singularly shrewd from a purely commercial basis, but from a musical point of view it is much to be regretted that co-operation and uniformity between the two centres could not have been assured before the Rand was approached. There is a possibility that the reduction by the Cape Town authorities might easily result in some embarrassment to that centre, and if the lower figure now agreed upon by the Cape results in any restriction or curtailment in its orchestral activities the cause of music in this country is likely to suffer in direct ratio. It is difficult to understand the attitude of the Johannesburg Municipal Council, which evidently expects the Cape players to furnish a season of music on the Rand at the same figure as the Durban organisation, even assuming that the performances offered will be no higher in standard than those to be given by Durban.

DR. R. R. TERRY,
Organist of Westminster Abbey, London, who was in charge of the music at Princess Mary's wedding to Viscount Lascelles.

A Precedent Established.

It is regrettable, but as both centres are now committed to the same figure a precedent has been established which will most likely prove to be decidedly awkward in future years. The negative decision of the Johannesburg Council in connection with the proposal to engage the Durban players to the total exclusion of the Cape body was the only one possible. The proposal embodied every indication of some strong personal animus, and was on the face of it so absurd from a musical viewpoint that the Council's decision to engage both orchestras must be heartily applauded. It will thus be seen that Johannesburg will benefit directly by the enterprise of the two coast towns, and were it not for the regrettable feature of price the promised seasons might well be regarded by Randites with every satisfaction. The original suggestion that the respective seasons should be of thirteen weeks' duration has not been approved of. The General Purposes Committee does not think that the Council should be committed for such a period, and having regard to the fact that the Cape Orchestra has been engaged to give a series of concerts next month, it was decided that the Durban Orchestra be invited for a season of seven weeks during September and October next. The fee already mentioned for a thirteen-weeks' season will therefore be proportionately reduced to £3,230, to which a sum of £1,700 will be added for incidental expenses in connection with the concerts.

To Avoid Clashing.

In order to avoid any clash between the two orchestras as far as the Rand is concerned, it has been suggested that a sub-committee of six members, consisting of two representatives of the Cape Peninsula Publicity Association and two representatives of the Councils of Johannesburg and Durban, should be appointed for the purpose of considering and reporting to the respective Councils and Association on any proposals with regard to the seasons and itinerary of the orchestras. Something of this kind is evidently very necessary, and it might have been carried into effect before with considerable advantage to both orchestras.

Musical Society.

The Musical Society's concert will be given in the Selborne Hall on Thursday evening, April 6, when the artists will be Madame Wedlake-Santanera and Miss Ilma Marx. The detailed programme will be as already published on this page.

Second Chamber Concert.

Tuesday, April 4, is the date fixed for the second of the chamber concerts to be given by Mrs. Selma Whitehouse and Signor Danza. The Dvorak Quartet and the Schumann Quintet will figure on the programme, and the piano solos will include the Longo Theme and Variations.

Philharmonic Society.

Regular rehearsals are being conducted in connection with the performance of Mendelssohn's "Elijah" by the Johannesburg Philharmonic Society in conjunction with the Cape Town Orchestra on Good Friday evening in the Town Hall. The co-operation of orchestra and choir during the last orchestral season is responsible for a keen interest in the forthcoming orchestral concert.

Strauss' Music at the Cape.

An event of singular musical importance occurred at the Cape last week when the Cape Town Orchestra gave a first performance of Richard Strauss' Symphonic Poem "Death and Transfiguration," the playing of the Orchestra, according to a local writer, marking the highest achievement of the players in the realms of descriptive music. The work is tremendously exacting, both technically and emotionally, and in connection with the performance, and to illustrate the advance made in orchestral playing during the last twenty years, it is stated that a fine reading of the Poem was secured after only four rehearsals. In 1891 the famous Gurzenich Orchestra, which first performed the work under the composer's direction, required no fewer than twelve rehearsals before the music took shape and intelligibility in the minds of the players. "Death and Transfiguration" will be played by the Cape Orchestra in Johannesburg during next month.

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In The Bright Lights.

EMPIRE PALACE.

Bert Coote a Strong Drawing-Card for Non-Vaudeville Patrons.

JOHANNESBURG'S rather extraordinary knack of quick recovery after a crisis is proverbial. It is exemplified in all the ordinary walks of civilised life, and particularly at the theatres. The theatres were " up against it " during the Red Revolt, but the constant planning-ahead which is the mainstay of any theatrical enterprise enabled the Empire, for one, within half-a-week of its reopening, to present as excellent and representative a vaudeville bill as you will find anywhere in the world outside the West End of London or the centre of New York. And the right audience was there to welcome it, too, on Monday night, including the staff of the G.O.C., Johannesburg, who were the guests of the management. The uniforms of the officers, *The African Mirror's* second series of films of the Revolt, the chuckle of appreciation that went up all over the house when Joe Hayman, of Hayman and Franklin, said that he and his wife wanted a house " in a nice, quiet, fashionable suburb—like Fordsburg," and the closing of the bars at 9 o'clock, were the only indications of recent events. Strikes and revolts may come and go, but the Empire's musical-director wags his baton with not less of nonchalance than if he lived in a perpetual paradise of peace, plenty and pandiculation.

Deb Webb, an earnest male impersonator, opened the programme with a couple of strenuously-worked songs—one of them the inevitable " Mother " number from which there is no escape nowadays. Elliott and Godley followed, and were big favourites with the audience. Eric Godley is the best lower-register singer the Empire has had since Peter Dawson, Malcolm McEachern, and Foster Richardson, and Miss Elliott handles her numbers at the piano with much artistry. Harry Ford took a tab-call after four numbers, each in a different character, of which the first, " Those Happy Days Will Never Come Again " (which sounds too prophetic to be altogether comfortable), and the last, " It's Quite Immaterial to Me," were the best. Nobody can teach Ford anything about singing a comic song. As this paper said of him on the occasion of his last visit to the Empire in May, 1916, " he shows the red-noses how it should be done." Joe Hayman and Mildred Franklin made their first appearance in Johannesburg in " Smilestones: a Story of Everyday Life," a clever sketchlet of " love, marriage and divorce " in which they were an instantaneous success. Joe Hayman is the real thing as a Hebrew comedian, and effectively combines a dude get-up with a powerful Yiddish accent and much vocal and facial expression.

After a " dry " interval we had, appropriately enough, the Sparkling Mozelles to open the second half. It must be a poor " Sister " act that can't " get over " at the Empire, and as the " Mozels " (as I have heard them called) are well above the average, it was like " money from home " for them.

If the rest of the programme had been like a village concert, Bert Coote in " A Lamb on Wall Street " would have made the evening worth while. It is rather difficult to decide to one's entire satisfaction whether the bulk of the vaudeville profession should hail Bert Coote as a benefactor or denounce him as the marker of a line of attainment a good deal beyond their own reach. If the former, it would be because he certainly has the power of drawing to the music-hall playgoers from the " legitimate " theatres who would otherwise rarely be seen within its portals. His art passes the acid-test of art—it will live in the memory. And if you have ever seen any imitators of Bert Coote—and there has been at least one such here for no short period within recent years—you will appreciate now how far behind their original the best of them fall. " A Lamb on Wall Street " is not exactly a model of dramatic construction, but it is a cunningly-contrived framework of melodrama to show off the duderies of Coote, oozing repose and sublimely oblivious of the presence of any audience whatever, and that's as much as one need ask for. Mr. Coote, as Tapsley

(*Continued on Page 25.*)

SHOOTING THE MOON.

Some Details Concerning " The Peep-Show."

"THE PEEP-SHOW" will be the Empire's first revue for over a year. It will be staged on Easter Monday, April 17. The producer is Mr. Philip Levard, who has come out from the English production especially to direct " The Peep-Show " in South Africa. Rehearsals are already in full swing. The principals include Mr. Billy Fry (the " Million-Dollar Girl " comedian), Miss Billie Bell, Miss Billie Desmond—(there is no intention of changing the title to " The Three Billies ")—Mr. Harry Brunning, Mr. Edwin Styles, and Mr. Frank Foster.

The piece was a big success at the London Hippodrome, where it ran from last April until just before Christmas, when it was removed to make room for pantomime. The " book " is by Lauri Wylie, with " additional scenes " by R. P. Weston, Bert Lee, and Tom Webster (the *Daily Mail* caricaturist), lyrics by " Valentine," and music by the late J. W. Tate. The revue—or, to give it its correct title, the " Topical Fantasia "—is in numerous " Peeps " or scenes. A prominent London critic wrote of it last April: " ' The Peep-Show ' is one of those rare entertainments which justifies its title. It is a ' peep show ' into the future; in itself a prophecy of what revue may be in the world of art. This new Hippodrome revue startles us by the splendour of its scenes, captivates our senses with its sensational dresses, and finally delights us with its wit and humour. It is an ideal revue because it represents the past as well as the present and the future."

The thread which connects the "Peeps" which comprise the entertainment is a visit by Lord Harry Coe and his man, George Chickweed (Billy Fry), to the moon. Of course they go by rocket; and equally of course they find there a charming girl, Light o' the Moon (Miss Billie Bell), whom they bring back with them to earth.

The titles of some of the " Peeps " are: " On the Way to the Moon," " On the Moon," " On the Way Home," " At the Castle of MacBluff " (where there is a gathering of the clans in the correct Highland tartans, and a fine scene of Flora Macdonald's farewell to Bonny Prince Charlie), " In Pre-War Land " (where there is a whole street of houses to let, and the butcher offers to have a threepenny chop delivered), " The Song Shop " (in which the hits of the days that are gone, such as " Hi-tiddly-hi-ti," " Ta-ra-ra-boom-de-ay," " The Man that Broke the Bank at Monte Carlo," and " Two Lovely Black Eyes," are sung by characters impersonating the original singers—Charles Godfrey, Lottie Collins, Charles Coborn, and others), " Down Dickens Street " (an elaborately staged and dressed scene introducing such characters from the works of the Master as Dolly Varden, Oliver Twist, Uriah Heep, and Nancy), and " Captain Crook's Lecture " (an amusing skit on a sufficiently-obvious explorer's trip to the North Pole); and other " Peeps " there are both interesting and spectacular.

Paradine.

DEATH OF Mr. M. R. MORAND.

JUST as we go to press a letter by the English mail from Mr. Thos. Pauncefort brings us news of the death of Mr. M. R. (" Jack ") Morand in a London nursing-home on Sunday, March 5. Mr. Morand came to South Africa as leading " character " man with Miss Ethel Irving in December, 1915, and remained here for several years, playing many notable parts on the stage and several in African Film Productions. He was a very versatile and accomplished actor, and a sterling fellow. His last notable appearance in London was as the testy but kindly old Brigadier-General in " French Leave "—a performance that was universally admired. He was almost the original Tammas Biggar in " Bunty Pulls the Strings," for he replaced the author, Mr. Graham Moffat, in the part after a few performances at the Haymarket Theatre, London, in 1911. Although a native of Burnley, Lancashire, Mr. Morand had played Scotch parts in Scotland without it being suspected that he was not a Scotsman. He was 62 years of age.

HIS MAJESTY'S: THE 1922 MUSICAL-COMEDY COMPANY—" A NIGHT OUT."

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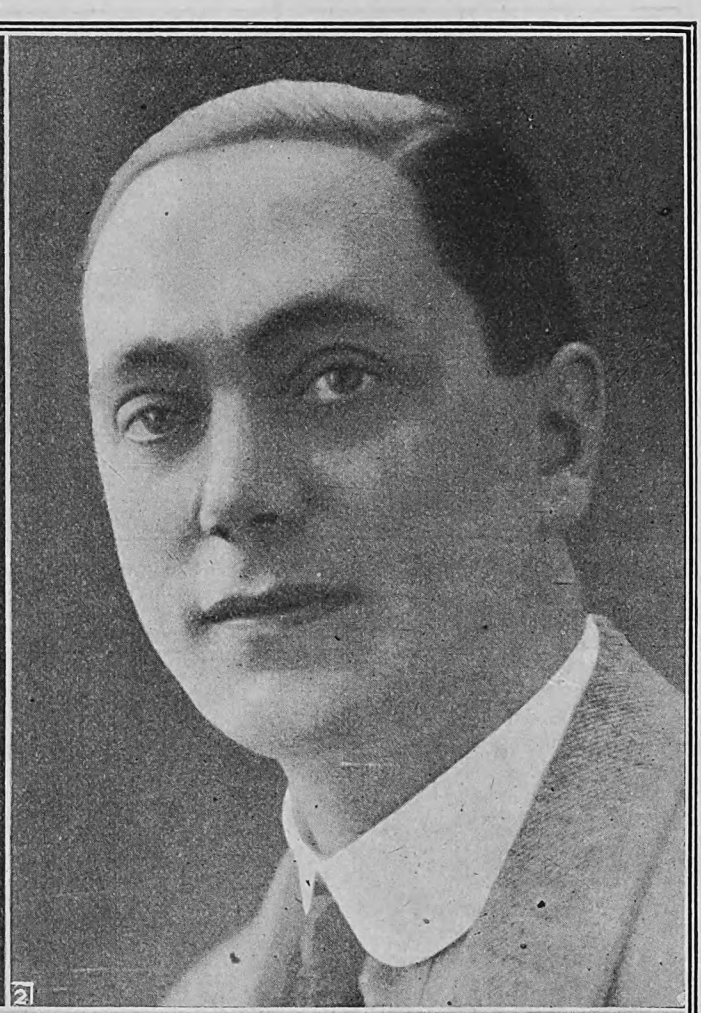
PLAYING PARTS IN "A NIGHT OUT."



FOUR OF THE PRINCIPALS OF THE 1922 MUSICAL-COMEDY COMPANY WHO WILL MAKE THEIR FIRST APPEARANCE IN JOHANNESBURG AT HIS MAJESTY'S THEATRE THIS FRIDAY EVENING IN "A NIGHT OUT."

1. Miss Jessica Bevan, who appears as Roberte Chancerelle. **2.** Mr. Norman Greene (brother of the late Evie Greene), who is playing René. **3.** Miss Marion Edwardes (Madame Pinglet). **4.** Miss Dorothy O'Shann (Victorine). Pinglet (Leslie Henson's part) is being played by Mr. Coningsby Brierley, and Marcelle (Lily St. John's part) by Miss Olive Turner.

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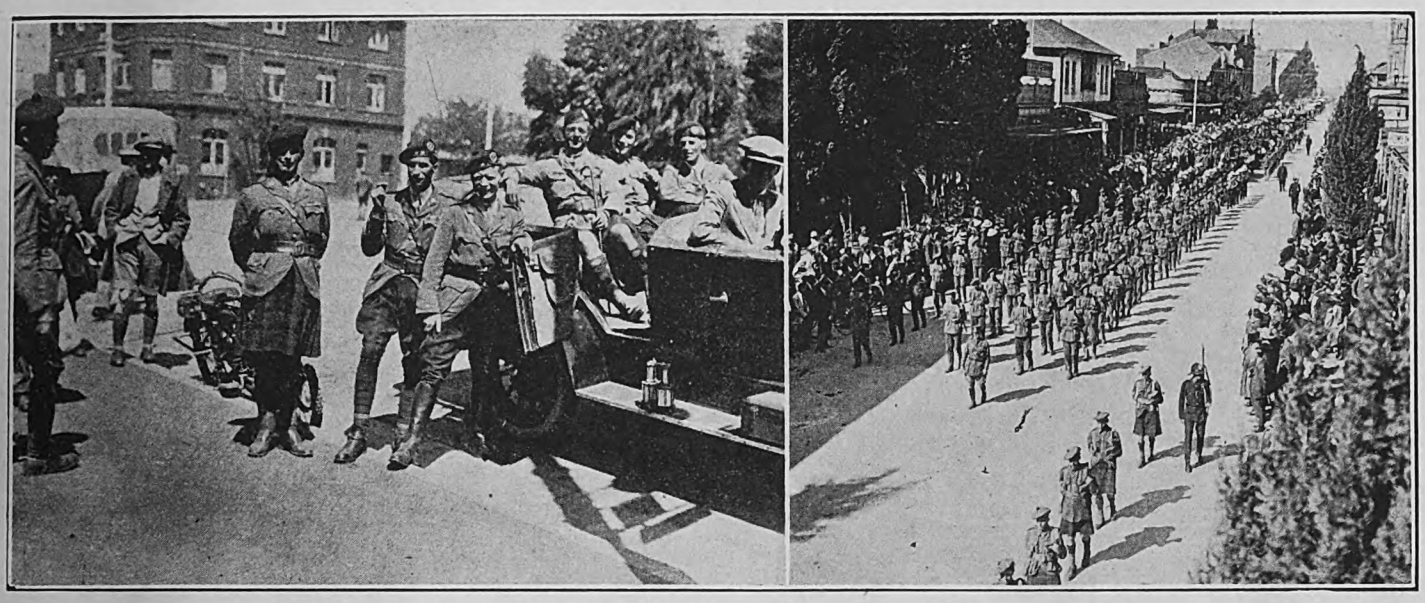
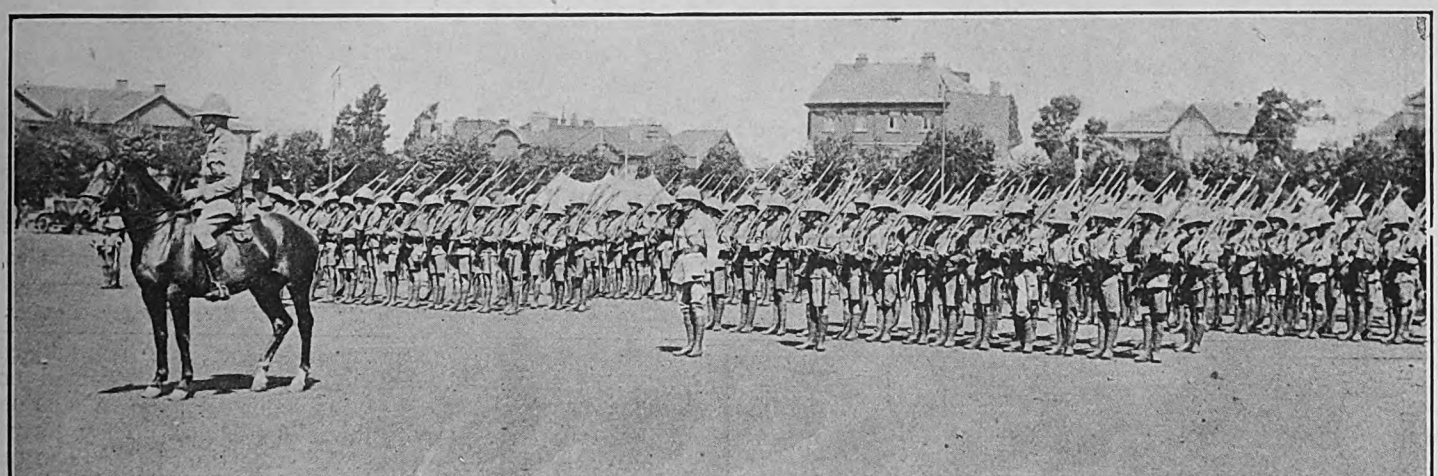
TRANSVAAL SCOTTISH AND DURBAN LIGHT INFANTRY.



A FAMOUS REGIMENT THAT SUFFERED SEVERELY IN THE OPERATIONS ON THE EAST RAND.

Left: Col. McLeod, O.C. the Transvaal Scottish (standing with hand on open door of motor-car), and some of his officers, arriving at the Johannesburg Drill Hall for the demobilisation of the regiment. *Right*: The funeral in Johannesburg of nine members of the Transvaal Scottish killed in action against the revolutionaries at Dunswart. The names of the dead were: Captain Backeberg, M.C.; Captain Ovens, M.C., Lieut. Guy; Corporal McLeod; and Privates Marshall, Goddard, Ireland, Froneman and Machan.



A SMART AND SOLDIERLY REGIMENT: REVIEW OF THE DURBAN LIGHT INFANTRY ON THE UNION GROUND, JOHANNESBURG, BY BRIGADIER-GENERAL BEVES.

THE DURBAN LIGHT INFANTRY ENTRAINING FOR DURBAN ON THEIR WAY HOME.

The Durban Light Infantry was the only coast regiment mobilised against the Red Revolt. They created a very favourable impression in Johannesburg, with their smart and soldierly appearance and cheerful and orderly behaviour. They arrived from the coast at 3 o'clock on the afternoon of Saturday, March 11, their train being under fire as they came through the eastern suburbs, and were immediately rushed to the support of the Imperial Light Horse in the affray at Ellis Park. Subsequently they did notably good work in the taking of Fordsburg.

"S.A. Pictorial" photos.

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WAITING ALL NIGHT FOR THE PRINCESS.

A FLASHLIGHT PHOTOGRAPH IN THE STREETS OF LONDON AT 3.30 A.M. ON FEBRUARY 28, THE DAY OF PRINCESS MARY'S WEDDING TO VISCOUNT LASCELLES.

Photo supplied to "S.A. Pictorial" by the Topical Press Agency, London.

JOHANNESBURG, Tuesday afternoon.

THE pace made last week on the re-opening of the market was too hot to last, and the burst of activity was scarcely maintained. Gedulds were, it will be remembered, taken up to 54s. 6d. for London account, and New States to 29s. The former receded to 52s. at closing time on Saturday, but again came into favour yesterday up to 52s. 9d., while this morning's price is 53s. 3d., or midway between the highest and lowest markings. The report was issued during the week, but there is nothing very fresh in it. I notice that since 1914 the ore reserve has practically doubled, while the value has improved by one dwt. per ton. In the last couple of years a million tons have been added to the reserve. It is to be expected that the current year will witness much development in the vicinity of No. 7 shaft, where good values and widths already have been shown. The property is ripe for expansion in crushing power, and this will probably be effected by a new reduction plant in the neighbourhood of the new shaft, in preference to extensions at the existing plant.

New States keep steady at 28s. 3d. A certain amount of development has been done since General Smuts made his appeal to resume work on the mines, but water accumulated in the lowest workings. These should be clear by now, so normal development will soon be resumed. Such a rapid rise in the shares was scarcely expected; indeed, I know one or two shrewd operators who took half-a-crown profit on purchases at not much more than par.

There has been considerable buying of East Rands up to 7s. 9d., but they are now in less demand at 6s. 9d. Cinderellas, another low-priced share, are being bought at 2s. 6d., on reports that work is to be restarted on the lower-cost basis, either independently, or in conjunction with the East Rand Proprietary Mines. They have been buyers at 1s. 9d. and 2s. for some time past. The present sales price corresponds with the highest marking last year, when they were done as low as 9d. in London. But in 1919 and 1920 they were as good as 8s. I wonder what the debentures are? They were quoted between £8—£10 last year for the £100 bond. Both interest and sinking fund were postponed early in the War for ten years.

There has been a good deal of buying of Daggafonteins up to 2s. 9d., and at this price they seem quite a good thing to lock away. Even a line of a thousand shares does not involve too much capital, and a shilling a share rise means a good profit. That is how the people who are taking in the shares figure it out. Doubtless the company will have to be reconstructed, but as the controlling house holds a large parcel of the shares, that is not likely to be on too drastic lines. If it were on the basis of one to four, and the new capital were put up at par (as it would have to be) the present shares would work out at 5s.

After two and a half months' strike there is not much money about in Johannesburg for market purposes. The Irish murders and the impending engineering strike in England scarcely conduce to activity in London, though when trade is bad speculative markets are not infrequently active. The market this morning was also talking of the very heavy cost of miners' phthisis, as revealed by the speech of Mr. President Buckle at the annual meeting of the Chamber of Mines. It appears to total at a capital liability of twelve millions.

Silvers remain dull at no better than 17s. (though there are buyers at the price). The February output was 191 long tons lead bullion containing 19,673 ozs. silver, from the small furnace only, the large one not yet being in commission. Oils, after being 5s. buyers, became practically unsaleable, on a report that the borehole was unsatisfactory. Modder Easts 8s. 1d., Consolidated Diamonds slightly better at 14s. 3d., Modders 67s. 6d.—68s., States 77s. 6d. (sales).

EMPIRE: BERT COOTE IN "A LAMB ON WALL STREET."

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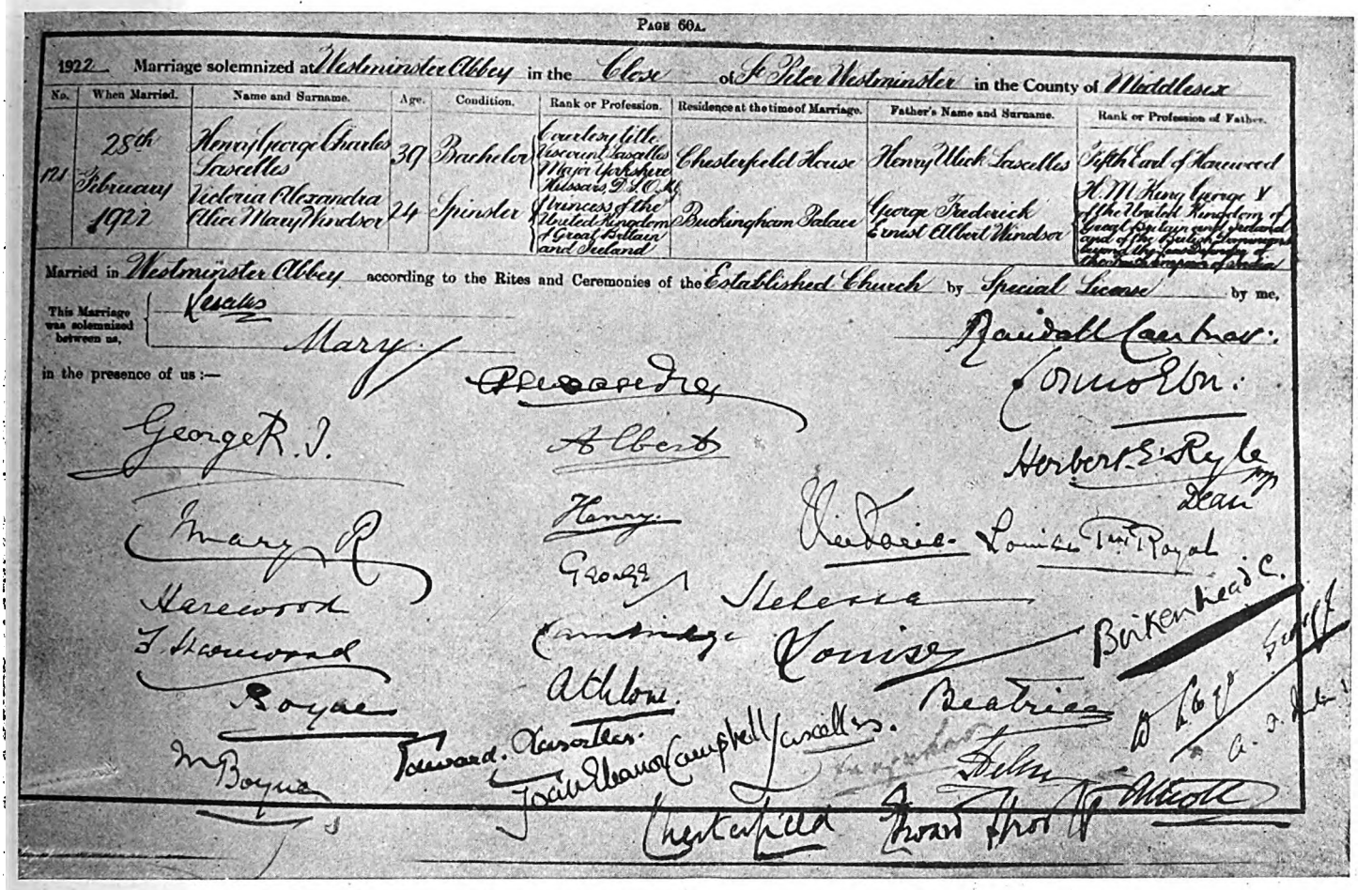
PRINCESS MARY'S MARRIAGE REGISTER.



Page 60A.

1922 Marriage solemnized at Westminster Abbey in the Close of St Peter Westminster in the County of Middlesex

No.	When Married.	Name and Surname.	Age.	Condition.	Rank or Profession.	Residence at the time of Marriage.	Father's Name and Surname.	Rank or Profession of Father.
171	28th February 1922	Henry George Charles Lascelles	39	Bachelor	Courtesy title Viscount Lascelles Major Yorkshire Hussars, D.S.O. &c.	Chesterfield House	Henry Ulick Lascelles	Fifth Earl of Harewood
		Victoria Alexandra Alice Mary Windsor	24	Spinster	Princess of the United Kingdom of Great Britain and Ireland	Buckingham Palace	George Frederick Ernest Albert Windsor	H.M. King George V of the United Kingdom of Great Britain and Ireland and of the British Dominions beyond the Seas King Defender of the Faith Emperor of India

Married in Westminster Abbey according to the Rites and Ceremonies of the Established Church by Special License by me, Randall Cantuar:

This Marriage was solemnized between us, Lascelles / Mary

in the presence of us:— Alexandra / Albert / Henry / George R.I. / Mary R. / Harewood / J. Harewood / Royal / Athlone. / Louise Duc. Royal / Helena / Connaught / Beatrice / Edward. Lascelles. / Joan Maud Campbell Lascelles. / Chesterfield / Edward Stanley / Herbert S. Ryle Dean / Louise Duc. Royal / Birkenhead C. / Beatrice / Helena Victoria / A. C. Maude

A PHOTOGRAPH OF A UNIQUE DOCUMENT BEARING THE SIGNATURES OF MANY FAMOUS PEOPLE.

Besides those of the bride and bridegroom, the register contains the signatures of the King and Queen, Queen Alexandra, the Archbishop of Canterbury, the Duke of York (Prince Albert), Prince Henry, Prince George, the Earl and Countess of Harewood (father and mother of the bridegroom), the Prime Minister ("D. Lloyd George"), the Earl of Athlone, the Marquis of Cambridge, the Princess Royal, Princess Louise Duchess of Argyll, Princess Beatrice, Princess Helena Victoria, and the Lord Chancellor (Lord Birkenhead). The document records the marriage by special licence between "Henry George Charles Lascelles, bachelor," and "Victoria Alexandra Alice Mary Windsor, spinster," according to the rites and ceremonies of the Established Church.

Photo supplied to "S.A. Pictorial" by the Topical Press Agency, London.

Answers to Correspondents.

[*Contributions intended for publication, whether MSS., Printed Matter, Drawings, or Photographs, should be accompanied by a stamped and addressed envelope, cover or wrapper, if the sender requires their return in the event of non-acceptance. No replies to notes and queries will be given through the post. Replies will not be published to anonymous communications.*]

Caleb (Johannesburg): NO!

William C. (Johannesburg): Surely you must be the original "Barmy Bill"!

Dripping (Potchefstroom): Your *nom-de-plume* is appropriate and quite the best feature of your contribution.

Saaf (Pretoria): We never pretended that it was anything else—but it gave the desired impression of what actually happened.

Row E (Johannesburg): It is not known yet what plays Lady Forbes-Robertson will appear in when she re-visits South Africa in August.

Sheba (Johannesburg): You're wrong—the part is played by Betty Blythe. If you saw "The Silver Horde," she played the millionaire's daughter in that "fishy" production.

Register (Pretoria): It not only "might" be interesting to see it, but it *is* interesting to see it, and you see it on this page. (Aren't we clever!)

Enquirer (Johannesburg): As the lady has ceased to appear in public she has ceased to be a public character; therefore your interest in the date of her birth is misplaced.

Take Two (Johannesburg): It's no good arguing about it, and you won't take anything, because Mr. Dick Cruikshanks happens to spell his name without the central "c."

A. C. (Durban): "Seeing It Through" is like the curate's egg. And we don't know why you should rhyme "horse" and "worse," "encountered" and "sauntered," and "cow" and "saddle-bow"—do you?

H. M. (New York): Even at the risk of blushing we must quote this extract from your letter: "I just want to say how much I appreciate The Pictorial. Of the several papers I have sent to me from South Africa it is the only one I thoroughly enjoy reading."

R. D. B. (Victoria West): How d'you do? Aphra Behn was a woman—the first English professional authoress—and her novel "Oronoko" was the first book to bring home to the country a sense of the horrors of slavery. She had a distinctly checkered career. Her unmarried name was Johnston, and she was the daughter of a barber.

Quotation (East London): "'He cometh not,' she said" is from "Mariana," an early poem by Tennyson, based on the story of Mariana in the Moated Grange in "Measure for Measure." The name of the dilatory gentleman who failed to put in an appearance was Angelo, although his conduct, both in that and other matters, was anything but angelic.

L. P. W. (Kimberley): The only George Merry we ever heard of was a character in "Treasure Island." He met his death by one of the opportune shots from the rescue party ambushed in the woods just as he was about to lead the surviving buccaneers in an attack on John Silver and Jim Hawkins when Flint's treasure cache was found rifled. His friend Silver "settled" him with a double-barrelled pistol—just to make sure he didn't come to life again.

Puzzled (Johannesburg): Certainly we have heard of a hat "trimmed with an armadillo's claw, three trifles and a bun"—although you misquote "trifles" for "truffles." The description occurs in the operetta "Haste To The Wedding," by W. S. Gilbert and George Grossmith (senior), which was produced at the Criterion Theatre, London, on July 27, 1892. The plot was adapted from a French piece entitled "*Le Chapeau de Paille d'Italie.*"

Several Answers are unavoidably held over.

EMPIRE: OPENING ON APRIL 17, "THE PEEP-SHOW."

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Sample Range Cards sent post free on request.

PATON'S "MORELAND" SPORTS WOOL.

Superior Quality for Dresses, Jumpers, Scarves, and all outdoor wear for Ladies and Children. Satisfaction Guaranteed. Stocked in 2 and 3 ply in the following colours: Sky, Light and Dark Saxe, Peacock, Oyster, Lavender, Mauve, Purple, Carnation, Mole, Navy, Emerald, Light and Dark Grey, Old Rose, Champagne, Jade, Lemon, Light Fawn, Brick, Salmon, Flame, Light and Dark Brown, also Black and White.

Price per pound, 12/6

BALDWIN'S "JUMPER" WOOL.

3 ply, in the following colours :— Champagne, Light Grey, Lemon, Oyster, Lavender, Jade, Old Rose, Saxe, Copper, Reseda, Vieux Rose, Fawn, Orange, Brown, Mauve, Dark Reseda, Rust, Mid and Dark Saxe, Dark Fawn, Emerald, Brick, Tomato, Royal, Purple, Cardinal, Navy and Scarlet; also Black and White.

Price per pound, 10/6

BALDWIN'S DOUBLE KNITTING WOOL.

4 ply, in the following colours :— Light, Mid and Dark Saxe, Light Grey, Oyster, Champagne, Lemon, Jade, Lavender, Old Rose, Copper, Brick, Rust, Tomato, Light and Dark Reseda, Vieux Rose, Light and Dark Fawn, Orange, Brown, Mauve, Emerald, Royal, Purple, Cardinal, Scarlet, Navy, also Black and White.

Price per pound, 10/6

BALDWIN'S "BEEHIVE" SCOTCH FINGERING.

2 ply, White and Black only.
3 ply, Black, White, Navy, Natural, Greys, Heathers, Lovats and Mixtures.
4 ply, Black, White, Navy, Tans, Natural, Brown, Greys, Heathers, Lovats and Mixtures.
5 ply, Black and White only.

Price per pound, 21/-

CAPSTAN SOFT KNITTING WOOL.

In a range of over 40 Shades, including Navy, Light and Mid Natural, Light, Mid and Dark Clerical Grey, Dove Grey, Tan, Light, Mid and Dark Brown, Lemon, Saxe, Rust, Cardinal, Emerald, Rose Pink, Lovats, Heathers and Mixtures, also Black and White.

Price 2/3 a pkt.; or per pound, 17/6

BALDWIN'S "SHETLAND FLOSS."

Special Quality for Light-weight Garments.
Two ply, in the following Shades :— Pale Pink, Sky, Champagne, Light Grey, Lemon, Oyster, Lavender, Jade, Rose, Saxe, Brick, Reseda, Old Rose, Fawn, Brown, Mauve, Dark Reseda, Copper, Dark Saxe, Dark Fawn, Emerald, Rust, Royal, Purple, Cardinal, Navy and Scarlet, also Black and White.

Price per pound, 13/9

BALDWIN'S TEAZLE WOOL.

In the following Colour range :—Sky Blue, Champagne, Pale Pink, Rose, Oyster, Jade, Fraise, Light Grey, Light Saxe, Reseda, Fawn, Copper, Dark Saxe, Lemon, Lavender, Purple, Tomato, Mole, Dark Fawn, Royal, Emerald, Lovat, Fawn and Grey Mixtures, also Black and White.

Price per pound, 13/6

BALDWIN'S "WHITE HEATHER" SCOTCH FINGERING.

Three or four ply. In White, Black, Natural, Grey, Navy, Heather, Lovats, and Mixtures.

Price per pound, 13/6

BEEHIVE "IVORINE" WOOL

One Ounce Balls, in White, Cream, Sky Blue, Pale Pink, Light, Mid and Dark Grey.

Price 1/3 a ball; or per pound, 19/-

"BEEHIVE" SOFT KNITTING WOOL.

Available in Black, White, Navy, Light and Mid Natural, Light, Mid and Dark Clerical Grey, Tan, Light, Mid and Dark Brown; also Lovats and Heather Mixtures in great variety.

Price 2/9 a pkt.; or per pound, 21/6

BEEHIVE "LADY BETTY" WOOL.

One ounce Packets.
2 and 3 ply, in White only.
4 ply, in White, Pale Pink and Sky.

Price 1/6 a pkt.; or per pound, 21/6

BEEHIVE "ANDALUSIAN" WOOL.

One ounce Packets.
4 ply, in White, Sky Blue and Pale Pink.

Price 1/6 a pkt.; or per pound, 21/6

BEEHIVE "SHETLAND" WOOL.

One ounce Packets.
2 ply, in White, Pale Pink and Sky Blue.

Price 1/6 a pkt.; or per pound, 21/6

"CAMELAINE" WOOL.

Light Fawn only. 6 ply. 2 ounce Packets.
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HIS MAJESTY'S: COMMENCING FRIDAY, MARCH 31, "A NIGHT OUT."

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LAST week having been the quaintest that I have met for some time, I will now proceed not to tell you about it.

* * *

Everyone seems to have come out of the nightmare of the last fortnight or so with renewed resolutions not to waste time, life being short and amusement limited. The five-hundred-odd people at the U.P. Club dance on Saturday eve improved the shining hour with great fervour, and as most of the men present had been out either with the fighting forces or with the less-picturesque but very necessary civic guard, they had certainly earned their fun.

* * *

It was agreed by the observant us that the police officers distinctly run to good looks, and even "our spring maple floor" for once was trodden by boots and spurs without much protest. One enthusiast in uniform was so pleased with the joyfulness of the occasion that he declared he didn't care if the committee took his boots away and his wife didn't speak to him for a month! However, we hope the second won't happen and the first didn't!

* * *

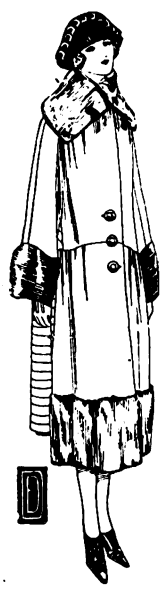
That there were lots of brave people present was illustrated at a table near at hand, where six well-knowns gazed fondly at an array of six gold-foiled bottles that were due for defeat before the evening grew old. I offered to take their names and addresses before they forgot them, but they said 'twasn't necessary!

* * *

The late war seems to have brought peace to the hearts of several young couples who are once more (apparently) the best of friends; and nobody is mentioning the names of the two men who fainted by the wayside (rather later) on the fifth flight of stairs, and had to be rescued by a scouting-party armed with first-aid and much encouragement. They were rewarded on arrival by soothing pink lights, soft music and soda-water coloured pale gold. And the evening of the morning were the day after, with the milkman on his beat.

* * *

There was a happy gathering of people at Corona Lodge on Sunday evening, in celebration of the marriage of Miss Ray Cohen, daughter of Mr. and Mrs. Charles Cohen, of Johannesburg and Lourenco Marques, to Mr. Julius Victor Klugman, son of Mrs. J. Klugman, of Johannesburg. The ceremony was performed at the Wolmarans Street Synagogue, by the Rev. Dr. Landau and the Rev. W. Woolf, in the presence of a big gathering of friends of the popular young couple. The dainty little bride looked very charming in her gown of ivory radium lace and satin, draped over palest pink lace and georgette and ornamented with pearls and silver. Her train of tulle was adorned with true-lovers'-knots of silver and pearls, and her veil, worn cap-fashion, was secured by a band of orange-blossom buds. She carried a shower-bouquet of choice white flowers, the gift of the bridegroom, and was attended by her sister, Miss Doreen Cohen, who looked very sweet in a picture frock of pale blue taffeta and rose-coloured lace, with a becoming hat of black velvet with black ospreys. The little flower-girl, Miss Joyce Harmel, was picturesque in a quaint pink Early Victorian costume, and carried a posy of pink flowers, while her attendant cavalier, the smart little page-boy, Master Andrew Mirwish, wore a white silk suit with a wide fringed sash.


SMART and WARM COATS at STORE BROS.

* * *

The bride was given away by her mother and father, and the bridegroom was represented by his mother and his brother, Mr. Nathan Klugman. The canopy-holders were Mr. W. Cohen (brother of the bride), Mr. E. Klugman (brother of the bridegroom), Mr. B. Kamp, and Mr. Gollinger. Mr. B. Kamp also acted as best-man, and was assisted by the brothers of the bride, Messrs. Max, Paul and Willie Cohen.

* * *

Mrs. Charles Cohen, who made a delightful hostess, wore a handsome gown of black charmeuse and silver net. Mrs. J. Klugman was stately in black and jet, with a very smart toque to match. Mrs. Posner (East London), sister of the bridegroom, looked very handsome in a black jetted gown, and Miss Klugman had a dainty frock of tango lace and fringe. Mrs. P. Kahn (sister of the bride) had on a smart black frock, and Mrs. Mirwish wore bronze and rose.

* * *

Among the many guests were Drs. Tren, S. Levey, R. Levey, Sterne-Howitt, Sack and Melcher, Mr. and Mrs. D. Kahn, Mrs. Cod (Lourenco Marques), Mr. Bernberg, Miss Paradise, Mesdames Henochsberg and Karinsky, the Misses Freeman, Ginsberg, Rosenthal, Posner, Kantor, Reid, Mr. and Mrs. S. Elliott, Mr. and Mrs. Creewl, Messrs. L. F. B. and S. Israel, E. and L. Klugman, L. Wilson, Katzen, Heegers, I. Sieradski and Morris, Mr. and Mrs. Bulstone, Mrs. L. James, Mr. and Mrs. A. Goodman, Mrs. and Miss Muller, and Mr. and Mrs. N. Goodman, Mr. H. P. Rose, Mr. Levard, Mr. Franks, Mr. and Mrs. Roper, and Miss Ivy Collins.

* * *

The honeymoon is being spent at Kroonstad, and the bride travelled in a very smart costume of navy cloth, embroidered in gold and aluminium, and a pretty hat to match, her handsome white fox furs being the gift of the bridegroom. Before leaving Johannesburg Mr. J. V. Klugman made a gift of £10 10s. to the Strike Distress Fund. To the bridesmaid he presented cut-glass perfume and

EMPIRE: BERT COOTE IN "A LAMB ON WALL STREET."

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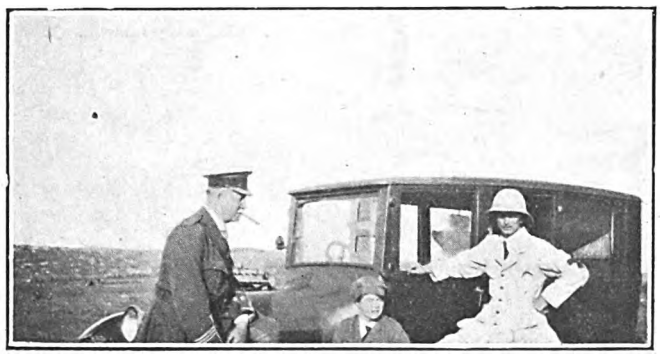
powder boxes mounted in silver and suitably inscribed. The little flower-girl received a gold bangle and the page-boy a silver pencil.

* * *

Messrs. Clark and Adeler's band, headed by Mr. Johnny Trevis, played for dancing at the reception, and the evening was thoroughly enjoyed by all present.

* * *

Mr. L. L. Goldsmid entertained over 130 guests at the French Club on Sunday afternoon on the occasion of the confirmation of his son, Lennie. Among the guests were the Rev. W. Woolf, the Rev. S. Manne, Mr. Ernest Lezard, Mrs. Lezard, Sr., Dr. Manfred Nathan, Mr. and Mrs. Perrins, Mr. and Mrs. Stein, Mr. and Mrs. P. Japhet, Mr. and Mrs. L. Japhet, Mr. E. Nathan, Mr S. Graumann,



A RED-CROSS TRIO WHO DID GOOD WORK.
Major (Dr.) T. Frood, Medical Officer to the Transvaal Heavy Artillery; Miss Mary Rockey, driver; and Mr. L. G. Foster, assistant.

Councillor and Mrs. M. J. Harris, Mr. and Mrs. H. Lee, Mr. and Mrs. G. Mansell, Mr. and Mrs. S. Mansell, Mr. and Mrs. L. E. Salomon, Miss Muriel Alexander, Mr. and Mrs. E. H. Johnson and Miss Pye Smith.

* * *

A feature of the afternoon was the delightful music which was provided by Signors L. Danza, Ferramosca and Kofsky, Miss Anne Immink, Mrs. L. Japhet, and the Misses Freda Edwards and Phyllis Seligman.

Eve.

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OBTAINABLE AT OUR
TEA ROOMS and MILK LOUNGE JOUBERT STREET, JOHANNESBURG.

ON Wednesday, April 5, in the Hospital grounds, there will be a *Fête* in aid of the District Nursing Association. The Administrator will open this at 2, and there will be useful articles of all kinds for sale, an all-day tennis tournament, and numbers of side-shows.

* * *

It was decided a long time ago to take a central hostel where all the nurses on the district could live, instead of being scattered about as they are at present, and Miss Alexander, as one of the vice-presidents of the District Nurses' Association, undertook to organise the *Fête*. The Sisters and Nurses have worked splendidly, and have made some wonderful things. Unfortunately, like everything else, the preparation has suffered on account of the revolt, but the organisers are anxious that it should be as successful as possible. The Trained Nurses' Association is finding it a hard struggle to carry on, as nothing is received in the way of grants and subscriptions, and expenses are daily increasing. The District Nurses have done splendid work during all the trouble, part of the time at the Hospital, and also in the districts since they have been able to get through. They are finding a large number of poor people who were indirectly affected by the disturbance, as well as those who were wounded and hurt in the actual fighting, and as two of their largest districts are in Fordsburg-Vrededorp and Jeppe-Wolhuter, they have had a considerable share in relieving poverty and sickness and distress.

* * *

At a well-attended meeting of the members of St. Peter's Church Women's Guild, Krugersdorp, it was decided to hold a sports carnival in the church grounds on Saturday, June 3, in aid of the building fund. The attractions will include a children's fancy dress parade, races and games.

* * *

The first dance to take place since the end of the rebellion was held at the U.P. Club on Saturday evening by permission of the authorities. Special decorations were arranged for the occasion, and over 500 people were present, including numbers of officers and men who served through the rebellion. Welcome visitors during the evening were a number of officers of the police, who were cheered enthusiastically and accorded musical honours. They included Captains Loftus, Macrae, Oswald, Lloyd, Whelahan, Baine, Coxwell, Lieuts. Lopis, Burgess, Saunders, Gould, Stark, Saul, and Dunn.

* * *

Colonel Blaney was present (representing General Beves). Mr. H. C. Gain (chairman of the club) and Mrs. Gain had a big party of guests, which included Capt. and Mrs. Bouwer, Mr. and Mrs. Hoskings, Miss Aline Gain and Mr. Hoskings, jun., Miss Luthje and Mr. Cecil Gain.

(Continued in second column, page 20.)

PRINCESS MARY'S WEDDING DRESS.
A lady who was present in Westminster Abbey and witnessed the wedding ceremony states: "The dresses of the bride and her attendants were of an unexpected loveliness. The published descriptions of their gorgeous materials had not prepared us for their almost ethereal beauty and delicacy."
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HIS MAJESTY'S: THE 1922 MUSICAL-COMEDY COMPANY—"A NIGHT OUT."

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THE OLD MAID.

(*Continued from page 2.*)

They were not happy, for a large garrison town about fifty miles from the capital had remained faithful to the ex-King, and the Cardinal-Archbishop, who had left the city in an automobile without appearing to trouble about the speed limit, was scouring the country in that vehicle and stirring up the peasants on behalf of the Royalists. But the Old Maid knew nothing of such matters; she had forgotten all about the Revolution, and never even wondered if her nephew had got safely across the frontier. Her house was the only one in the square which did not display a Republican flag.

Summer had come; there was fierce sunshine all day, but the evening was cool, and the night magnificent with stars. There seemed to be more lovers than ever in the square, and when the moon rose the Old Maid could see them everywhere. She hated them more and more fiercely, and when the sound of their voices came in through the window she longed to lean out and to tell them what fools they were. Years ago she had done this, but they had only laughed, with a horrible, good-natured, superior laughter which made her feel helpless.

One evening, after a very hot day which had given her a headache, she was looking out into the square, when a girl and a boy passed her window. The boy's arm was round the girl and she was looking up into his face. She was a peasant—black-eyed, red-cheeked, coarsely handsome, with broad hips, and strong arms that were bare to the elbow. The Old Maid hated her, and the girl looking up, saw the hatred in her eyes. She nudged the boy and giggled. "The old witch has no flag," she said, and made a wry face at the Old Maid. The boy, a handsome insolent rascal, took off his hat with a flourish. "Good evening, Mrs. Royalist," he said. The Old Maid leant out of the window, glaring at them, but silent. Her eyes evidently annoyed the girl; she slipped from her lover's arm, and placing her hands on her hips, began to strut defiantly to and fro before the Old Maid, and made more faces.

Then the pent-up rage of many years broke out at last. The Old Maid looked round for a missile—for anything heavy that would crush that insolent face to a pulp and change the smile on the leering mouth to a grin of agony. Her hand touched the iron pear; she snatched it from the flower-box and flung it with all her might at the girl's head. It missed that object by some yards, hit the ground, bounced high in the air like a tennis ball, and fell again near a group of people who sat outside the little *café*. There was a blinding flash of flame, and an immense explosion that seemed to shake all the houses as dice are shaken in a box; the glass in the windows of the *café* fell out and splintered deafeningly on the pavement, and the branches of the trees crashed down amongst the tables. A tumult of cries, groans, shouts, and the clatter of running feet rose in the square, but the leaders of the Republic did not join in the tumult, and this proves that it is very foolish of high officials and ministers to sit in a single group in time of revolution.

The Old Maid was very much surprised, and, indeed, alarmed by what had happened, and the noise of the explosion made her headache worse. So she went to bed. But the lovers at whose heads she had tried to throw the iron pear gave information to the police, and the Old Maid had to get up and go to prison. The crowd was angry, and wanted to kill her there and then, but the police smuggled her away by back streets and placed her in a dirty cell, assuring her that she would certainly be hanged in the morning. And this distressing event would no doubt have taken place if the Royalist army, now greatly reinforced, had not selected that particular evening for a march on the city. By some means the Royalists were informed that all the Republican leaders had been blow sky high by a heroic old woman, and the good news cheered them so greatly that they broke into the city at dawn and chased the sleepy Republicans through the streets to the South Gate, where there was considerable competition as to who should be out first. By ten o'clock in the morning the big *café* in the square had rapidly removed its gas-jets and once again fixed the crown on the first-floor balcony. The Old Maid was delivered from prison and hailed as the saviour of her country by the King, his adherents, the general public and those Republicans who had been unable to retire by the South Gate. She was compared with Joan of Arc and Charlotte Corday and Jael the wife of Heber the Kenite, and was granted a large pension for life and a coat of arms with sixteen quarterings.

She had the wisdom of reticence, and no one suspected the real reason of her throwing the iron pear, for the two lovers disappeared with the routed Republicans. She herself soon forgot all about them, and realised that the guiding hand of Providence was responsible for the whole affair. And this, too, was the point of view of the Cardinal-Archbishop.—*The Open Window.*

FASHIONS AND FUNCTIONS.

(*Continued from Page 19.*)

The U.P.C. Jazz Six played delightfully for dancing, and among those present were Major Fellowes, Major Scott Nolte, Major Kennedy, Major Harris, Capt. Orsmond, Capt. Dunlop, Mr. and Mrs. B. Liddle, Mr. Viljoen, Mr. Clem Webb, Mr. and Mrs. Gemmill, Mr. and Mrs. Hayne, Mr. Huntley Smith, Colonel Schlam and party, Mr. and Mrs. Kittleson and party, Mr. and Mrs. J. E. Jones, Mr. and Mrs. Macdonald, Mr. and Mrs. Gishford, Mr. and Mrs. Britstone, Mrs. James, Mr. H. P. Rose and party, Mr. Hedley Port and party, Miss Graham, Mr. and Mrs. Cook, Mrs. Hine, Miss Heugh, Miss Abrahams, Miss Heimann, Mr. Buchanan, Mr. Heydenrych and party, Mr. and Mrs. Steuart, Mr. Cross, Mr. Henochsberg and party, Mrs. Joe

MARRIED IN JOHANNESBURG ON SUNDAY.
Miss Ray Cohen, second daughter of Mr. and Mrs. Charles Cohen, of Lourenco Marques and Johannesburg, and Mr. Julius Victor Klugman, son of Mrs. J. Klugman, of Johannesburg.

Cohen, Mr. and Miss Knapp, Mrs. Bowerman, the Misses Taberer, Wentzel, Stead, Dansie, Egerton, Messrs. Doherty, Jeffrey, Schneider, Rowe, Jansonius, Thompson, Duff, Mossop, Fillis, and Kahn. Dancing concluded at 11.15 after a very successful evening.

* * *

The third annual exhibition of the South African Academy will be held in the Selborne Hall, Johannesburg, from May 1 to May 9. There has been no question of postponement. Business will be carried on "as usual," and it is hoped that this year's exhibition will be even more successful than its predecessors. All those intending to exhibit are asked to communicate with the hon. secretary, Mr. M. K. Carpenter, 67, Exploration Buildings, not later than March 31, 1922.

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How to Develop the Hidden Beauty of the Hair.

Perfect beauty is given to few women, but, with a little intelligence, all could make the best of whatever good looks they possess. Nothing makes more difference to a woman's appearance than the condition of her hair; it greatly enhances the charm of the pretty woman, if it is glossy and well-groomed, and beautiful hair atones for plainness in the less fortunate.

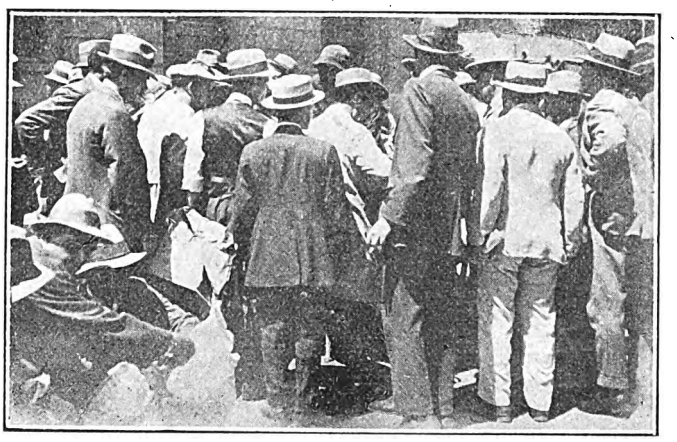
A great deal depends on the shampoo used. The hair, to look its best, must be frequently cleansed. Many shampoos, which do not lather well, only partially cleanse the hair; consequently it never appears as bright and glossy as it should. Many society women and actresses who know the value of beauty and the importance of preserving it, are now forsaking hairdressing establishments, and having their hair washed at home by their maids. For this purpose a shampoo is made with stallax granules and hot water. This substance produces a sweet scented foaming lather which thoroughly cleanses the hair. After rinsing the hair is quickly dried with hot towels, and the results are most satisfactory.

All the hidden sheen of the hair is brought out, and it is beautifully soft, wavy, and easy to do up.

All shampoos have a tendency to dry the hair. In cases where the scalp is naturally very oily, the use of stallax acts as an excellent corrective. For those whose hair is inclined to be dry and brittle, massaging the scalp with olive oil before each shampoo, is recommended.

Brushes should be kept thoroughly clean. A little ammonia in the water used for washing them, ensures this. They should be finally rinsed in cold water, so as to stiffen the bristles.

A



WHEN THE BUTCHERS' SHOPS WERE CLOSED: SELLING MEAT IN THE STREETS OF JOHANNESBURG.

Photo by W. Ingham.

—— THE GREAT ——

RAND SHOW and INDUSTRIAL EXHIBITION

Show Grounds, Johannesburg, 12th to 17th April, 1922

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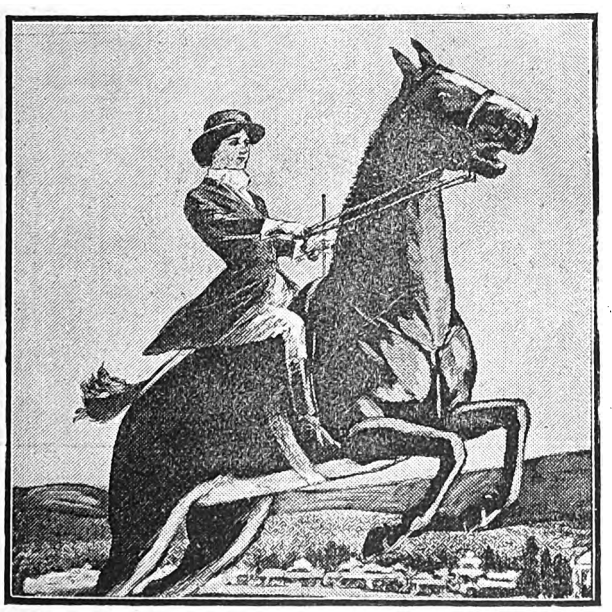

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EMPIRE: BERT COOTE IN "A LAMB ON WALL STREET."

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STATE STIPES?

A Gift For the Racing World on All Fools' Day.

SOME HINTS TO DURBAN.

ON this Saturday, April 1 (All Fools' Day), the Financial Relations Fourth Extension Act becomes law; or at least it was announced some time ago that

The Bill Would Come Into Operation

on that date. Few people in the racing world would, I daresay, realise, or have any idea whatever, just what this frame-up with its vague title is all about. Though it is not yet on the Statutes, this much has been ascertained about it: Of the fourteen clauses, No. 6 provides for the extension of the scope of the Provincial Council's administration to include the control and regulation of horse-racing, betting and the totalisators. For years we have been chafing at the power held by this body in so far as taxation is concerned. Their usual methods will soon be exhibiting activity again, and race clubs on the Rand are looking forward with some fear to a period of squeezing and the introduction of a cheeseparing policy in order to keep things rolling.

* * *

However, it would seem that financial troubles are not long to remain predominant in the racing world; the tightening up of authority as far as the Provincial administration is concerned is going to give the turfy community something to scratch its head over. The promulgation of this fearsome Bill, placing, as it appears clearly to indicate, the control and regulation of horse-racing, betting and the totalisators in the hands of a body noted for its tinkering propensities, may account for the tardiness exhibited over

The Presentation of the Reports and Findings

of the Special Committee in connection with racing. We may soon learn whether its appearance is to synchronise with that of the new Bill. We have heard much of the possibility of a recommendation being put forward for the appointment of State Stipendiary Stewards. The adoption of such a proposal would, under the power vested in the Council by the new Act, provide intensive control indeed.

* * *

The whole position is bristling with possibilities and obviously provides or suggests a scathing indictment of the present control of the sport. For years now various writers have been at pains to point out the obvious latitude allowed certain owners in favour at the different courses and the resultant faulty control. One may look vainly through our Racing Calendars for any trace of the vaunted vigilance of our various racing committees and stewards as far as the administration of

Any Substantial Punishment

is concerned. Occasionally one notices that Absalom, or some such guy (native), has been warned off all courses, and perhaps a European once in a while—bush tricksters chiefly, with only a fleeting interest in the sport. Taken on the basis of the proportion of heavy punishment meted out for offences generally, no very serious attempt appears ever to have been made to stamp out prevalent roguery; and really, with the absence of any keenness in the suppression of vice, the wrong impression is gained that there is no necessity for such keenness, and that our racing morals, as a community, are above reproach. Hence all the rumours that State Stipes are to be introduced—that we are to have the scales removed from our eyes—that our myopic stewards are to be divested of their supposed control. No good probably can come from any further comment on the subject, and we can just "wait and see."

* * *

There have been indications that Natal has been anxiously awaiting the promulgation of the new Bill. It is said that racing men in the Sugar Province desire

A State-recognised Tattersall's,

as we have here. One of the arguments which will be produced will be that it will close up the innumerable bucket-shops now in existence in the coast town. Doubtless those interested will hasten the establishment of such a concern, and of course the State, always after easy money, will be an active accessory before and after the fact. The "do away with the bucket-shops" cry will provide a substantial smoke screen, and it will be admirably intensified by police support, but, having a first-hand knowledge of local conditions, I have no hesitation in saying that the establishment of a State bucket-shop will fail utterly if its avowed object is to eliminate the lower order of betting dens. The scheme failed on the Rand, and every outside centre is infested as of yore with illegal joints. "Shops" in the neighbourhood of our big State gambling centre ceased to exist, and in their place a system of peaceful penetration was introduced into the heart of our commercial community. Employees in the various crowded communities, such as clubs, big warehouses, and city stores, were subsidised by the cubicle holders for their favours in introducing business.

* * *

Now, if Durban is desirous of cutting out

This Festering Sore

from its midst it would be wise to ignore the Rand precedent of establishing a State Bucket Shop as the means of carrying out its desire, and to go nap on stricter legislative measures properly carried out by policemen of integrity, as the only safe method of exterminating the illegal joints. Something is wanted, as I have counselled before, in the nature of the legislation adopted in New Zealand, where illegal betting promises to become as extinct as the Moa.

* * *

All lovers of the thoroughbred will be pleased to hear of the appointment of Messrs. Jack Gard and Ben Runciman to act as judges in the thoroughbred yearling class at the forthcoming Rand Show. Racing men at least have every confidence in their integrity and ability, and no doubt we shall see

The Best Possible Selection

made. It is always interesting to watch the results of the adjudicators in so far as the future of the prize-winners is concerned. It will be remembered that when Pertic was adjudged champion there were many critics who thought the decision bad, and most of these laymen voted Dignitary a better type and were prepared boldly to back their opinion that he would prove so. We have seen sufficient of these two horses to know that the selection was undoubtedly bad from every point of view.

* * *

Punctuality does not appear to be the strong point of those responsible for the management of the Rand Sporting Club, and if the new venture desires to prosper it had better get its running shoes on and institute a few enquiries as to how it should be done. With

Less Than Fifty Runners

for the six events, the sport provided proved spiritless, and speculation in the tote particularly was so poor as to afford little hope of any revenue accruing from that quarter.

* * *

The resumption of racing at Headquarters on Saturday was welcomed, and if it had not been for the distinctly

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threatening weather which heralded the approach of noon we should have seen a much better attendance. Ordinarily there are as many people present when the runners are called for the first race as were in evidence at 2 p.m. on Saturday. The weather prospect had brightened by then, and the attendance increased. The reduction of the ordinary stake fund to about half, and other contributory helpful factors, will ensure a handsome contribution towards the Police Fund.

* * *

Runners were fewer than usual at this course and 111 donned silk for the eight events. As usual, the favourite for the Trial Plate clicked. This time it was Stately which did the trick, and ringmen were demanding 5/2 about Mike Browse's filly at the close. The shapely Kei Maid filled second berth. Dundoran, a chestnut deceiver that cost George Weale and his connections a nice penny a few months ago, was stepped out by his new mentor, Harry Wadsworth, and wound up at a shade better than evens. Hopping out in front, J. Simpson made

Every Post a Winning One,

and there were a few behind him in no wise anxious to displace him. At least two runners could have been closer, even if they could not have headed the winner. The hooded Campaigner beat the joint favourites Flek and Roselip decisively, and Tatcho II., who ran up into second place unexpectedly, repaid her place backers to the tune of over sixty to one.

* * *

At one time Guna figured at much less than tens for the Pony Plate, but he drifted. When Donna Ferraro appeared to have everything settled near home, Guna shot out and proved that the aforesaid drifting had nothing to do with his pace. Heads had been waiting for Millax for some time and were not slow to accept the stable lead when the field had filed out for the Galloway Plate. Nothing seriously threatened Mr. H. Brown's filly, who won comfortably from Torsen. The consistent Monocle accounted for the Pony Purse in

One of the Best Races

of the afternoon. Mill Wheel, as useful and game a galloway as we have racing to-day, was entrusted to win the Galloway Purse, and she was a fractionally better favourite than Bazaar, about which Jim Russell was fairly confident. They ran as expected. As usual the largest field turned out for the Junior Pony Plate, and quite a number were backed, with Roman Queen and Codfish in equal demand at the top, others well backed being Cross Roads, Park Maid, and Crystal Gazer. Codfish got badly away. Crystal Gazer, always well up, won comfortably.

Starting Prices of Winners Last Saturday.

TURFFONTEIN.	DURBAN.
2/5 Stately.	6/1 Margot.
5/4 Dundoran.	11/10 Gallio.
6/ Campaigner.	8/1 Cranny.
10/1 Guna.	7/1 Enderby.
4/5 Millax.	8/1 Lewis.
4/1 Monocle.	7/2 Stornello.
3/1 Millwheel.	4/1 Miss Macan.
6/1 Crystal Gazer.	5/1 Gloria Light.

* * *

My selections for the Park meeting this Saturday are as follow:

12.15 p.m.—Juvenile Handicap, about 5 furlongs.
Oceanic, Edelwild, Antonio.

12.55 p.m.—Galloway Pony Handicap (D), about 5 furlongs.
Camisole, Cross Roads, Cadwal.

1.35 p.m.—Maiden Handicap (Imported Horses), about 1 mile.
Sleepless Night, Glenella, All Grit.

2.20 p.m.—Galloway Pony Handicap (A), about 1¼ miles.
Helios, J. Russell's elect, Nutwalk.

3.5 p.m.—Auckland Park Handicap, about 1 mile.
Miss Martin, Matin, Bell Tower.

3.50 p.m.—Maiden Handicap (Colonial Bred), about 7 furlongs.
Randall's elect, Piazza, Pretender.

4.35 p.m.—Galloway Pony Handicap (C), about 6 furlongs.
H. Wadsworth's best, Royal Nun, Cresset.

5.20 p.m.—Galloway Pony Handicap (B), about 7 furlongs.
Matchbox, Snow Queen, Princess Ena.

THE FORDSBURG POLICE: A CORRECTION.

We have been asked by Sub-Inspector F. J. MacDonnell, S.A. Police, Western Area, Fordsburg, to correct—which we gladly do—an error which occurred in the last issue of The Pictorial in the captions to some pictures of the Fordsburg Charge Office and the police who were the prisoners of the Reds at Fordsburg.

The captions complained of were: "The remains of the Fordsburg Police Station, after the Reds had finished with it. It was in this building that the gallant policemen shown on page 13 were captured"; and "The capitve policemen, taken when the Fordsburg Police Station was burned."

Sub-Inspector MacDonnell states: "Fordsburg Charge Office was not captured, nor were the defenders of the place taken prisoner, the building having been successfully evacuated according to plan, and all arms and ammunition removed, under fire on the evening of the 10th. This correction, I feel sure you will agree with me, is due to the men who merely did their duty."

AUCKLAND PARK RACES.

Saturday, APRIL 1.

8 RACES 8

Tip-top Service of Trams and Vehicles right to the Course Gates.

First Race at 12.30. Last Race at 5.35.

Auckland Park Handicap run at 3.5 p.m.

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W. HUTCHISON,
Secretary.

PRETORIA RACES.

Next Wednesday, APRIL 5th.

7 RACES 7

Catch the 10.15 Special from Park.

Visitors get back to Park Station in good time for dinner.

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'PHONE 1489, PRETORIA.

C. T. ST. QUINTIN,
Secretary.

EMPIRE: OPENING ON APRIL 17, "THE PEEP-SHOW."

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IN THE BRIGHT LIGHTS.

(*Continued from page 8.*)

Framingham, is assisted by Miss Peggy Fishwick (and very nice too!) as Eleanor Belding, and Mr. Oswald Waller as Randolph Horton; the latter a part providing excellent practise for any conscientious and ambitious young actor.

Duncan and Godfrey were rather unfortunate in having to close the show, but for lack of the customary "dumb" act it couldn't very well be avoided, and that they went just as big in that position as they would have done in any other spot on the bill is a tribute to their clever act and firm popularity.

PARADINE.

HIS MAJESTY'S THEATRE.

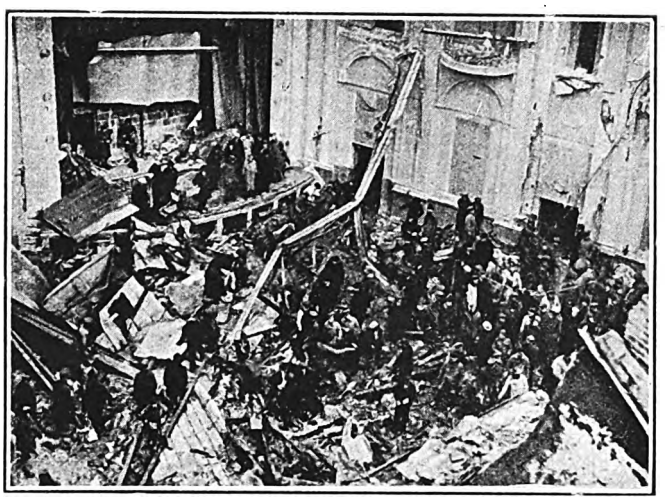
THE CAST OF "A NIGHT OUT."

THE 1922 Musical-Comedy Company, after a week's highly successful preliminary run at the Opera House, Pretoria, will make its first appearance in Johannesburg at His Majesty's Theatre this Friday night in "A Night Out," produced by Mr. Fred Coyne. The following is the full cast: René, Mr. Norman Greene; Kiki, Miss Iris Enslin; Victorine, Miss Dorothy O'Shann; Pailliard, Mr. Howard Cropton; Madame Pinglet, Miss Marion Edwardes; Roberte Chancerelle, Miss Jessica Bevan; Maxime, Mr. Strutt Irwin; Marcelle, Miss Olive Turner; Joseph Pinglet, Mr. Coningsby Brierley; Matthieu, Mr. Charles Harvey; Flora, Miss Doris Friend; Cora, Miss Beryl Arlene; Nora, Miss Lena Jooste; Dora, Miss Bertha Ricardo; Mathilde, Miss Mabel Rochester; Boulot, Mr. Hugh Kennedy; Bastien, Mr. Kenneth Gwynne; Brochard, Mr. Hugh Ormond; Policewoman, Miss Laurie Lindsley; Dancers, Mr. Louis Williams and Miss Sybil Wilson.

Mr. Horace Hodges and his company concluded their final Johannesburg season, in "Lightnin'," at His Majesty's on Wednesday night, and will open in the same play this Friday night at the Theatre Royal, Durban.

STANDARD THEATRE.

THE Robert Courtneidge and W. E. Holloway Company, under the direction of Mr. Leonard Rayne, are due to make their first appearance in Johannesburg at the Standard Theatre on Monday, April 10, in the great Drury Lane spectacular play, "The Garden of Allah," which broke all records for length of run at London's most famous playhouse. The principals are all new to South Africa, and include Messrs. Owen Roughwood, J. F. Graham, F. W. Permain, Fred Morgan, Walter Hudd, and George Zucco, and Miss Cherry Hardy, Miss Leslie Graham, Miss Dorothy Fletcher, Miss Enid Reade, and Miss Florence Le Clercq. Other plays to be staged during the season are "The Faithful Heart," "The Man from Toronto," and "Abraham Lincoln."



THE WASHINGTON CINEMA DISASTER: RESCUE WORK IN THE KNICKERBOCKER THEATRE,
Where over 100 people were killed and more injured by the collapse of the roof owing to a heavy accumulation of snow.

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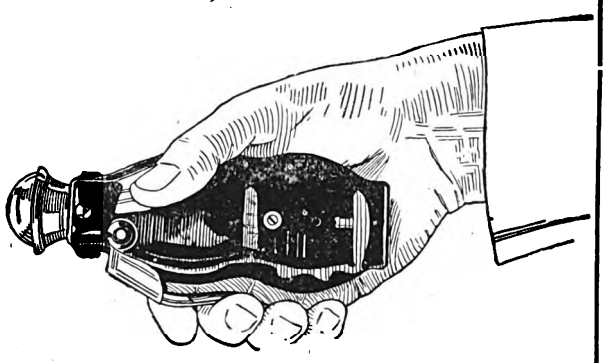
NO "REFILLS."



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HIS MAJESTY'S: THE 1922 MUSICAL-COMEDY COMPANY—"A NIGHT OUT."

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WEEK COMMENCING MONDAY, APRIL 3.
THE 1922 MUSICAL-COMEDY COMPANY,
In
"A NIGHT OUT"
By George Grossmith and Arthur Miller. Music by Willie Redstone. Lyrics by Clifford Grey.
PRODUCED BY FRED COYNE.
Every evening at 8.15. Matinees on Wednesdays and Saturdays at 2.30.
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MISS AUDREY GOLDSTEIN, SOUTH AFRICAN PIANIST.
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"BRAVE AND BOLD,"
5-Part Fox Comedy-Drama, featuring
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FRIDAY & SATURDAY, APRIL 6 & 7.
George Walsh in
"BRAVE AND BOLD,"
Fox Comedy-Drama in 5 Parts.

Next Week's Calls.

WEEK COMMENCING MONDAY, APRIL 3.

Tivoli, Cape Town.—Till April 4: Pierce and Roslyn, Selbini and Albert, W. V. Robinson. Continuing: George Graves and Co., Lily Denville, Jan de Martell. Opening April 5: Stella Magni, Tex McLeod, Brady and Dunn, Paul Witt and May Stevens.
Opera House, Cape Town.—Leonard Rayne's Company.
Empire, Johannesburg.—Bert Coote and Co., Kitchen Comedy Four, Prince Tokio, Duncan and Godfrey, Hayman and Franklin, Sparkling Mozelles, Deb Webb, Elliott and Godley.
His Majesty's, Johannesburg.—The 1922 Musical-Comedy Company in "A Night Out."
Standard, Johannesburg.—Closed.
Orpheum, Johannesburg.—The Melodians, Niblo and Doris.
Jeppes, Johannesburg.—Charles Emery, Folly Foster.
Grand, Pretoria.—Jack Riskit and Betty, Raynor and Roy.
Vaudette, Bloemfontein.—April 3, 4 and 5: Charles Hanbury and Co., Harry Merrylees.
Rinko, Maritzburg.—Fillis Trio, Eddy Duo.
Criterion, Durban.—Harry Ford, Bert Southwood and Pink Lady, Gilbert and French.
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To procure a gatling-gun staccato attach the cornet to the exhaust of a motor-car and put her in low gear.

To get E above high C pull the centre tooth and whistle through it.

To triple tongue up and down the staff use plenty of gargle water.

To get a tone broad and rich as velvet, get the broad, take the velvet and go home.

To get power enough to drown two ordinary cornet players take them out in a boat and pick lilies and, at the proper moment, push them overboard. Very little power is needed.

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JOHANNESBURG.

(AFRICAN THEATRES, LIMITED).

COMMENCING on FRIDAY, MARCH 31st,

At 8.15 p.m.

FIRST APPEARANCE IN JOHANNESBURG

OF

The 1922 Musical-Comedy Company

IN

"A NIGHT OUT"

By GEORGE GROSSMITH and ARTHUR MILLER.

From the Farcical Comedy by Charles Klein and Seymour Hicks.

Music by WILLIE REDSTONE. **Lyrics by CLIFFORD GREY.**

From the Winter Garden Theatre, London.

PRODUCED BY FRED COYNE.

Principals:

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— CAPE PENINSULA. —

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CHURCH v. STAGE.

By PATTERSON JAMES.
(In "The Billboard.")

[*A short note on page 6 in* THE SOUTH AFRICAN PICTORIAL *of March 18 gave some account of a matter which recently has been providing American newspapers with much "copy" and their readers with no little amusement—a series of attacks on the Stage by the Rev. John Roache Straton, pastor of the Calvary Baptist Church, New York. The note stated that the Rev. Dr. C. K. Miller had come forward to champion the Stage, and had described Mr. Straton's attacks as "inane and unreasoning." Later information is that Mr. William A. Brady, the noted American actor, met Mr. Straton in his own church on the afternoon of Sunday, February 12, in the presence of a big congregation (or "audience"), and, after listening for an hour and a half to Mr. Straton's denunciation of the Stage, "spoke strongly in defence of his own people of the theatre, and claimed that there were more ministers in gaol than actors." The "contest" was "refereed" by Mr. William Anderson, a Prohibition leader, and afterwards Mr. Brady and Mr. Straton shook hands and "agreed to an armistice whereby Mr. Straton is to purify the Stage and Mr. Brady is to uplift the Church." The meeting of the "champions" has been generally deplored by the American Press as at once undignified, unnecessary and ridiculous, the prevalent view being that "the public is intelligent enough not to take such talk too seriously," and also that "mutual recrimination cures the ills of neither Church nor Stage." The "fight" was cleverly satirised in "The Billboard" by Mr. Patterson James, the forceful dramatic critic of that excellent theatrical weekly, in the following article, which we reproduce as it was originally printed in "The Billboard" of February 25, without attempting to "translate" its sometimes rather obscure Americanisms—a task that in any case is frankly quite beyond us.*]

WELL, they went and did it and I wasn't there to see the fur fly.

For months I have been promising myself a seat at the ringside when William A. Brady and Rev. John Roache Straton climbed thru the ropes for their battle over the merits and demerits of the stage and its people. I knew that Mr. Straton was to drop his bombs on Sunday afternoon, February 12, but my source of information went sour on my hands and delivered the inside fact that Mr. Brady would not be on hand. He had ruptured a tonsil, or snapped a vocal chord, or fell all over his peroration while training, and the X-Ray showed he would not be able to appear. Which only goes to show you that you can't believe anything you hear about these championship affairs. It seems to me that when William Muldoon decided that flying falls should count in the wrestling matches, and that the purses for the bouts at Madison Square Garden should not be more than Three Hundred Thousand Newspaper Dollars per round, the least he might have done was to see also that the Brady-Straton go was run along the strictest Marquis of Raspberry rules. Imagine a scrap in which one of the fighters sends around word that he won't be there because there is a christening at his house and thereby forces his opponent to get into the ring and start to fight his own shadow. Then the scheduled fighter, who is believed to be home mixing the baptismal punch, suddenly gets up and yells: "Wait a minute till I get my socks off and I'll be in there slamming you on the button!"

Do you think any boxing commission would permit that? I do not. Why then should Brady and Straton get more kindly consideration from the boxing commission than Pummeling Pete, the Punishing Polack, who got suspended for eight months for showing up with his initials tattooed on his left calf instead of wearing them embroidered in monogram form on the right leg of his fighting trunks as the contract called for? There is favouritism somewhere and something ought to be done about it. It should have been announced that Mr. Brady would be there. Then I would have been on hand. I remained away because I don't like one-man scraps!

"When Mr. Straton stepped into the pulpit and had his hand bandages examined by William Anti-Saloon League Anderson, the referee, to see that he did not have them smeared with wet plaster of paris, and had been warned not to hit below the belt, to break clean, and informed that talking with one hand free was all right, that the rabbit punch and the pivot blow were barred, the gong banged," writes my deputy, One-Eyed Flannigan. Referee Anderson then announced with a sneer (so the famous war correspondent declares) that Mr. Brady had not showed up, and that the match, instead of a duet, would be a solo, and would go the advertised length. Someone tried to substitute for Mr. Brady, but that got a laugh from the pew holders. (The affair was staged in the Calvary Baptist Church, which has, up to now, been listed strictly as a place of worship. Since Governor Miller decided that professional boxing would not be permitted in the State armories, the boys have to go some place. That doubtless was the reason Mr. Straton's place of employment was used, the boxing commission having no jurisdiction over fights held in churches.) The volunteer who wanted to take Mr. Brady's place was jeered by the assemblage. Just as if anyone could take Mr. Brady's place!!! Mr. Straton was about to begin his oratorical shadow boxing when a tremendous roar, as of a cataract just released, came from the very center of the church.

"Mr. Brady is here," boomed the one-man torrent. Sure enough, Mr. Brady was there. Like Charley Case's father, all he had to do was take off his vest and he was ready. But he was not there to debate. He was merely a listener.

Subsequent events proved that statement to be slightly misleading. Whatever he was when Referee Anderson called "Time," he did not remain a listener forever after that. Mr. Straton led with a wicked left-hand jab at the morals of prominent actors and actresses, confining his efforts, however, to the jaw of the motion picture business and ignoring the solar plexus of the dramatic and speaking sections of the theater. His infighting was particularly punishing, especially when, after breaking out of a clinch with Charlie Chaplin and his marriage, flailing with both hands, he went after "Doug." and "Mary." In no time he had drawn the claret from both of their noses, using a corkscrew uppercut on "Doug." George McFadden in his palmiest days never used his elbows to better effect than Mr. Straton did when he sailed into Mary. He heeled her with his glove, roughed her in the breakaways and mussed her up badly. And when he really got going he unloaded everything he had. Swings, jolts, jabs, cross-counters, uppercuts, kidney punches, straight lefts, right hooks, and a beautiful improvisation on the well-known "One-Two! There she goes," with which the late Stanley Ketchel plunged the scrapple belt of Philadelphia into gloom when he entertained Philadelphia Jack O'Brien. For an hour and a half Mr. Straton whaled away with both hands, piling up the points, but unable to score a knockout. The gong found him fighting furiously and smashing everyone with everything but the water-bucket. The crowd was on its feet cheering madly as with sweat streaming from every pore Mr. Straton had to be pried off his victim at the close of the final round. A roar that split the roof greeted Referee Anderson's action when he lifted Mr. Straton's

(Continued on page 16.)

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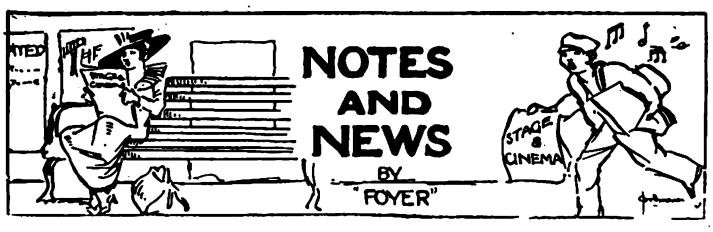

King and Queen See "The Bat."

The King and Queen witnessed the performance of "The Bat" at the St. James's Theatre, London, on Saturday evening, March 4.

Back Again.

"Paddy the Next Best Thing" has gone back to the Savoy Theatre, London, from the Strand, the reason being that the Savoy fell vacant much sooner than was expected owing to the withdrawal, after only a week's run, of "Sarah of Soho," by Douglas Murray, author of "The Man from Toronto."

"Lightnin'."

There is an arrangement in connection with the playing of "Lightnin'" in America that Frank Bacon himself shall play the part in all the big towns. He played it for three years in New York, and has now been playing it in Chicago for over seven months; so it looks as if Boston and Philadelphia may not see the show until 1924. John D. O'Hara, the American actor who played "Lightnin'" in Australia, is on his way back to the States *viâ* Europe. He gave 795 performances in Australia and New Zealand in two and a half years. He played "Lightnin'" 342 times, "Three Wise Fools" 154 times, "Welcome, Stranger" 208 times, "Shore Acres" 41 times, and "The Laughter of Fools" 50 times.

THE SPARKLING MOZELLES,
(Millicent and Aida), a clever "Sister" act, now paying their second visit to the Johannesburg Empire, where they last appeared in April, 1920.

The Dolly Sisters.

The famous Dolly Sisters were not a big success when, on their return to America from London triumphs, they opened at the Palace Theatre, New York, on February 20, at a large salary. Mr. Bert Levy, the New York correspondent of *The Stage*, writes: "The Dolly Sisters were, I fancy, a little too careless of their material upon their return to the New York Palace last Monday afternoon. They depended too much on their names, their dresses, and their much-advertised 'London Hall Mark.' I must say that they did not give the best that was in them. To say that they 'flopped' at their opening would be beside the truth, but they were not the riot expected. After the matinee I saw the girls in their dressing-room, and they were both ill with the nervous strain of it all. Friends, flowers, cables, telegrams, messengers with packets and parcels constantly arriving all contributed to their exhaustion and confusion. By Wednesday night they struck their stride, and are now doing a sprightly turn full of charm and dash. They should have played a week out of town before facing the Palace 'death-watch.'"

Fillis's Circus.

Charles G. Kilpatrick, trick cyclist, has been holding forth in Chicago about the early days with Fillis's Circus in South Africa (having seen the announcement of the death of Frank Fillis at Bangkok, Siam, on November 18 last year). "I worked for Fillis in South Africa," he said, "being the first trick bicycle rider ever to go from the United States to that country. Incidentally, Mr. Fillis was the originator of the Boer War spectacle, which was held at the World's Fair, in St. Louis. Harry Mooney, now in vaudeville in the States, and who for years was an animal trainer with the Barnum and Bailey Circus, was with the Fillis show when I was there. Fillis had two permanent circuses, one at Johannesburg and the other at Cape Town. They were housed in sheet-iron buildings, holding about 3,800 people. After a three months' season at these stands he would combine the two shows and go on tour. It was all overland stuff, the waggons being drawn by oxen. We played all the little veld towns, and the audiences came for a distance of more than 100 miles. The natives, Zulus, Basutos and Matabeles, were the most appreciative patrons I ever saw, as well as the Boer citizens. The natives wore only breech-clouts and their enthusiasm sounded like big battle cries. Fillis was a splendid bareback rider and had one of the finest jockey acts I ever saw. He hired the best circus acts from England for his show. He was a splendid man and was known all over the Cape country, Australia and up through the Straits Settlements. He was the only opposition to Harmiston's circus in the Orient."

The Late "Jack" Morand.

For some obscure reason the parents of the late Mr. M. R. Morand (whose death in a London nursing home on March 5 at the age of 62 was announced in last week's PICTORIAL) had him christened "Marcellus Raymund"; and so, as he was exactly the sort of man who should have been named John, he was always called "Jack" Morand. At the time of his death he was the President of the Royal General Theatrical Fund, of which Mr. Charles Cruikshanks, father of Mr. Dick Cruikshanks, is the secretary. Mr. Morand's versatility was shown throughout his career in a variety of parts, ranging from burlesque to Shakespeare. His first West-End appearance was at the old Avenue on September 16, 1889, in "The Brigands," W. S. Gilbert's version of Meilhac, Halévy, and Offenbach's "*Les Brigands.*" After having toured with the D'Oyly Carte companies he became a member of the Savoy company in 1894, playing very divertingly as one of the brigands, José, in Burnand and Sullivan's "The Chieftain." In Edward German and Basil Hood's "A Princess of Kensington" (Savoy, January 22, 1903) he scored a notable success as the policeman Yapp. The Savoyards moved to the Adelphi in the same year for Hicks and Caryll's "The Earl and the Girl" (December 10), in which Mr. Morand played Downham, the American solicitor. At the Lyric, in 1905, he acted in "The Talk of the Town"; at the Criterion, in "The White Chrysanthemum" (1905): and at the Adelphi, in 1907, he appeared as No-Fang in "Aladdin." One of his best Scottish impersonations was Snecky Hobart, seen once again in its original force, in the revival of "The Little Minister" at the Duke of York's on December 19, 1914. Just prior, as an example of the versatility of this accomplished actor, Mr. Morand had played in "The Belle of New York" (revival, Lyceum, June 24) the part of Ichabod Bronson. In "French Leave" (Globe, July 15, 1920) he acted the old brigadier-general. Mr. Morand was a popular member of the Green Room Club. Among the parts he played in South Africa were: At the Palladium Theatre, Johannesburg, with Miss Ethel Irving (December, 1915-March, 1916): Harold Hazlewood in "The Witness for the Defence," the Prince de Chabran in "Dame Nature," Tommy Bold in "The Ware Case," and Monsieur Glogou in "The Turning Point." (Mr. Morand was not cast in "Lady Frederick.") At the Standard Theatre, Johannesburg, with Miss Katharine Pole (July and August, 1916): Major Koloeck in "Kultur at Home," Sheriff Carson in "Tiger's Cub," Alick Wylie in "What Every Woman Knows," and Dr. Cornish in "Caroline." For the African Film Productions, Ltd., with Miss Mabel May: Petrus in "Gloria."

HIS MAJESTY'S: THE 1922 MUSICAL-COMEDY COMPANY—"A NIGHT OUT."

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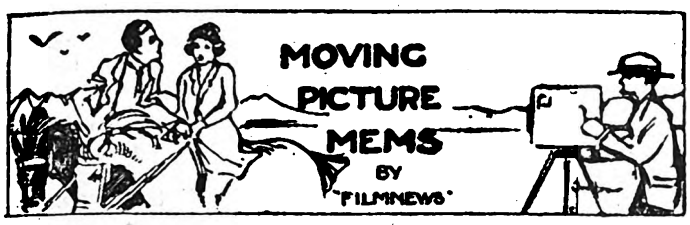

"Stalky" as a Lecturer.

Major-General Dunsterville, C.B., C.S.I., the original of "Stalky," has been giving a descriptive commentary of a film of Burma entitled "The Land of Orchids" during its showing at the Philharmonic Hall, London.

Films Barred.

Picture theatres at Lynn, Massachusetts, have stopped showing films starring Mary Miles Minter and Mabel Normand because their names were mentioned in connection with the death of William Desmond Taylor, motion-picture director, at Los Angeles.

Mabel Normand's Statement.

Mabel Normand issued the following statement at the District Attorney's office, Los Angeles, on February 10: "No one will ever know how I regret the terrible tragedy. I have told truthfully everything I know and am very sorry indeed I cannot offer any solution whatever to the motive which prompted the terrible deed. I have satisfied the Los Angeles authorities, both police and District Attorney's office, that I know nothing about the murder, and have offered my services or a statement at any time I may be called to help apprehend the assassin. The handkerchief and gown found in Mr. Taylor's apartments have been identified as other than mine. It has been established that I was not in love with Mr. Taylor, that he escorted me to my car that evening and chatted until I drove away, when we waved good-bye to each other. Please tell the public that I know absolutely nothing about this terrible happening and that Mr. Taylor and I did not quarrel."

Hollywood Defended.

Interviewed by *The New York Times*, Mr. John D. Emerson, President of the Actors' Equity Association of America, defended the movies and said: "It seems to me that it is about time for someone to speak a good word for Hollywood and to get before the public a statement which has some regard for truth and a little sense of proportion. All this hubbub and muckraking is ridiculous and is engendered by the depraved and insatiable appetite for sensation—regardless of truth—of a certain class of readers of our daily papers. Hollywood is no better and no worse, in proportion to its size, than New York, Boston, Chicago, San Francisco or any other American city that I know anything about. The people of Hollywood, reading in the papers of the West about the great scandals involving prominent persons of New York City, might just as logically condemn the entire population of the metropolis. Undoubtedly, many of them do believe that New York City is a more immoral town than Hollywood, for they have lived in both. . . ." Questioned further about the life of the people of Hollywood, Mr. Emerson explained that they worked when they worked and played when they finished work. . . . These movie people are great home builders, according to Mr. Emerson, who pointed out that this was characteristic of not only those who have amassed fortunes in the work, but of those who are beginning or have not progressed very far. There are just as many young couples in the moving-picture colony at Hollywood who are struggling to wipe out the mortgages on their little bungalows as there are among a proportionate by the public to react in an unusual manner to unusual number of New York City suburbanites. In this respect, Mr. Emerson said, the members of the movie colony have made a long step in advance of the theatrical folk. "I have seen all sides of their lives, professional and personal, as it is a part of my trade to know life in as many of its phases as possible," continued Mr. Emerson. "There is evil in Hollywood, as there is everywhere else in this sin-cursed world. But these wild statements to the effect that Hollywood is a sink of iniquity, a modern Sodom or a plague spot on the face of our fair country, are unwarranted and scurrilous libels on a perfectly normal, upstanding and self-respecting community. To be sure, the Arbuckle case was a nasty mess, but even this was not nearly so bad as it was painted. And have there been no nasty messes elsewhere? If the principal happens to be a manufacturer, or a banker, is it likely that the morals of the whole banking or manufacturing class will be impeached for immorality? No; it only happens that way in the case of members of the theatre. Probably it is because the stage develops the emotional sides of its men and women. They are expected conditions. They are supposed to do all kinds of imaginary things that they never would do. As to the tragic end of dear Bill Taylor—what is there so extraordinary about that?" asked Mr. Emerson. "Is murder so uncommon a crime that a whole community and the entire membership of an honourable profession shall be besmirched when a man is killed, as the police authorities of Los Angeles agree, by a vicious and probably insane criminal? And is there anything so remarkably extraordinary in the fact that a man as kindly, as lovable and as charming as William Taylor should have women admirers?"

THE DAINTY DANES,
(Doris and Miriam), another "Sister" act shortly to be seen on the South African circuit. Unlike most "Sister" acts, the Dainty Danes are not only actual sisters, but twins into the bargain.

Six New Studios.

Hepworths, the English film-producing firm, who have been in existence twenty-two years, are now appealing to the public for another £150,000 capital, making £250,000 in all, in order to give the British film industry greater headway. Six new studios are to be erected at Walton-on-Thames, and will be equal to—and, in many respects, better than—some of the most famous of those in America, and the Hepworth company look forward to the future with the greatest optimism.

Poets' Corner: The Editor.

The Editor, the Editor,
I cannot *think* what he is for;
I do not like his tone;
He simply sits and lights his pipe
With poems much more rich and ripe
Than any of his own.

To say a man has little heart,
To say a man is blind to Art,
To say he has no soul,
To say a peg more frankly square
Was never planted anywhere
In quite so round a hole—
These are not things I care to say
Of people in the usual way,
But all of them and more—
Yea, here and now, with glowing eyes,
Well knowing it is far from wise
(One ought to wait until he dies,
But then I don't believe he tries),
With frantic and malicious cries
And curses of an awful size,
I utter these appalling lies
About the Editor.

By A. P. H. in "Punch."

EMPIRE: BERT COOTE IN "A LAMB ON WALL STREET."

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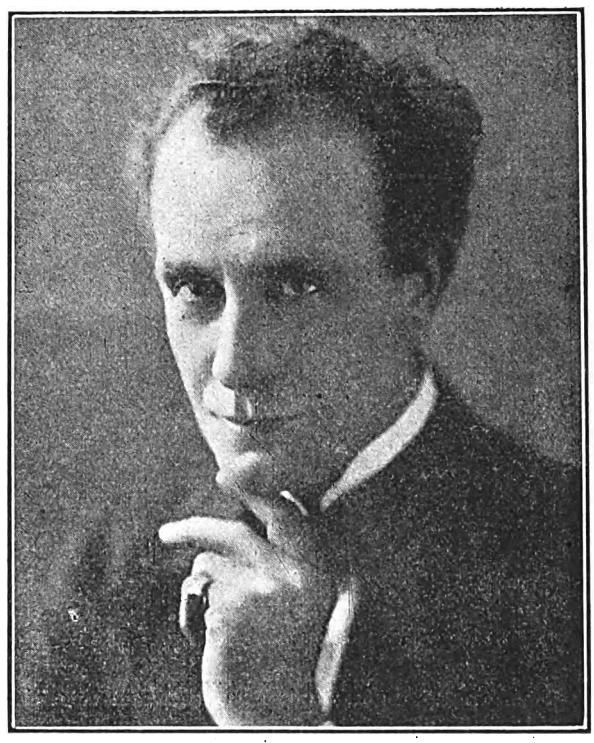
Music and Musicians

By "C.A.O.D."

At the Empire.

There is a good deal of definite musical interest in the singing of Mr. Eric Godley, who has been appearing at the Johannesburg Empire. The primary attractions of this artist's work is the fine intelligibility of his text delivery and his really impressive powers of characterisation. The plaint voiced occasionally against contemporary singers that they fail to make their song-texts intelligible to their auditors is supported and reinforced by Mr. Godley's success in this direction. It is true that music-hall audiences are usually intolerant of any indistinctness in the utterance of song-texts, but there may possibly exist a tendency to condone the fault when it appears in conjunction with a really finely-produced voice. There was, however, nothing to condone in the singing I heard last week at the Empire, for Mr. Godley's vocal equipment and artistry were alike of a high order. Songs have increased not only in technical but also in interpretative difficulty, and many modern examples are so heavily harmonised in their accompaniments that these considerations might be advanced as an excuse for either interpretative inadequacy or indistinctness in presentation. Mr. Godley's singing forms a strong argument that what is accomplished on the vaudeville stage should also be possible of accomplishment on the concert stage. His work holds, therefore, a very definite value for the singer, since it frequently affords a finely-proportioned combination of vocal beauty, power, and a perfectly distinct enunciation of the text. The voice is of a distinctly engaging quality, and it is used with a degree of control and subtlety that indicates a genuinely artistic mind. Mr. Godley's singing revealed also a further somewhat rare quality. There are few baritones who ever concern themselves with the value of tonal gradation, and fewer still who can maintain any vocal beauty in *pianissimo*. This Mr. Godley does with conspicuous success, and I would advise singers to hear him, if for no other reason than that of taking a much-needed lesson in clarity of diction and breath-control in *mezza-voce* singing.



MR. ERIC GODLEY,
The Yorkshire Baritone, who has gained a large number of genuine admirers by his artistic singing at the Johannesburg Empire.

Earnings of Great Artists.

Various writers in the European and American press have expressed some surprise at the comparatively small amount of the estate which Caruso left, considering the great sums which he is known to have earned. It has already been mentioned that Caruso, like many other successful singers, had to give up a large proportion of his fees to the manager and teacher who first brought him out. Finally, in order to get rid of the burden, he paid a sum of one hundred thousand dollars to abrogate the contract. This kind of thing appears to be a regular and organised business in Italy, and talented young singers, particularly tenors, are exploited by teachers and operatic promoters for all they are worth. The contracts and inducements offered to likely victims are such that even a successful singer remains in a state of penury for a considerable number of years after the earning stage is attained. Few great artists who earned fabulous fees left much behind them. Some suffered by injudicious investments, some by extravangance and high living, some earned fortunes only to lose their all in some musical—usually operatic—venture. Adelina Patti, who earned several fortunes during her lifetime, left a comparatively small estate. So small, in fact, that her husband did not have enough to maintain her castle Craig-y-nos in Wales. Injudicious investment caused Marcella Sembrich to suffer great financial losses. The War robbed the brothers de Reszke of all they possessed, invested in Poland. The same cause wiped out the fortune of Leopold Auer, the famous teacher of the violin, who has produced so many of our present-day concert violinists. Rachmaninoff was another sufferer through the War. He went to America practically to start building his fortune over again. Then there is Paderewski, who must have lost millions through the War in Poland, where a large part of his interests was centred. He also is now in America, and about to rehabilitate himself. Moszkowski, the composer and pianist, for years resident in Paris, was rendered penniless by the War, and the result was a complete breakdown in health. He was assisted by admirers in America to the extent of 15,000 dollars by voluntary subscription so recently as last year. Verdi made a large fortune during his lifetime, but invested most of it in a home for musicians in Italy. The institution is now in a bad state owing to a slump in the royalties from his operas and poor returns from other investments. Joseph Hofman is stated to be a conspicuous exception. He has long ago amassed a fortune by his piano playing, and has managed to keep it. He is reputed to be among the wealthiest musicians of the present day.

The Eisteddfod.

The Secretary of the Eisteddfod Committee advises that the entries for next month's Eisteddfod competitions constitute a record. The vocal and instrumental tests have attracted over three hundred competitors. The Durban Male Voice Choir has entered for the choral tests. The conductor of this body is Mr. Harry Evans, formerly of Johannesburg, and a successful competitor in previous competitions.

Cape Town Orchestra.

The Cape Orchestra is now on its way to the Rand, giving concerts in several intermediate centres en route. The tour will be an extended one, for after leaving the Rand the Orchestra will go on an itinerary covering Natal, East London, Port Elizabeth, Grahamstown, and Oudtshoorn, thus fulfilling its artistic mission in the cause of musical culture in South Africa.

Chamber Concerts.

The second chamber concert given by Mrs. Whitehouse and Signor Danza took place in the Selborne Hall on Tuesday evening before a large audience. The programme included the Dvorak Quartet and the Schumann Quintet. The two principals were heard in instrumental solos.

Signor Ribera.

Signor Ribera, the Portuguese violinist, who was on the Rand for a short period, has joined the Cape Orchestra, and appeared as soloist at a special concert in the Cape Town City Hall on April 1.

Patronised by T.R.H. Prince and Princess Arthur of Connaught, Lord and Lady Buxton, Lord and Lady Gladstone.

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EMPIRE: OPENING ON APRIL 17, "THE PEEP-SHOW."

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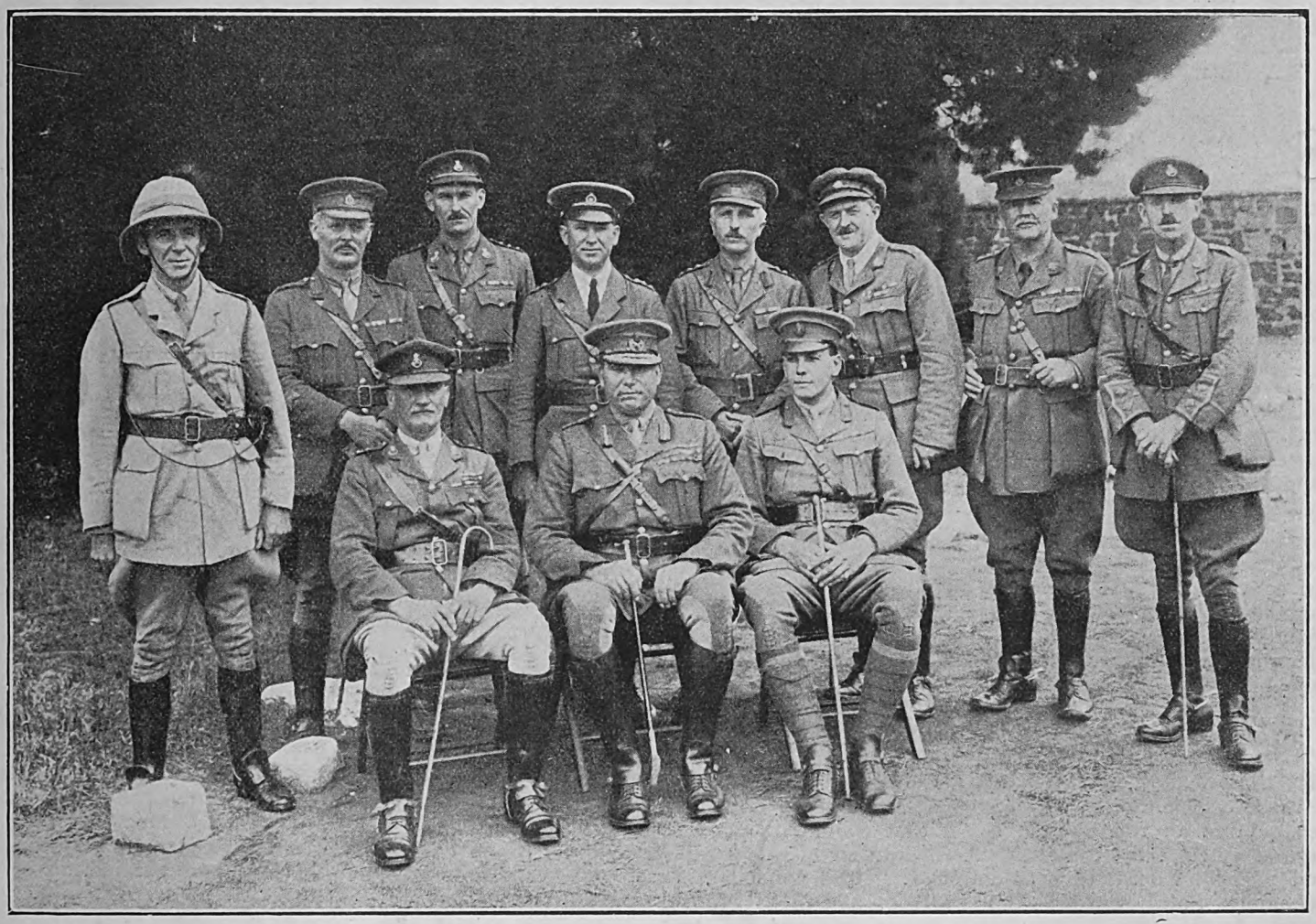
THE MEN WHO CLEANED UP THE EAST RAND.



LIEUT-GENERAL SIR J. L. VAN DEVENTER AND STAFF, WHO DIRECTED OPERATIONS AGAINST THE REDS ON THE EAST RAND.

MEN OF THE STANDERTON COMMANDO AT BENONI, IN LIEUT.-GENERAL SIR J. L. VAN DEVENTER'S COMMAND.

Photos for "S.A. Pictorial" by African Film Productions, Ltd.

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In The Bright Lights.

PINGLET PATRONISES THE PIMLICO.

" A (Real) Night Out " at His Majesty's Theatre.

SHOCKING revelations! 'Orrible adventures of a perfectly respectable sculptor (married) and a more-than-perfectly-respectable model (spinster, engaged) at an alleged fast hotel. Like Humpty Dumpty, Pinglet the Henpecked sits on a wall, and

Falls Into a Cucumber-frame

like Bill the Lizard. Fill in the gaps from your own imagination (if any)—or, better still, go and see for yourself—and let's get on with the business—what?

* * *

If ever an audience enjoyed anything the very large audience at His Majesty's last Friday enjoyed their " Night Out." There is, of course, a distinct probability that, after a surfeit of bombs and battles, Johannesburg would have lapped up with 'stonishing gusto any old fare having the necessary trimmin's o' girls an' music; and as " A Night Out " happens to be

The Genuine Epicurean Diet

for convalescents, just like what the doctor ordered, it is not surprising that a theatre overflowing in all directions with palpitating playgoers seemed almost to wiggle with pleasure itself throughout two-and-a-half hours of riotous enjoyment and laughter.

* * *

Without diving into the past to fish up any quotable comparisons, it may be stated as a definite and established fact that " A Night Out " and the company performing it make one of the very best musical-comedy combinations (complete with ribbons and laces) that could possibly be desired by the most chaude-étoffe connoisseur of this bright and particular form of entertainment. The " book " is genuinely funny beyond the average, and often subtly witty; the lyrics are good; the music is tuneful and particularly well orchestrated; the new principals are as promising a posse of positive personalities as I have seen for munce and munce and munce; " Our Chorus "—

His Majesty's Own Regiment of the Front Line—

like the child Samuel girded with a linen ephod and ministering before Eli, continue to increase in beauty and excellence; and in short everything in the garden's lovely, it's a long day at our hotel, and you can read your book and eat your apple with the comfortable conviction that this is undoubtedly the stuff to give 'em. Incidentally, the producer, Mr. Fred Coyne, once again lacerates the bullseye—this time dead in the centre of the pupil.

* * *

Other writers, probably led astray by a statement on the programme, have jumped to the conclusion that the musical-comedy is a direct adaptation from the French.

Choo! What a Silly Idea!

(as Messrs. Coningsby Brierley and Charles Harvey so aptly express it). This paper has already pointed out that " A Night Out," adapted into a farce in English by Charles Klein from the French piece " *L'Hôtel du Libre-Echange*," by Feydeau and Desvallières, and revised by Seymour Hicks, made its first London appearance at the Vaudeville Theatre as long ago as April, 1896, with George Giddens as Pinglet; and it is this English version which has now been turned into a musical-comedy by Messrs. George Grossmith and Arthur Miller, with lyrics by Mr. Clifford Grey (of " Bing Boys " fame), and music by Mr. Willy Redstone (musical director of the Winter Garden Theatre, London). So that's that.

* * *

The musical-comedy merchants had good material at their disposal, and they have done their work well. They have retained just enough of the plot to render the story coherent, have toned down, *à la bonne heure*, the cerulean hue of some of the dialogue and situations, and have introduced (probably with additional collaboration from Mr. Leslie Henson, who played the part of Joseph Pinglet in the London production) many new, amusing and clever pleasantries. (Mr. Coyne has given his Pinglet much of George Giddens' original " business," as well as that used by Mr. Henson). The Hotel of the (Very) Free (and Easy) Trade of the original French title becomes " the Hotel Pimli- (Pimli-, Pimli-), Hotel Pimlico! "—reminiscent, in name if not in nature, of our old friend, " My (the lyrist's, not your Paradine's—no such luck!) Flo from Pimlico-co-co," who, you may remember, was credited (in the song) with being

"A Lydy From Head to Toe, Toe, Toe,"

and also with being " the fairest of the fair " and having " blue eyes and curly hair "; all attributes which, in this case, at any rate were certainly possessed in abundance by the Four Daughters of Monsieur Dupont, whose other name was Matthieu (though he had no information to give Pinglet about " Luke and John and all the boys "), and who, in the presence of the stranger guest, especially if the stranger guest happened to be of the opposite sex and extraordinarily attractive, became afflicted with a painful and embarrassing Stammie—I mean, stammer, and caused Pinglet, in connection with the episode of p-p-p-putting d-d-down the trunk, to break into the tune of " K-k-k-katy" with the admonition to " Mind our c-c-c-carpet, Our beautiful carpet."

* * *

That trunk, by the way, is responsible for a jape which may be cited as an example of the quick-fire comedy that rattles all through the piece from beginning to end: When Victorine, the maid, reports the approach of " a man with a trunk," Pinglet conjures up a fleeting vision of a sort of human elephant by exclaiming, " Good heavens! how on earth did he get that? " Samples of

The Rather More Subtle Form of Humour

to which I have already referred are found in the statement that a certain bookmaker is no longer in Paris " because he has gone back to Wales," and in Marcelle's removing, from the private room in the Hotel Pimlico, the temporarily-absent Pinglet's coat with the remark that " If they see Joseph's coat here they will take me for Mrs. Potiphar." And so on. You begin to get a faint glimmering of the thing, I take it? Very well, then.

* * *

Among numerous topping numbers due to become popular, the odds-on winner on the first night was Pinglet's " It'll be all the same a hundred years from now," a catchy ditty (I " caught " it so badly that now I can't get rid of the beastly thing!) embodying a profound philosophical truth and phophesying for the generations yet unborn that heirdom to *our* troubles to reflect upon which is always so very comforting a thought:

It'll be all the same, just the same,
A hundred years from now!
No use in worrying, no use in hurrying,
No use kicking up a row.
I sha'n't be here, and you won't be here,
When the hundred years have gone,
But somebody else will be well in the cart—
And the world will still go on!

* * *

Then we have " The Hotel Pimlico " (which becomes a kind of *leit motif*); the amusing " Love on a Russian Plan " quartette; the pretty " You'll have to learn to love some day " duet; " The Missus is going away " (Pinglet's psalm of thanksgiving, *avec* chorus of girls); the musically-outstanding Entrance of the Four Daughters (looking like four Dickensian canaries) and Papa Matthieu's song introducing them; the hotel staff's " It's a long day at our Hotel " trio; the topical " Choo! What a silly idea! "; the duets " Why didn't we meet before? " and " I never thought that I should fall in love until I met you "; and, last but not least, the

Specially-interpolated Number

in Scene 3, Act II., " My Lady's Eyes," written and composed by Mr. Gordon Stamford, the company's musical director, and sung by Mr. Norman Greene (René) to Miss Jessica Bevan (Roberte Chancerelle); all containing the requisite elements of success, and most, be it noted, uncommonly well sung. There is also some good dancing, notably on the part of Miss Dorothy O'Shann as Victorine, and by Mr. Louis Williams and Miss Olive Turner in a graceful fox-trot, and a quaintly-effective and much-applauded " *Danse des Chiffoniers* " by Mr. Louis Williams

(*Continued on Page 13.*)

HIS MAJESTY'S: THE 1922 MUSICAL-COMEDY COMPANY—" A NIGHT OUT."

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Belfast (Ireland), March 1.

"Pot Luck." (London)

The small Strand Theatre known as the Vaudeville is staging another link in the chain of revues it has been engaged in forging during the last few years, and the present offering cannot be considered its weakest link by any means. Although run on strictly conventional lines, a scena of "Cigarette Land," in which "The Smoker" (Jack Hulbert) meets numerous beauteous ladies, representing the different countries of origin of the various brands of "weeds," and has an appropriate dance with each, is especially well worked out and dressed, whilst a burlesque of "Peter Pan" in which the captain and crew of the *Killjoy* are vanquished by the spirits of Ragtime and Joy is, in places, faithfully dramatic. The genial Jack Hulbert (husband of Cicely Courtneidge) easily stands out from the male portion of the cast, but the ladies share honours more evenly between Miss Beatrice Lillie, Miss Mary Leigh, Miss Marjorie Brooks and Miss Doris Ashton. It would be unfair not to mention the chorus of this particular theatre, as practically all these girls are "hand-picked" types and have continued on in show after show, with the happy result that their work has a vim and precision that are seldom encountered even in London. One of the prettiest members, Miss Marjorie Spiers, blossoms forth into a part this time, and her undoubted success will probably encourage both the management and the "back row." *En passant*, it might be mentioned that one certainly sees more of the Vaudeville chorus, in another way, than in any other theatre. If it were possible to revive Eve at this late period and put her on the stage, I'm sure her first appearance would be at the cheery Vaudeville!

THE LATE MR. M. R. MORAND,
An accomplished and popular actor, well-known in South Africa, whose death took place in a London nursing-home on March 5. This photograph was taken when he was in Johannesburg in 1916

Photo by O'Byrne.

En Route to Belfast.

Evidently the "Powers that Be" consider that I am a sportsman, for some days ago I was handed a ticket for Belfast and blandly instructed to hie me thither for the "shooting season" in Ireland. Accordingly I left St. Pancras at 5 p.m. and came over by the new Midland Railway route, *viâ* Heysham. I'd never heard of Heysham before, but by consulting Old Moore's Almanac I discovered it was next to Morecambe and just above an advertisement of "Rough on Rats." On my arrival at Heysham (the porters pronounce it with a silent "h" as in "'addock"), my baggage was diligently searched by the Customs for concealed revolvers, machine-guns or Ford cars, and the other man and I then boarded a "rakish-looking" (whatever that is) craft lying at the wharf. When all the passengers were on board—(both of us)—we left the quay as per time-table in last year's ready-reckoner and vibrated across to Belfast, arriving at 7.30 a.m. I then had breakfast—I know you'll be pleased to hear that! Having been warned by a friend (and my purse) not to go to one of the big hotels, I started to look for "diggings" disguised as a "respectable young 'gent.'" Whilst pursuing the Golden Fleece in one district I passed five funerals with large "wakes" tailed on—so I tried another location in exactly the opposite direction. Finally I reached a home where young gentlemen are "taken in and done for," and garaged the latest "gamp" I'd acquired at "The Brolly Exchange" (Regent Palace Hotel) in the S.W. corner of what is termed, I believe, in Society, a "combined" front bedroom. Clause 19 on my contract also permits the "use of drawing-room."

"Pot Shots." (Belfast)

Belfast is certainly in a very disturbed state at present—some 40 people having been what is locally known as "done in" during this last week, whilst considerably greater numbers have been severely bent. Armoured cars with machine-guns mounted, and Crossley tenders laden with uniformed gentlemen with protruding guns and chins, patrol the streets day and night, the trams are netted over for protection against bombs, and generally the town has a very war-like appearance. The city itself is, broadly speaking, one of rather mean and depressing streets, and the many narrow, intersecting byways that open off the few main streets afford an ideal means of escape for the various gangs of "gun-men" that shoot casually from these "rabbit-warrens" into the principal streets and kill innocent and peaceful people—often women and children—whilst they are engaged in shopping. Just now no highway is safe, as in the side-streets continual guerilla warfare takes place between the various Sinn Fein, Catholic and Protestant factors, whilst the "independent" bandits commit murder and robbery-under-arms in well-organised raids in the heart of the business part of the city. It is not an uncommon thing to be held up at the point of the pistol and asked one's religion, and if you happen to attend the "opposition" kirk you are more than likely to be provided with all facilities for attempting to fly to the next world. In any case, whichever religion you favour, the other side invites you to contribute to your full capacity for the benefit of *their* church! In an unfortunate position like that my plea of "Quaker" is either going to get me off or introduce me to something of the "over-proof" nature!

The Bell on Hand.

The authorities here have certainly gone back on the ancient poet who wrecked so many happy homes by making numberless Willies and Ethels morbidly announce that "Curfew shall *not* ring to-night," for the curfew goes every night at 11 o'clock, after which all persons found out of their homes are either run in or shot—according to what the military or police have had for supper—so there are no late nights in Belfast. At the time of writing that splendid force the Royal Irish Constabulary have this day been disbanded, and the Ulster Volunteer Constabulary succeed them in keeping order in Belfast and along the border between the respective territories of the Irish Free State and the Northern Government. To-day also marks the enforcement of a penalty of two years' penal servitude for any person having unlawful possession of firearms.

"Coming Down."

Last night's local paper, *The Belfast Telegraph*, had a quaint little portion of police-court news tucked away in an obscure corner. This stated that a military gentleman had fallen into the clutches of the law for "improperly" blowing a police-whistle and causing several of the blue-clad brigade to assemble rapidly in his vicinity at the grave risk of heart-disease. The accused stated that his reason for blowing the whistle was that he saw that the stocking of a lady in front of him was coming down. He was let off with a caution,

(*Continued on Page 21.*)

EMPIRE: BERT COOTE IN "A LAMB ON WALL STREET."

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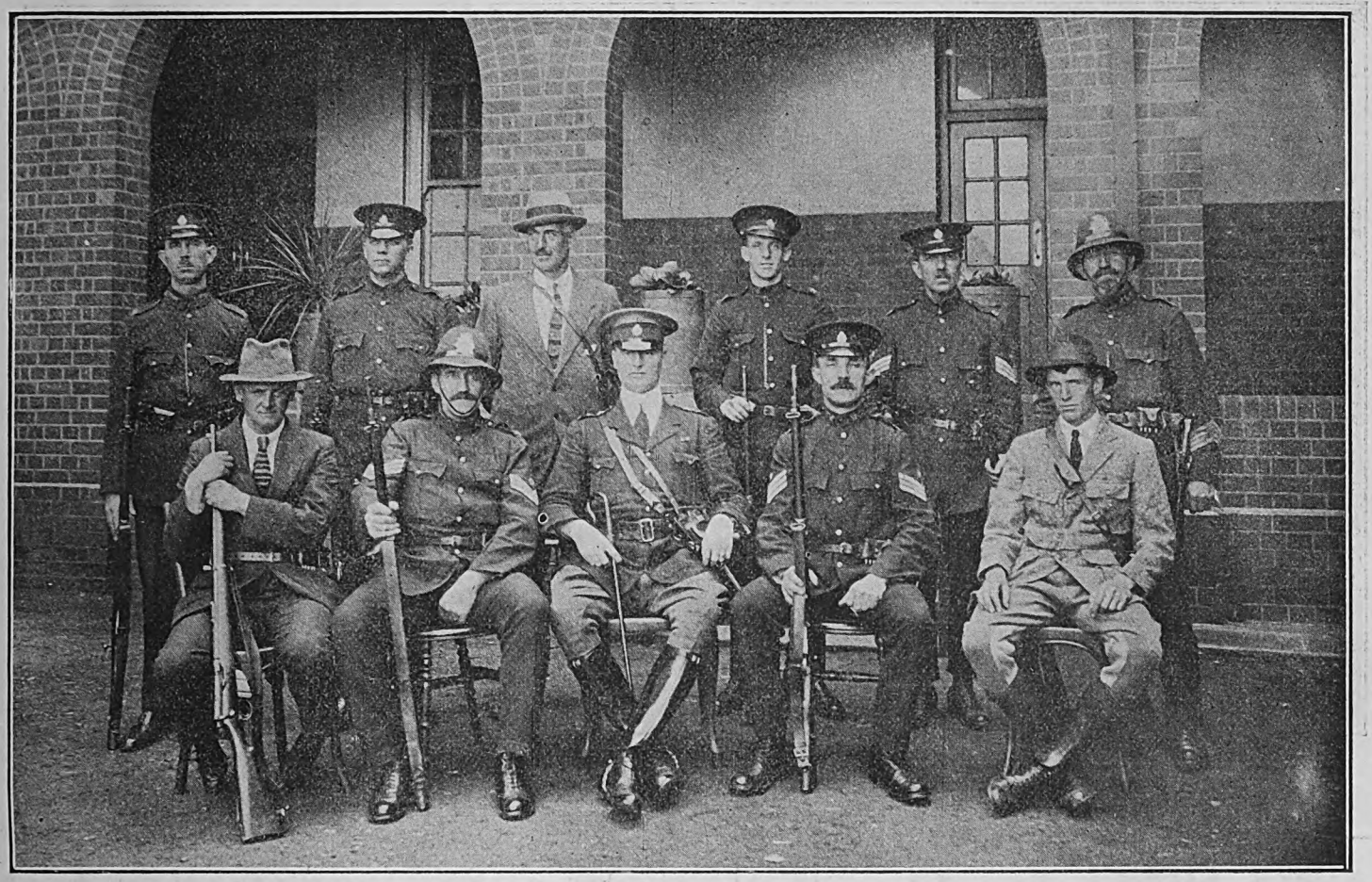
THE DEFENDERS OF FORDSBURG CHARGE OFFICE.

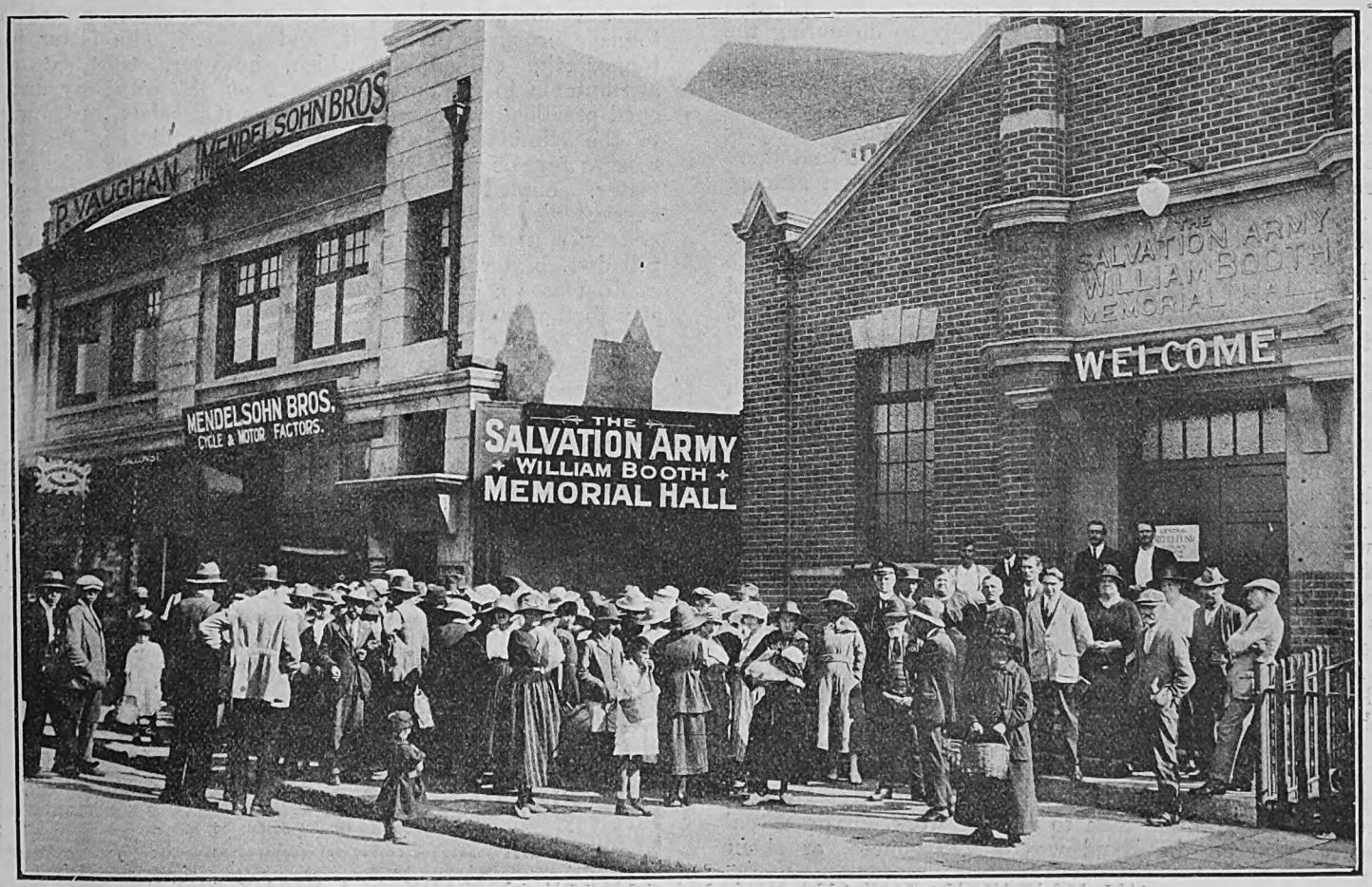


SUB-INSPECTOR MACDONNELL AND THE MEN WHO EXTRICATED THEMSELVES FROM A PARTICULARLY TIGHT CORNER.

On the evening of Friday, March 10, the Charge Office at Fordsburg, Johannesburg, after being held all day by the men shown in the photograph against a much superior force of Rebels, was successfully evacuated, all the arms and the remaining ammunition being carried away by the defenders. The building was afterwards fired by the Rebels. *Left to right*: *Sitting*: Detective-Sergeant T. C. Brown, 1st Sergeant D. MacPherson, Sub-Inspector F. J. MacDonnell, Sergeant M. J. Bremmer, and Constable P. J. L. du Toit. *Standing*: Constable C. C. Scheepers, Constable W. J. van Rensburg, Detective-Sergeant R. Auld, Constable J. Eldon, Sergeant F. A. Burton, and Constable A. E. Ling.

Photo for "S.A. Pictorial" by T. Brittain.

THE RELIEF OF DISTRESS IN JOHANNESBURG.



CROWD AWAITING THE DAILY DISTRIBUTION OF RATIONS AT THE WILLIAM BOOTH MEMORIAL HALL IN COMMISSIONER STREET.

Photo for "S.A. Pictorial" by T. Brittain.

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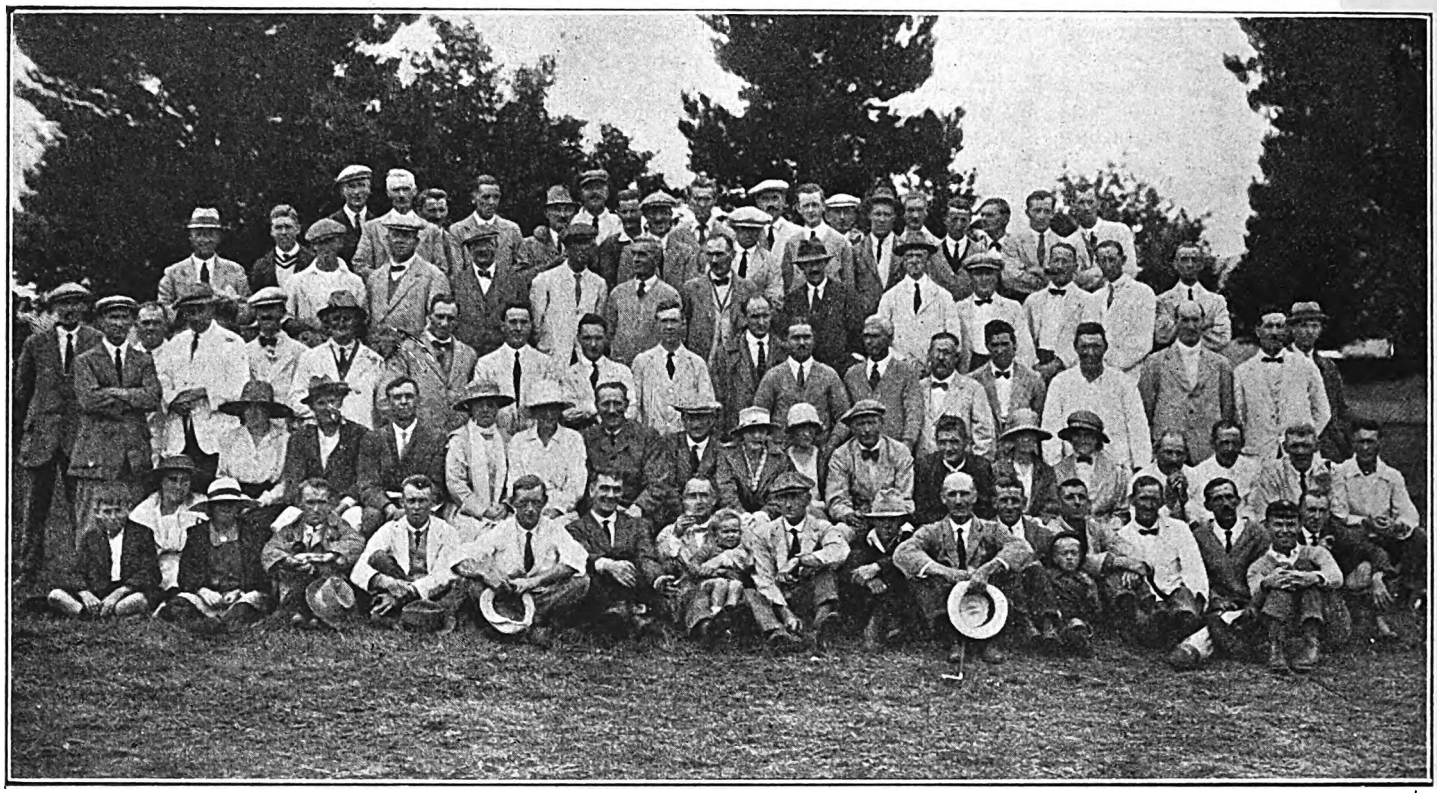
A NEW GOLF COURSE FOR KENSINGTON.



GROUP AT THE OPENING OF THE NEW GOLF LINKS AT KENSINGTON, JOHANNESBURG.

Photo for "S.A. Pictorial" by African Film Productions, Ltd.

JOHANNESBURG, Tuesday afternoon.

THE market maintains remarkably steady prices, though but little business is passing. We must expect stagnation until the enemy share question progresses a little further, as it is likely to do during the present month. Official price lists at noon and closing are lengthening out, and the market would appear to be simply "bursting with buyers." I had the curiosity to count up, and found there were no less than 45 buying quotations. But it was rather a contrast to see that there were actual sales in only about a quarter of that number of shares.

Shares in low- and medium-grade mines continue to be purchased. On Thursday Wit Deeps advanced to 10s. 6d. from about 8s. buyers, at which they had ruled for some little time. Nourses continued in request, and had sales at 12s. this morning. But the really "nippy" brigade already have made their profits, buying the latter shares at about 7s. 6d. not so many weeks ago. Main Reefs are another "half-price" line, and are liked by some people at 9s. 3d.

On news coming to the market of a breakdown of the rock-hoist of the Modder Deep, the shares backed to 39s. 3d., but there was a quick recovery to 40s. 6d. when it was stated that the mill would be kept fully supplied with ore from surface dump. This is an excellent insurance against interruption, as some four months' supply has been accumulated. Perhaps the mine may not be able to do quite so well in the matter of grade.

Anglo-Americans remain at about par (middle price), and Consolidated Diamonds 13s. 9d. There was a deal in a thousand Government Areas at 77s. 9d.

Statistics of the Mines Department for February are of special interest, showing that an appreciable amount of gold was produced, probably most of it after General Smuts's appeal to the men to resume work. The actual quantity won on the Rand was 76,778 ounces, or about 12 per cent. of the normal. At the price of 92s. 6d. per ounce assumed by the Chamber of Mines, the value would be about £350,000. Apparently no gold was placed in reserve, as was the case in January.

Some 5,000 white persons were in the service of the large mines on the last day of the month. The shrinkage in native labour compared with December was practically 40,000, a figure somewhat smaller than that generally estimated for the exodus of natives. Of coal, the Transvaal produced about half its normal output, with 400 white men against the normal thousand.

Annual reports are now making their appearance. That of Modder B has elicited a good deal of interest in the market. I see the company made records in tonnage crushed, in output, and profit. The latter just topped the million, of which, however, £384,500 was attributable to gold premium. I see the company developed practically the same tonnage as it crushed, but, owing to the elimination of certain low-grade blocks, the ore-reserve reveals a decrease of 233,000 tons; but this same factor, coupled with the development of good ore—the average was 9 dwt.—has increased the value of the two-and-three-quarter million tons in sight to 9.6 dwt., or a full dwt. better than a year ago.

Just as a coincidence, the tonnage in reserve approximates to the number of shares issued. Of last year's profit of 29s. 6d. per ton, 11s. 3d. was premium, so if the premium ran off and there was only a little saving in working costs, there would still be a sovereign a ton and, therefore, per share profit in sight. It really can't be dear to pay 6s. 6d. a share more (the price is 26s. 6d.- 27s.) for the potentialities of the rest of a very extensive property, though reef-values may not have the same consistency as in more favoured mines of the Far East Rand.

I wonder what the market will have to say when it sees the results of the first quarter of the year, mostly strike period. There will certainly be some nasty losses.

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HIS MAJESTY'S: THE 1922 MUSICAL-COMEDY COMPANY—"A NIGHT OUT."

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IN THE BRIGHT LIGHTS.

(*Continued from page 8.*)

and Miss Sybil Wilson (which was danced in London by Espinosa and Miss Molly Gilmour).

* * *

As to the acting, it would be difficult to improve upon it. Mr. Coningsby Brierley (who, by the way, was not mentioned at all in the programme I received, the playing of his part being credited to Mr. Strutt Irwin) we have seen before, though only in the Simple Simon part in pantomime, which hardly prepared us for his possibilities in musical-comedy. He " comes out oncommon strong " in the Leslie Henson *rôle* as Sculptor Joseph Pinglet, and imparts to his long and strenuous part a deftness and a lightness of touch that place him

Well Up Among the Best

of our previous principal comedians in musical-comedy in the years that are no more. I think he would be even better than he is if he would take more frequent advantage of the engaging smile with which he is endowed. Mr. Charles Harvey, who plays the stuttering Matthieu, is a model in this respect, and smiles his way through thick and thin, so that all the ladies in the audience say of him " What a dear old man! " and all the men, " What a jolly old fellow! "; and if you can imagine a slightly-less-adipose edition of the late John Bunny cavorting in musical-comedy you will have a mental picture of Mr. Harvey, who should be able to give a good account of himself in a real W. H. Berry part. (While on the subject of Matthieu, here's a bouquet each for his four charmnig daughters, Flora, Cora, Dora and Nora, otherwise Miss Jay Meredith, Miss Beryl Arlene, Miss Bertha Ricardo, and Miss Lena Jooste).

* * *

Mr. Strutt Irwin as the silly student, Maxime, makes the most of his numerous opportunities, and Mr. Norman Greene gives a foretaste of quality as the singing student, René. Mr. H. V. Cropton never seemed quite happy as Maurice Paillard, the architect whose motto, although he is engaged to the bewitching Marcelle de la Vaux, is " Business before pleasure "—a selfish sentiment which leads to Pinglet deputising for him in taking Marcelle for " A Night Out " to the Hotel Pimlico and to

All the Subsequent Trouble.

Two useful little studies are put in by Mr. Kenneth Gwynne and Mr. Hugh Kennedy as Bastien and Boulot, *maître d'hôtel* and waiter (same old waiter from many similar pieces) respectively of the Hotel Pimlico, in the running of which questionable resort they have the invaluable assistance of Miss Mabel Rochester as Mathilde, the booking-clerk. His Chu Chin Chowiness Abdulla, sometimes known as Hugh Ormond, is now Stage Manager (no less), and combines the duties of that responsible position with the playing of the small part of Brochard, Commissioner of Police (a character which he should have experienced no difficulty recently in studying from the life. *N.B.*—This is intended for a little airy persiflage and not for *lèse-majesté*, and I beg to announce that I have my fingers crossed).

* * *

An outstanding success on the other side of the cast was achieved by Miss Dorothy O'Shann as Victorine, the artful singing and dancing minx who lures the studious Maxime into " seeing Life," with a capital " L " and disastrous results. Miss Olive Turner, as the charming but neglected Marcelle whom Pinglet entices to the eventually-raided hotel, also created a most favourable impression. Miss Turner, booked as the " leading lady " of the company, has much more than a dash of the " soubrette " in her composition—

A Very Useful Quality

in which " leading ladies " are usually lamentably deficient. Miss O'Shann is true to the " soubrette " type, and has a vivacious personality which marks her out for a general favourite with audiences. Miss Jessica Bevan has very little to do as Roberte Chancerelle, but does it well. Miss Marion Edwardes would, I fancy, improve an otherwise excellent rendering of Madame Pinglet, Joseph's very much better half, by displaying occasionally a greater sense of comedy. All four ladies have excellent voices. Good work is done by Miss Iris Enslin in a difficult posing part as a model, by Miss Laurie Lindsley as a Policewoman, by Miss Madge Carlin and Miss Irene Stewart, programmed in small speaking parts, and, in fact, by All Concerned.

" A Night Out " is a long way the best of many "nights out" (a statement which, for my own private use, I modify with a mental reservation in favour of " The Girl in the Taxi," which I foolishly persist in regarding as the best musical-comedy ever written). The preliminary week at Pretoria gave the company a chance to settle into its stride before reaching Johannesburg, and the necessity (which almost ruined the last performances of " Lightnin' ") of speeding up the performance to finish before

The Martial Law Curfew

proved, in this case, to be a blessing in disguise, and gave the proceedings a " zip " and a " punch " which it is just possible they might otherwise have lacked. And (in the words of the Athenian weaver) I do not doubt but to hear them say it is a sweet comedy to wear away this long age of three hours between after-dinner and bedtime. " A Little Dutch Girl " will be the next production, but it should not be required for a number of weeks.

* * *

The Robert Courtneidge and W. E. Holloway Company, under the direction of Mr. Leonard Rayne, will open their season at the Standard Theatre next Monday, April 10, with the usual Wednesday and Saturday matinees, and a special matinee on Good Friday. The opening play is

"The Garden of Allah,"

the big spectacular production from Drury Lane Theatre, London. The theme of this remarkable play (which is, of course, from the novel by Robert Hichens) is unique in an age when we need not express surprise at anything. The narrative is of a highly controversial nature, and the author must have possessed scant knowledge of the Church of Rome even to hint at the possibility of the recalcitrant Monk being received back by a monastic order which possesses a disciplinary standard of the most exacting nature. The heavy part of the Monk, Boris Androvsky, is in the hands of Mr. Owen Roughwood, and Miss Cherry Hardy sustains the *rôle* of Domini Enfilden, the woman who comes into his life.

* * *

A novel turn is provided at the Empire this week with the latest addition to an excellent programme. Prince Tokio, the Japanese equilibrist, presents a bunch of clever balancing feats, including the spinning of a barrel on his feet, as well as some wonderful tests of strength and some dancing that is unusual as well as deft. It is the kind of turn that Empire audiences always like, and went well from the start. The delightful singing of Elliott and Godley, and the quiet cleverness and humour of Bert Coote's sketch, " A Lamb on Wall Street," hold their own as the premier attractions in a very strong bill. Coote is that rarity

A Comedian One Can See Half-a-dozen Times

and still find as funny as on his first appearance, and he is ably supported by Miss Peggy Fishwick and Mr. Oswald Waller. " Smilestones," too, presented by Joe Hayman and Mildred Franklin, is a lively Yiddish sketch that is most amusing, and very well liked. Harry Ford, with well-written songs that he gets over in fine style, maintains a deserved success, and is always sure of plenty of applause. In fact all the artists are worth seeing.

* * *

When "The Peep-Show" is staged at the Empire on Easter Monday, April 17—the first performance, by the way, will be at the special holiday matinee—it will be

In Fourteen "Peeps,"

namely: 1. The Start; 2. On the Moon; 3. On the Way Home from the Moon; 4. McBluff's Castle; 5 Prince Charlie's Farewell. Interval. 6. Street- scene; 7. In Pre-Warland; 8. Before the Tabs; 9. Down Dickens Street; 10. Professor Crook's Lecture; 11. Balloon Dance; 12. The Ministry of Waste; 13. The Tabs Again; 14. The Song Shop. Regarding "The Song Shop," I see friend Edwin Adeler, writing in *The Sunday Times*, says: "Believe me, if this act is produced in Johannesburg as it was in England, it will be a superriot." My information is that at the Empire the scene will be an exact replica of the Hippodrome original.

PARADINE.

ANSWERS TO CORRESPONDENTS.

Owing to pressure on space Answers to Correspondents are unavoidably held over this week.

EMPIRE: OPENING ON APRIL 17, " THE PEEP-SHOW."

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CHURCH v. STAGE.

(*Continued from Page 2.*)

hand in the air and was about to announce him as the winner.

But halt! Who is this who comes shoving his way thru the mob? Tearing, edging, shoving, weaving, elbowing, kneeing, butting and valiant, a sturdy figure forced itself to the ringside, and, with a mighty scramble, projected himself into the ring. It was Willy Brady, the Hammering Harp; Bill Brady, the Mauling Mick, or Manager William A. Brady, presenter of that chaste and intimate family drama of Parisian life, "The Nest," now playing at the Forty-eighth Street Theater, matinees Wednesday and Saturday. Whatever you wish to call him, he was there, to do or die. And he did both. It was evident from the beginning that Mr. Brady was facing an audience which did not like his looks. (It must be said that there were many guests at the fray who, upon being questioned later by Our Society Editor, admitted that they were actors and actresses. There was a rumor that they were a new mob in training for the next Brady melodrama, but at press hour I could not confirm this.—P. J.) Mr. Straton, slightly winded, advanced to the center of the ring and shook hands with Mr. Brady.

"Bill, yer a great little guy, and I didn't think you'd make the weight, but so long as yer here and the gang is waitin', here's my shoes, my green boxin' trunks and the Amurrican flag from around me waist. Take them sash weights outa yer mitts and go to it," says he. "I'll have a coupla towel swingers and a fan here in a minnit. And, to show ye I'm a regular guy, ye kin use me own LEMON!" said he with a friendly smile. (These quotations of my otherwise unreliable deputy, One-Eyed Flannigan, must be hyperbolical—P. J.)

"There are more preachers in prison than there are actors!" yelled Mr. Brady in his first lead, and the sock so staggered the other side that Mr. Straton forgot to ask for proof. The others took up the time hissing. The latter had no effect on Mr. Brady who, without any preliminary workout, seemed fit to go the complete distance. He looked a little heavy in spots, but was otherwise in the pink. His footwork was beautiful as he danced in and out of tough going. Young Griffo never did better!

"Don't pick on my dear little friend, Mary Pickford," he countered, with tears in his eyes. "She's the sweetest little gal in all the world." A terrible tornado of hisses greeted this line of attack, and it set Mr. Brady rocking on his heels. For a minute it looked as if he was "out" on his feet. His legs wabbled plainly, and that sickly grin which spreads over a boxer's face as he begins to hear the birdies sing and the count to sound appeared about his manly jaw.

"Shake your head, Bennie," yelled his supporters. (This is an anachronism. Flannigan evidently got mixed up with the Leonard-Mitchell bout.—P. J.) Following the advice closely, Mr. Brady gave another lovely exhibition of ballroom stalling until the end of that round. He was never in danger after that. At the finish of the mill Mr. Straton again shook hands with Mr. Brady. Mr. Brady shook hands with Mr. Straton. No one appeared to shake hands with Referee Anderson of the Anti-Saloon League. Mr. Straton said he honoured Mr. Brady for standing up for his convictions. Mr. Brady complimented Mr. Straton for standing up for his convictions. A lady with a synthetic sherry breath expressed the firm opinion that Referee Anderson, of the Anti-Saloon League, should be knocked into a stewed prune for his convictions, at which there was a cheer of unqualified admiration from all for the perspicacity of the lady with the synthetic sherry breath. "They're a coupla dubs," said she, encouraged by the cheer. "I seen better in the prelims at the Drydock A. C."

Outside the church there were found the bodies of thirty-five ticket speculators who were out for an airing, saw the crowd storming the doors for admission, and died of heart failure when they thought of the neglected possibilities of the event. Neither Mr. Straton nor Mr. Brady nor Referee Anderson, of the Anti-Saloon League, would discuss the report of a return match. Public opinion will doubtless force one. The sensation of the afternoon was sprung by Mr. Brady when he announced that F. Ziegfeld, Jr., was not a Jewish boy.

I regret that Mr. Flannigan, whom I have known for many years and whom I admire extensively, because he never got anything straight in his life, found no more leisure to dilate upon those conditions and little side incidents like the synthetic sherry lady, which always add tang to an occasion like the Straton-Brady meeting. On all other subjects he is a sweet and sane commentator, but on anything pertaining to the amusement business I have noticed an unpleasant savor of bitterness in his utterances. I see with pain that he gives Mr. Straton a better notice than he does Mr. Brady. But in extenuation I must explain that congenital influences have exerted such an effect on his character that he is not altogether to be blamed for viewing askance the affairs and the people of the amusement world.

The sins of the father have been visited upon the son in his case. You all know about the man who had his eye poked out while looking thru the hole in the circus dressing room tent? You may have heard of the case, but I dare say you do not know what that man's name was.

It was Tascha Solomnescue-Flannigan, who belonged to a noble Rumanian family, but who was disowned by his relatives because early in life he displayed a mania for looking into things which did not concern him. Shortly after his marriage to a former well-known vaudeville actress who had just played a season on the Aching-Heart Circuit he got into the unfortunate hole where he lost his eye. It was his fatal attraction for the ladies which brought about his downfall. He simply could not make his eyes behave. Embittered by his experience with the circus business, he withdrew from his accustomed haunts, and, accompanied by his wife, who played the organ, he opened a picture house in Saskatchewan. There he was doing a thriving business in fifth-run films. Fortune seemed to smile upon him until one day his son was born with one eye quite gone. The blow broke the father's heart. He fed his faithful spouse a mess of dog berries from which she died, set fire to his picture house, and perished in the flames, cursing women, who had made all the trouble in his life. The only legacy One-Eyed Flannigan inherited was a half-portion view of life, a hatred of the show business which he partly got from his mother (who had spent many years in vaudeville), and an ambition to become a sporting writer. Under these trying conditions is he to be censured if, in deputizing for me at the Straton-Brady melee, he failed to give the stage the best of the break? I think not.

And you, gentle reader, you think so too, I am sure. You have kind hearts, I know, and appreciate the dangers of hanging around a circus dressing tent without blinders. So speak a kind word and give a good thought to One-Eyed Flannigan, who did the best he could.

* * *

"What delightful reasoning," said the Sentimental Cynic, as I read him One-Eyed's account of the debate. "The proposition, as I understand it, is because there are more actors out of jail than there are ministers in it, that, therefore, actors are more moral than ministers! Let us in the light of pure logic review that conclusion and see where it will take us. Granted that there are more ministers than actors in jail, does that prove that the stage is more moral than the pulpit?

"There are less Negroes in jail than whites. Therefore, Negroes are more moral than whites.

"But there are more Negroes than Chinamen in jail. Ergo the yellow system of morality is higher than the black.

"There are more Chinamen in jail than there are one-legged Patagonians. That clearly proves that Patagonians with one leg are better than Chinamen with two.

"There are more salami stuffers in prison than there are fillers of bockwurst skins. According to Mr. Brady's system of following premise to conclusion, those who earn their bread by making salami are inevitably less moral than the slaves of the sausage machine.

"And, finally, there are more wearers of pants than pressers of pants in durance vile, which establishes beyond the shadow of a doubt the fact that people who wear pants are greater criminals than those who merely press them.

"Isn't it delightful, this indoor sport of reduction absurdum?" he went on. "Will these gentlemen never learn that they who take the statistics shall perish by the statistics? I do not say that Mr. Brady is not the best spokesman for the stage in the theatrical world, but I would repeat, if I were The Stage, 'Good Lord, from my friends, deliver me.'"

EMPIRE: BERT COOTE IN "A LAMB ON WALL STREET."

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HAVING come back with a bit of a rush to everyday life since "the war" ended, some of us have been feeling a bit bored. It was in that kind of a mood that I blew into His Majesty's the other evening, to see "A Night Out." I openly own that as a rule I weep or sleep at musical comedies, and also I wasn't in the best o' tempers that evening. Yawned twice in the first five minutes, and said to myself that I had a real book to read at home.

* * *

Two minutes later the house began to sit up and take notice, and by the time Mr. Coningsby Brierley had been on the stage three minutes, was beginning to decide that life, after all, might be not so dull and domestic as I'd thought. And thereafter forever held my peace, so I shouldn't miss anything, and laughed (I fear) more enthusiastically and frequently than a lady should. 'Least, I saw a damsel in the row next to me looking at me with a mingling of surprise and reproach, and that was the only reason I could think of. It's a pity about her if she *can't* laugh —that could have been the only reason she didn't!

* * *

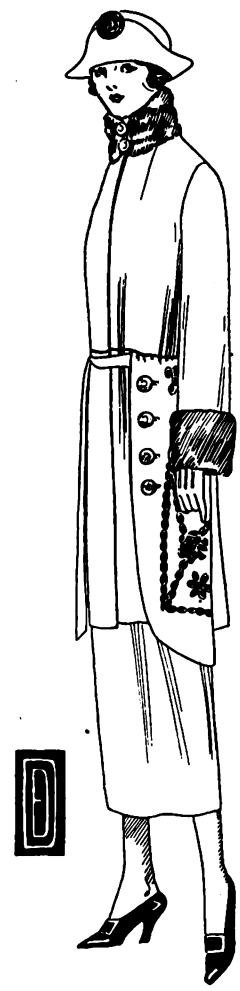
Herewith my best salaams and a large bouquet of thanks to Mr. Brierley's "Joseph" in his little velvet coat, for being the truly-funniest person I have seen and heard for moons and moons! His confidential smile, his confidential manner, his style of humour—that was not acquired in the shade of the chestnut-tree, nor anywhere near it—are all his own patent, and we appreciate them very much, thank you!

* * *

Wish also to add that I have seen very few comedians, especially in musical comedy, who use as little in the way of humorous make-up as he does. And as I understand that he hails fra' Lancasheer, like half of the successful comedians we hear of—well, I've always told you that you can't beat my bit o' the North, haven't I?

* * *

"A Night Out" has a fascinating colour-scheme for the first act, of deep purple and gold, and the dresses of the art-students tone delightfully in varying shades of the same colours. I rejoiced a little bit all by myself at Mr. Norman Greene's portrayal on hungry lines of the first-act model, and admired the artistic frock and gracefulness of Miss Olive Turner who is going to be a favourite here, as is easily seen and heard. Miss Dorothy O'Shann's dancing is a feature of the show, too, and her partner, Mr. Strutt Irwin, introduces the use of the elbows to adorn a special step in a way that I commend to those ballroom frequenters who think that the best use for elbows is to sharpen them so that they are effective when you find your wild way blocked by your best enemy!



A SMART COAT to be seen at STORE BROS.

* * *

The four daughters of Matthieu are a real boost for the beauty and talent of local buds. Garbed in peach and mauve for the first act, they draw from the impressionable in the audience a firm resolve to see the show again, and *not* to be in the fifth row or further still away. My personal preference inclines to Cora as the prettiest of the four, but as I like a peaceful life, as a rule, we won't argue about it, if you don't mind.

* * *

The setting of the opening scene of the second act reminds me of parties in town-flats, though there, of course, they do not specialise in haunted chambers. (Which reminds me I do know of one ghost-story attached to a block of town flats, where the poor ghostess is said to sigh audibly and frequently as she does the week's washing over and over again and never gets it finished. But 's nothing to do with this, anyway.)

* * *

As I was saying when I so rudely interrupted myself, it is a rattling good show, and I mean to go again. Miss Olive Turner's blush-pink taffeta frock with lace and a touch of blue, and her pink wrap with a deep collar of sequins, liketh me muchly, and the four daughters are visions in palest blue and orchid-mauve for the ghost-haunt bit. Also liked Miss Turner's ivory-white lace gown for the last scene, with a panel of wonderful brocaded ribbons in cerise, gold and black. Furthermore, the whole company is right there in all the show, and the opening chorus of the last scene with all the girls in tricolour frocks, and a bit of the Marseillaise to end up with, deserves particular notice.

* * *

As I have said, I went to see "A Night Out" feeling like the twin sister of "Mr. Pip" who looks melancholy on the back of the programme; and went home deciding that as you never know your luck it was almost certain that to-morrow would be bright 'n cheery, and you would once more be glad you weren't inspiring an epitaph.

* * *

Signs that there are going to be lots of affairs for various causes shortly, though the ones I refer to at present are chiefly *fêtes* for charities. It is proposed to hold a big *fête* in the Town and Selborne Halls for the week beginning May 15th, proceeds for the Administrator's Strike Fund, and further details to be given later. Then the Victoria League is arranging a children's fancy dress dance, for its own funds, to be given in the next week or so.

EMPIRE: OPENING ON APRIL 17, "THE PEEP-SHOW."

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Later on, a big affair is being given for the Girls' Diocesan Fund, and of course Show week should bring a few dances and parties to light. The 200 Club resumed Tuesday evening dances at the Berkeley Rooms this week, and the 12 O'clock and U.P. Clubs' *cabarets* are once more in full swing.

* * *

If you are looking for the smartest frocks in town at a moderate cost, and delightful hats to wear with them, a visit to Mrs. Maitland Hathorn's artistic little shop in Goodson's Buildings, Plein Street, will be a very wise move. Smart gowns and costumes begin in price at 8 guineas, and goods are arriving by every mail. Moreover, everything is in the best of good taste, and the model hats alone are well worth seeing. Excellent cut and finish characterises all the costumes, and a special selection of goods has just arrived, and is now ready to show.

Eve.

100 PER CENT INNOCENT.

The New York chorus girl is perfect in her observance of the law, according to statistics on crime conviction announced by the Secretary of State.

These figures show that while members of practically every known profession and trade have been locked up for some crime or other in 1921, not a single chorus girl fell from grace.

NOWADAYS it is essential to have your portrait highly finished and you will find it advantageous to call at

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HATFIELD HOUSE, corner of President and Eloff Streets, JOHANNESBURG — who are Specialists in high-grade work.

THE EISTEDDFOD: LARGE ENTRIES.

Record entries have been received for this year's Johannesburg Eisteddfod, which will be held at the Town Hall on Easter Saturday and Easter Monday nights. Mr. Ashworth, of Kimberley, is faced with the problem of selecting 24 finalists out of 265 competitors. The work of selection will take place at a series of preliminary tests which will be held at the Wesley Hall, President Street, during Thursday, Friday and Saturday, April 13, 14 and 15. The

A PHOTOGRAPH TAKEN UNDER HEAVY FIRE: POLICE AT THE SHOWGROUND RETURNING THE FIRE OF THE REDS ON BRIXTON RIDGE.

Photo for "S.A. Pictorial" by C. McKenzie.

preliminary tests are open to the public upon payment of a small fee for each day's events. It is interesting to observe that the Durban Male Voice Choir, under the conductorship of Mr. Harry Evans, will compete this year. All lovers of music, and particularly those interested in its advancement locally, should make a point of patronising the Eisteddfod, which has done so much for local talent.

SEQUIN TUNICS
for
EVENING WEAR.

WE have just received a wonderful selection of SEQUIN TUNICS. They will renovate an old evening dress—or if you have an old foundation, a Tunic will give you a really smart
——NEW EVENING DRESS.——

5 GUINEAS TO 9 GUINEAS

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HIS MAJESTY'S: THE 1922 MUSICAL-COMEDY COMPANY—"A NIGHT OUT."

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OBTAINABLE AT OUR

TEA ROOMS and MILK LOUNGE JOUBERT STREET, JOHANNESBURG.

BY kind permission of the Control Officer, No. 1 Control Area, a dance has been arranged to take place on Friday, April 21, by a committee of ladies, of which Mrs. Deecker and Mrs. M. Bond are the conveners. The object is to assist the dependents of the men of the Transvaal Scottish who fell during the recent Rebellion. The Freemasons' Hall, Claim Street, has been secured for the dance. The U.P.C. Jazz Band are giving their services. The dance will be under the patronage of the following, who have promised to be present: The Mayor and Mayoress of Johannesburg (Mr. and Mrs. Hancock), Brigadier-General Beves, C.B., C.M.G., Col. Sir William and Lady Dalrymple, and Lieut.-Col. and Mrs. McLeod. It has been arranged that all proceeds of the dance will be handed to Lieut.-Col. McLeod, who will administer the fund. Citizens willing to assist in money or kind are asked to communicate at an early date to "Convener," P.O. Box 2795, Johannesburg. Further details will be issued later.

* * *

The matron of the Johannesburg General Hospital has written to Mrs. Berman, A.D.C.C., Red Cross V.A.D., as follows: "I am writing to extend to all members of the Red Cross V.A.D. our most grateful thanks for their help during the recent crisis. Their work in the wards has been very well reported on, and the hospital really received tremendous benefit from their willing and loyal co-operation with the hospital. With very many thanks for all the help given us."

* * *

Members of the Red Cross V.A.D. who assisted in the hospital during the crisis were: Red Cross V.A.D. Higham, Brown, Keating, Thompson, Bradshaw, Hajin, Roberts, Larsen, Lundie, Thorne, Millar, Stern, Pile, Truter, D. Pile, Couper, Grierson, Eaton, Buckridge, Michals, Webb, Bywater, Gwatkin, Furze, Dodd, Thorlund, Cunningham, Harvey, Cullen, Agar, Smith, Grant, Scott, P. Scott, Thorpe, Black, Orr, White, Hinton, Hunter, Searle, Hart, Fine, L. S. Hart, McNab, Hanwright, Phillips, Hoffmann, Thomas, Gordon, B. Gordon, J. Gordon, E. J. Brown, Goetsche, Hellyar, Davies. St. John's V.A.D. who also assisted: Misses Vaughan, Bishop, Martin, Grieves, Schroeder, Swan, Alexander, Woodward, Paul.

* * *

From the matron at Roberts Heights' Military Hospital Mrs. M. Berman has received the following: "I have the honour to acknowledge the receipt of your letter of the 27th inst., and take this opportunity of conveying to you an expression of my appreciation of all work done by you in connection with the recruiting of Red Cross V.A.D.'s for service at the Military Hospital during the pressure." Red Cross V.A.D. at Roberts Heights: S. Brown, Thompson, Keating, Goetsche, Webb, Harvey, Smith, McNab, Roberts, Thorlund, Phillips, Davies, and Truter.

* * *

In addition, wonderful work was done by the V.A.D. Red Cross Fund for immediate relief, organised by Mrs. M. Berman and Mrs. T. A. R. Purchas, who framed a scheme which provided prompt relief in the week immediately following the Revolution. Parcels containing meal, flour, tea, sugar, coffee, tinned milk, and other goods were packed at the residence of Mrs. Purchas, with the assistance of a band of splendid helpers. Arrangements were made with the clergy and the Salvation Army to investigate the cases, and the Red Cross V.A.D. Motor Transport delivered the parcels to the churches and Salvation Army centres for distribution. By this means many families who would not ask elsewhere for aid were dealt with promptly, and during the week or so during which the work was done over 1,000 people were helped. Fordsburg, Vrededorp, Kenilworth and Malvern were the districts dealt with, and by the help of generous donors, a good supply of foodstuffs of all kinds was secured. Cash received totalled £22 6s., of which £12 was sent to the Rev. M. Ponsonby for the milk depôt at St. Mary's Church; £1 to the Burghers' Fund; £1 to the Wanderers' Military Hospital; and £4 to Mr. F. Rowland for the Red Cross. Expenses came to £2 15s. for bags, etc., for packing and £1 5s. 6d. was spent on soup-meat and the purchase of a bag of flour.

* * *

The committee consisted of Mrs. M. Berman (chair), Mrs. T. A. R. Purchas (hon. secretary), Mesdames Mitchell, Kaltenbach, Orr, Kaplan, Leatherman, Lewis, F. Rowland, Silverman, Chudleigh, Brown, Findlay, and Mr. McDermott, Mesdames Richards, the Misses Douglas, Bowman, Sasserath, and Purchas.

* * *

A native distress fund has been organised to deal with the distribution of compensation to non-employees or dependents who suffered in the crisis. Mr. Howard Pim, Mr. Saul Solomon, K.C., and Dr. Bridgman have interested themselves in this, and the view is taken that the whole community is indebted to the natives for the way in which they behaved during a critical and dangerous period. Consequently those who really suffered should be compensated or their dependents given relief. The amount required to cover expenditure on the mines' scale is £3,000. That is what is wanted, and what the promoters and their sup-

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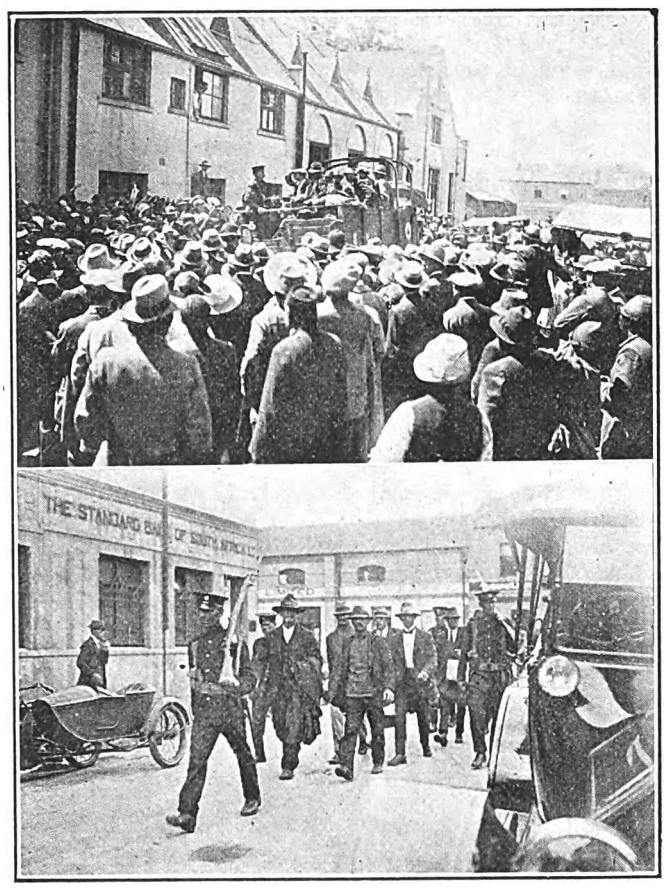
porters hope to obtain. Up to date Mr. Howard Pim has received £400. It is trusted that the fund will be supported to the extent required as an act of acknowledgment of the unfortunate circumstances suffered by the natives and their families through no fault of theirs. The amount paid out to the injured will be proportionate to the seriousness of the circumstances.

* * *

In view of the closing down of the Wanderers' Military Hospital, Lieut.-Colonel J. Pratt-Johnson, officer commanding 1st Field Ambulance, S.A.M.C., desires to thank most heartily all those who so kindly assisted in various ways in promoting the care, comfort and amusement of the sick and wounded men admitted to the hospital.

* * *

While it is impossible to thank individually all those who have so kindly helped, the officer commanding desires especially to mention the following: Mrs. Temple Mursell,



MARTIAL LAW PRISONERS ARRIVING AT THE JOHANNESBURG POLICE COURTS FOR TRIAL.

"S.A. Pictorial" photos.

Mrs. Harold Vickers, Mrs. C. Harvey, Mrs. Colby, Mrs. Mullins, Central Mining and Investment Corporation, Ltd., Rand Mines, South African Red Cross Society, Sister Brink, Mr. F. Rowland, Dr. J. Milne, Mr. Murray, Mr. Morgan Winstanley, British General Electric Co., Ltd., Mr. Geo. Allsop, Messrs. Handel House, South African Railways (Catering Department), South African Railways (Electrical Department), Messrs. Anghern and Piel; Mr. Plath, Flora Nurseries, Dunkeld; Mr. Sutton, Henwood's Arcade; African Theatres, Ltd.; Mr. Coulthard, Miss Olive Turner, Miss Raymond, Rand Mutual Assurance, Wanderers' Club, Mr. Bilborough, Lady Dudley Nursing Home; Mr. Lamb, Rand Mines; Misses Isa Stalis, Jacobson, Pollak, Shulman, Beatrice Meredith, Marion Edwardes. Beryl Ritch, Messrs. W. J. Carroll, R. E. A. Dixon, R. W. Parkinson, Norman Greene, Strutt Irwin, Jubb, Baring, N. Lowe, Harold Ritch, J. Kent, Bielski.

* * *

Owing to present conditions the farewell concert to Mr. Ned Leon, which was to have taken place at the Orpheum Theatre on Sunday, the 2nd April, has been postponed until Sunday, April 30. Tickets are obtainable at Mackay Bros., Rissik Street, and the Secretary, Jewish Guild, Berkeley Rooms, 148 Jeppe Street.

* * *

Last week the marriage took place at St. Mary's Church, Johannesburg, of Miss Winifred Gertrude Cooke, of Barberton and formerly of the General Hospital, Johannesburg, and Mr. J. Douglas Downs, of the Corner House and formerly of the Coldstream Guards. The service was conducted by the Rev. Lieut.-Colonel Williams, D.S.O. Mr. and Mrs. Downs left on their wedding tour to the Free State by the evening mail.

* * *

The marriage took place in Johannesburg on Monday of last week, by special licence, of Miss Lillian Maud Hetley, daughter of the late Dr. Henry Hetley and Mrs. Hetley, of London, and Mr. A. K. Chesterton, of *The Star* editorial staff. Mr. Chesterton, during the Great War, served with distinction in the 7th London Regiment, gaining the Military Cross in France.

* * *

Sergt. E. Adams, in charge of the S.A. Police, Kenilworth South area, has on behalf of the N.C.O.'s and men of the Force issued a letter expressing his sincere thanks to the O.C., Capt. H. Towers, and his staff, Sub-Inspector Gericke, N.C.O.'s and men of the Civic Guards, Southern Suburbs (Kenilworth, Turffontein, Forest Hill and Rosettenville), for their active co-operation in coming forward and assisting the police during the recent troubles. The way the Civic Guards carried out their various and strenuous duties rendered the work less tedious to the Police than it otherwise might have been and greatly encouraged them. Sergt. Adams wishes to convey to the following ladies and gentlemen sincerest thanks for the attention and kindness shown, and for the very many comforts brought to the Police and Civic Guards at all hours and at grave risk, namely: Mrs. Gericke, Nurse Morton, Mrs. Davis, Kops, Coombs, Bailie, Campbell, Angehrn, Evans, Cooke, Lloyd, Patterson, Buchler, Norman, O'Neil, Seymour, Bullman, Misses Cones, Louw and Rowe, Messrs. E. Woodhouse and Arthur Forbes.

Sunday Times contents bill:

MANIAC IN CITY FLAT.

Up to the present this is the most encouraging sign we have encountered of Johannesburg "getting back to normal."

According to *The Sunday Times* a speaker at one of the pre-Revolt strike meetings said: "If the railwaymen are like the German-sau9sage dog with their tails far away from their thinking part, they must stand the consequences."

Another example of the inside of a sausage being something of a mystery.

THE FINISHING TOUCH.

"Did you hear that Bill was dead?"

"No. What did he die of?"

"Oh, he had lumbago. They rubbed his back with alcohol, and he broke his neck trying to lick it off."

EMPIRE: OPENING ON APRIL 17, "THE PEEP-SHOW."

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TRAVELLIN' AROUND.

(*Continued from Page 21.*)

but it leaves one wondering what he'd have done if he'd seen other garments descending—called the Fire Brigade?

What Says Katie?

This is the first joke I've heard over here—as yet—so we'll accept it as an Irish one. A minister called at the house where a young girl had recently been ill, and asked her still-younger sister how the patient was. "Oh, Katie's better, sir," was the answer, "but," bursting into tears, "but my little doggy's dead!" The minister, trying to comfort the youngster, patted her on the head and said, "Come, come, dear! You must not give way like this. Remember, little Catherine has been graciously spared to us all." The little girl, however, replied, "Yes, sir, that's all right one way, but if Katie had died she would now be a little angel—but my doggy is a dead loss!"

A "Star" Report.

The public-house was shut up tight, as is most usual at night. Two soldiers, who were passing by, made up their minds to have a try to get a drink and strike a blow at "Dora," "Pussyfoot," and Co. They broke their way into the bar, where all the potent spirits are, and having drunk extremely deep they naturally fell asleep. Next morning when the dawn was chill, the landlord found them sleeping still. This tale was told at Highgate, where the now dejected-looking pair who, so to speak, were caught red-handed, to-day were formally remanded. (Great Shakespeare, it rhymes!)

Daisy Wood.

The top o' the bill this week at the Belfast Hippodrome is our old friend Daisy Wood, who occupied a similar position in Johannesburg when she visited it to open the ill-starred Palladium venture that "blossomed, only to fade and die" some numerous years ago. I fancy J. L. Sacks was mostly concerned with the then new hall. Daisy is, of course, a sister of Marie and Rosie Lloyd, and probably no other trio of sisters have ever attained such all-round fame on the English vaudeville stage. Owing to "solid" bookings in England, extending over some years yet to come, this versatile lady does not expect to visit the Colonies for some time, but recalls her previous experience as a pleasant change in a most delightful country.

AN ATHLETIC HAMLET.

William Faversham's Ideas of the Character.

William Faversham, the American actor, is preparing to play "Hamlet" this year. Mr. Faversham, who has long cherished a desire to appear in the famous Shakespearian *rôle*, has decided ideas of his own about playing "Hamlet." He says: "I intend to act 'Hamlet' as well as to declaim him. The trouble with 'Hamlet' is that he is always read, never acted. This is usually because few players have the physical endurance to act the *rôle*. It requires athletic prowess, genuine physical strength to give the correct interpretation to the character. Not only is the part one of the longest in dramatic literature, but it demands unusual exertion in the latter part of the play. I have seen all the Hamlets from the time of Booth, and only one, the Irish actor, Barry Sullivan, whom I saw in London many years ago, possessed the athletic strength sufficient to hold up the play to the very end. Even such a resourceful actor as the late Henry Irving was only magnificent up to the middle of the play. From that period he was exhausted, his physique not able to cope with the later demands of the *rôle*."

FORTY-FIVE STARVING LIONS.

Because of a railroad strike in Germany forty-five lions belonging to the Hagenbeck Circus were abandoned in railroad yards in Hamburg and were rescued from starvation by a relief organisation there. The animals were used in the big spectacle, "Quo Vadis."

How to Develop the Hidden Beauty of the Hair.

Perfect beauty is given to few women, but, with a little intelligence, all could make the best of whatever good looks they possess. Nothing makes more difference to a woman's appearance than the condition of her hair; it greatly enhances the charm of the pretty woman, if it is glossy and well-groomed, and beautiful hair atones for plainness in the less fortunate.

A great deal depends on the shampoo used. The hair, to look its best, must be frequently cleansed. Many shampoos, which do not lather well, only partially cleanse the hair; consequently it never appears as bright and glossy as it should. Many society women and actresses who know the value of beauty and the importance of preserving it, are now forsaking hairdressing establishments, and having their hair washed at home by their maids. For this purpose a shampoo is made with stallax granules and hot water. This substance produces a sweet scented foaming lather which thoroughly cleanses the hair. After rinsing the hair is quickly dried with hot towels, and the results are most satisfactory.

All the hidden sheen of the hair is brought out, and it is beautifully soft, wavy, and easy to do up.

All shampoos have a tendency to dry the hair. In cases where the scalp is naturally very oily, the use of stallax acts as an excellent corrective. For those whose hair is inclined to be dry and brittle, massaging the scalp with olive oil before each shampoo, is recommended.

Brushes should be kept thoroughly clean. A little ammonia in the water used for washing them, ensures this. They should be finally rinsed in cold water, so as to stiffen the bristles. A

Marry in haste and repent in vaudeville. Alimony is the hardest money in the world to earn.

THE GREAT ———

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A POLITICAL FLUTTER.

House of Assembly Not to be Caught Napping.

THE PESSIMISTIC CROAKERS.

LAST Friday, the day before the Financial Bill became law, there was a belated attempt to get an amendment passed in the House of Assembly at Cape Town providing that all horse racing in the Union should come under the absolute control of the Jockey Club of South Africa. Sir Abe Bailey, in moving the amendment, is reported to have said that he had the support of every racing club in South Africa, and had not received

A Single Message of Protest

against the amendment. Did Sir Abe assume that because he had not received any message of dissent everything in the garden was lovely? There was a strong undercurrent of comment on the whole occurrence, and, moreover, from what one can learn in different quarters, the belief exists that the member for Krugersdorp had no mandate from the clubs as a body, and, further, that there is not the least desire on the part of many clubs to enter the Elysian state which might ensue if our present controlling body were to assume the mantle or charter of absolutism.

* * *

There is not the slightest doubt, from what one can gather, that the bitterest feeling which the race clubs have against the Provincial authorities is in connection with their extraordinary talent for piratical taxation, and a genuine fear exists amongst them that, at the present rate at which the Treasury is bleeding the sport, a certain period only can elapse before the great pastime will dry up. Beyond this, I fancy the clubs are at present

Tolerably Well Satisfied

with the dual Provincial and Jockey Club control as it exists. Considerable premeditation seems to have been exhibited about the whole movement, and statistics were presented in galore. Charming, if questionable, taste was shown by certain members as far as the resurrective nature of their debate was concerned, and some subtle arguments were wafted across the House in the hope that members might be bulldozed into sanctioning the desirable transformation of the clause concerned. That is to say, that Clause 6 should be so altered as to provide that any Ordinance promulgated in future by any Provincial Council shall provide that race-meetings shall only be held by clubs which are recognised by the Jockey Club of South Africa.

* * *

Apparently a few members tumbled to the subtlety and importance of the whole movement, and possibly the member for Vryheid had his finger on the pulse of the House when he remarked that the amendment asked the Assembly to recognise a body of which they knew nothing. The precipitate nature of the proposal is what has

Caused General Astonishment,

and if the Jockey Club desires an amendment it should have gone to the House armed with a mandate from every club in South Africa—an obviously substantial record of its popularity—and the House would then probably have strongly recommended that Provincial Councils grant the recognition desired. Mr. Burton was in no two minds about the procedure, and declined to accept the amendment on the ground that the Government would be accused of interfering unduly with the Councils. After amendments giving control of whippet and athletic racing, and, in order further to meet the wish of the Administrator, after the introduction of the word "recreation" so as to give control of dancing-halls, which the word "amusement" had been held not to cover, the Bill went through.

* * *

After reading the remarks made in the House by the member for Krugersdorp, and hearing the subsequent comment on them here, one did not require any vivid recollection to bring to mind the big "gag"

Worked Off on the Administrator

some years ago, when, in debate, he waved a formidable sheaf of telegrams and exclaimed something to the effect that he had the breeders with him to a man, as witness their feelings telegraphed to him from all parts of the country. I fancy there is a little love lost between the Hon. Alfred G. Robertson and the Jockey Club over that joke, though His Honour would never allow his feelings to get the upper hand where the welfare of racing is concerned. Perish the thought!

* * *

The financing of the forthcoming tour in this country of the M.C.C. was discussed quite recently by the South African Cricket Association. The 1913-14 tour cost roughly £6,000, and, whilst it was considered that there was little economy practised in this expenditure, it was thought that, with the post-War increase in costs, the figure would probably soar to about £7,500 this trip. Therefore it was agreed that

A 40 Per Cent. Increase in Guarantees

be recommended in all centres. All hopes of a South African team visiting New Zealand in response to the invitation from the Dominion have fallen through for the time being, owing to arrangements being completed to send a team from here to England the year following the M.C.C. tour.

* * *

Big Warwick Armstrong has at last retired from first-class cricket. On the eve of his retirement he was *fêted* at the Melbourne Town Hall, and the substantial sum of £2,500 was handed to the Victorian as a mark of appreciation of his sterling qualities. In many ways Armstrong was a remarkable skipper, in that he never left any stone unturned to win, and he had no fine feelings in this respect. Orthodox methods went by the board when his side was up against it. The big fellow was

Nothing If Not Original,

and frequently a theory sprang from his fertile brain which meant confusion to his opponents and spelt success for his team. Armstrong was not a brilliant success socially on his last trip to England because of his blunt outspokenness about the diabolical arrangements made for the tour, and his acid comment on the bad effect of professionalism on cricket in the Old Country.

* * *

Some kind of order is gradually being evolved in respect to South African boxing titles, though very much remains to be done. For instance, we see in W. Allen, of Durban, the undisputed feather-weight champion, despite the clamouring of the flippant Lewis for an opportunity to wipe the floor with the Durbanite. The fact that Lewis could only draw with the veteran, Charles Price, at Cape Town last week, places Lewis in the category of a joke

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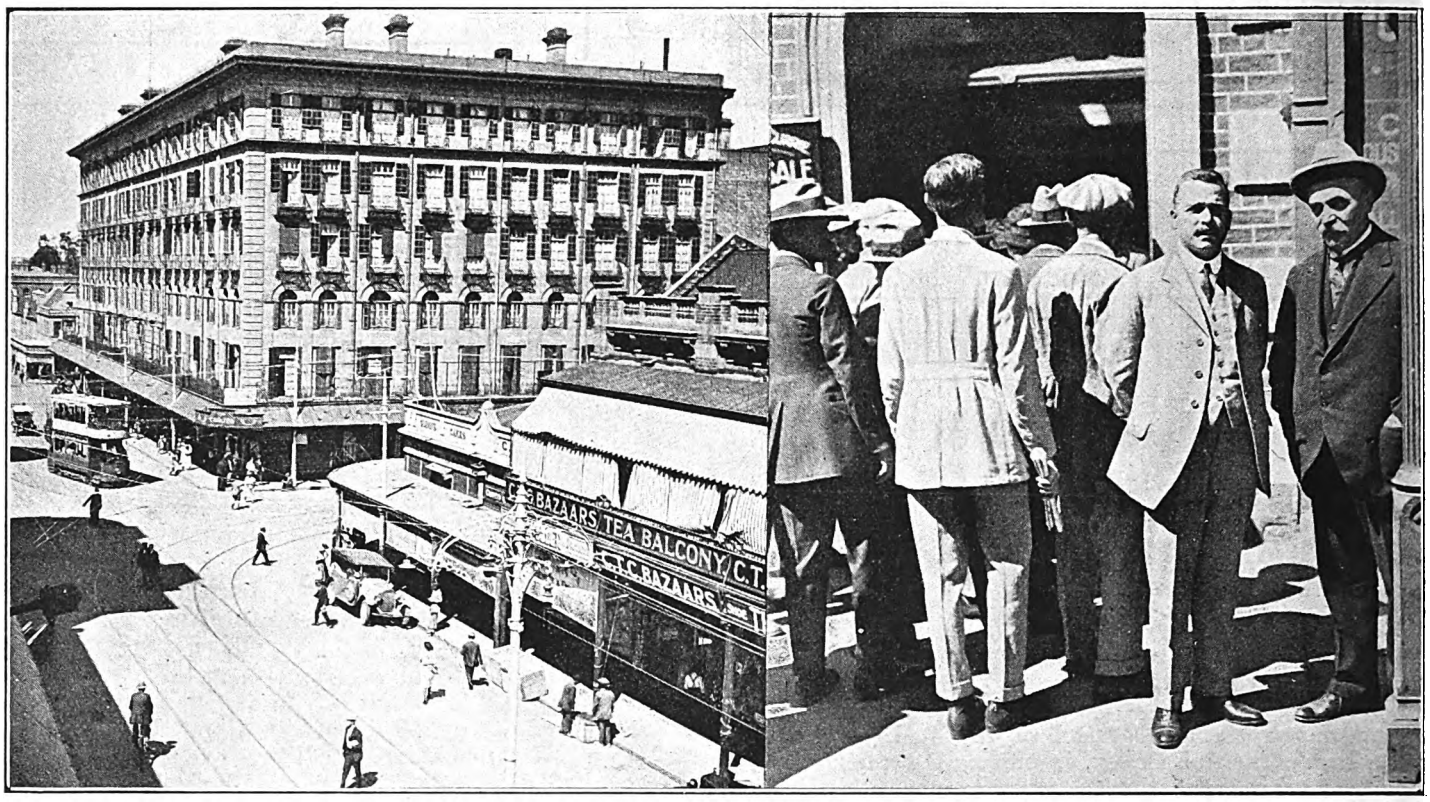
SOLD FOR £235,000: A BARGAIN.



THE CARLTON HOTEL, JOHANNESBURG, BUILT AT A COST OF £896,000, WAS SOLD LAST WEEK FOR £235,000 TO A JOHANNESBURG SYNDICATE.
Left: The Eloff and Market Streets corner of the Carlton Hotel. *Right*: Mr. H. J. Cook, of Messrs. Richard Currie, auctioneers, who sold the Carlton at public auction, and Mr. P. A. Ettelin, the manager of the Hotel. The final bidder, at £235,000, was Mr. Samuel Thomson, who, it is understood, was representing a Johannesburg syndicate consisting mainly of resident South Africans.
"S.A. Pictorial" photo.

as far as Allen is concerned. In fact, he would hardly have

A Ghost of a Chance

with the bantam champion, N. Mulligan, who gave us a very fine idea that he was always Price's master when the pair met at the Town Hall a few months ago. There does not appear to be anyone with a reasonable chance of witholding the bantam title from Mulligan. Squires is rapidly qualifying for heavy-weight, and perhaps cruiser-weight, honours.

* * *

Bookmakers operating on English racing have commenced well this season, Granely and Music Hall, winners of the Lincoln and Grand National respectively, giving them some nice groundwork for the next few weeks. The next most important events on which

Betting Takes Place Here

are the Great Metropolitan, 2¼ miles (April 18), City and Suburban, 1¼ miles (April 19), Two Thousand Guineas, 1 mile (April 26), and One Thousand Guineas, 1 mile (April 28). These are the April fixtures.

* * *

Last Saturday was the eighteenth anniversary of the Auckland Park Racing Club. Inaugurated on modest and democratic lines, the club grew very popular under its own rules, and a few years ago had very practically extinguished much of the old-time interest in the sport under Jockey Club rules. Since the Club's affiliation with the Jockey Club, however, it has lost none of its popularity, though the one-time huge attendances are split up amongst the various clubs. On Saturday a surprisingly fine crowd put in an appearance, and really one wondered for a while

Why There is so Much Eternal Pessimism

floating around these days. There appeared to be plenty of cash in circulation, and speculation on the tote would have reached greater dimensions but for the arrival of some appalling outsiders. £13,452 was attended to by the tote.

* * *

Two of the winners that brought disaster to backers were Camisole and Basil, and both of these were ridden by the apprentice, J. Chalmers, whose first winning rides they were. This boy showed excellent judgment and promises to prove a valuable acquisition to A. Pirie's stable, an establishment he joined after serving his probationary period under the veteran mentor, Major J. Cooper. No one begrudged J. Bundy his winning turn with the moderate Camisole, as he has had

More Than His Share

of misfortune. Another unexpected winner was Idle Story in the chief event, and the three mentioned put bookmakers well on the right side on balance. The Matin *contretemps* was a bad blow to backers, as the horse from Randall's stable had been heavily backed right through the betting. Simpson dropped a rein entering the last half-furlong and was of no further use to his mount. I fancy the winner was going better at the time, nevertheless, and his number would have gone up all the same.

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EMPIRE: OPENING ON APRIL 17, "THE PEEP-SHOW."

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Bazaar owed her success to slipping a winning margin round the turn, and the heavily-backed Penalty failed to reach J. Russell's mare in the run-in. Sleepless Night put it across as casual a field as we have seen for many a day, and some of those that ran well, on paper, did better than they expected when they left the paddock; in fact, they were going so well at times that

Their Unsophiscated Pilots

must have thought they were aboard smashers. Calm made Matin's failure a matter of unconcern when he won the Colonial maiden race, for the stable got nice prices and helped themselves liberally. The ugly son of Sweet Repose showed himself more at home on the Park gradients than when exploited on the West Rand over five furlongs. Bridget has struck form at last, and those who saw her win at Pretoria last week voted her a certainty in the "C" at the Park. It must have been the presence of Dundoran, backed to odds-on, which made punters chary of supporting the Pretoria winner, who scored over Wadsworth's very easily at the finish. Basil sent the punter brigade home well settled when, after losing his place badly once, he ran out a comfortable winner in the last event.

* * *

By the time these notes are in print the annual meeting of the Breeders, Owners, and Trainers' Association of South Africa will have been held. It is due for Thursday, at 8.15 p.m., at the Turffontein Hotel, and much interesting discussion will probably be got through. The balance sheet shows the Society to be in a flourishing condition and gathering strength in great style.

* * *

Starting Prices of Winners Last Saturday.

AUCKLAND PARK.
10/11 Sentiment.
*12/1 Camisole.
* 4/7 Sleepless Night.
* 5/2 Bazaar.
16/1 Idle Story.
* 4/1 Calm.
8/1 Bridget.
33/1 Basil.
*Tipped by THE PICTORIAL.

CLAIRWOOD.
4/1 Lagoon.
1/1 Oriel.
7/4 Phil the Grafter.
3/1 Dame Eve.
6/1 Doris B.
6/4 Dweorgh.

CAPE TOWN.
2/1 Cardenia.
5/2 Kingspring.
6/1 Happy Omen.
4/1 Taffrail.
7/1 Vasco.
2/1 Confederate.
1/1 Jack the Dandy.

PORT ELIZABETH.
4/1 Jessica B.
12/1 Dunpana.
6/4 South Lough.
3/1 Gum Tree.
2/1 French Boy.
5/2 Vain Dream.

My selections for the meeting at Germiston this Saturday are as follow:

12.20 p.m.—Stewards Handicap, about 6 furlongs.
Braxtedo, Lutea, Lang Syne.
1 p.m.—Rose Deep (C), about 5 furlongs.
Royal Treasure, Our Ronald, Errigal.
1.45 p.m.—Simmer (B), about 1 mile 1 furlong.
Pious Pietri, Back Answer, Bridal Eve.
2.25 p.m.—Rose Deep (A), about 6 furlongs.
Valmer, Zollino, Headgear.
3.5 p.m.—Germiston Handicap, about 1 mile 1 furlong.
Matin, Idle Story, Baroness Trenton.
3.45 p.m.—Simmer (A), about 1 mile.
Mistress Ena, White Friar, Cairngorm.
4.25 p.m.—Rose Deep (D), about 6 furlongs.
Grey Pietri, Sinn Feiner, Tremiere.
5.5 p.m.—Rose Deep (B), about 5 furlongs.
Eranthis, Fancy Me, Pertic.

STAGE MORALS.

TO denounce the stage as the most demoralising influence in American life is to credit it with an originality in evil which it does not possess. More than any other art, the drama depends in the long run on the favour of the public. Dr. Johnson's epigram is as true as it is hackneyed. The standards of the drama are set by its patrons; those who live to please must please to live. Anyone who indicts the stage of a nation indicts the nation.

To say this is not to deny that the theatre is liable to abuses, even among a people that, as a whole, is morally sane and strong. In any public there is always a minority that gravitates to the unseemly and the base. Likewise there are always managers who are willing to take a quick and discreditable profit by pandering to them. These are the sensationalists of the theatre—folk for whom the simple verities of life and the normal amusements, which are the stuff of genuine dramatic art, have ceased to exist, and who, therefore, find stimulation only in the false and the flagrant. But such playgoers must, in the nature of the case, be a minority. Managers of ability, for whom the theatre is an established business, are of necessity champions of the moralities and the proprieties. To single out the few sensationalists as representative of the whole is itself the act of a sensationalist. It is a phenomenon as old as our theatre. Before Tartuffe there was Malvolio.

The question of current standards in personal decorum is quite another matter. Between the Mohammedan lady who is veiled to the eyes and her sister of the West in low-necked gown or one-piece bathing suit the difference is of custom, not of morals. In a former century the gentlefolk who frequented the Bowery Theatre were scandalised by the appearance of a French *ballet* dancer in flaring skirt and fleshings. "All the occupants of the seventy-five-cent boxes," as the veracious chronicler recorded, "arose in indignation and left the theatre." Since then standards have changed, but whether eighteenth century morals were better or worse than the morals of to-day is still debatable. —*New York Times.*

SPRINGS RACES.

Next Wednesday, APRIL 12th.

8 RACES 8

FIRST RACE AT 12.45 LAST RACE AT 5 p.m.

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GERMISTON RACES.

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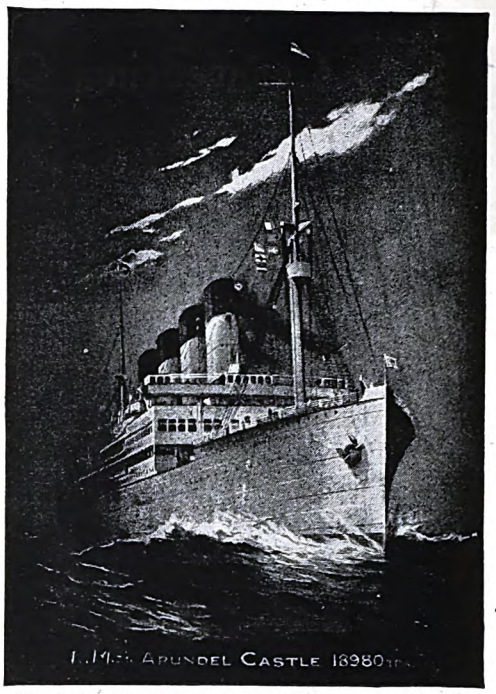

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S.A. PICTORIAL.

STAGE & CINEMA.

VOL. XIV. No. 350. SATURDAY, April 15TH, 1922 (Registered at G.P.O. as a Newspaper.) PRICE 1/-

EASTER MORNING.

This new photograph of Miss Betty Compson arrived from America by last week's mail. The fascinating Paramount star's publicity agent remembered that it would be Easter by the time the photograph reached Johannesburg, and that is why he had Miss Compson posed for the camera with all those Easter eggs (though don't ask us "Why rabbits?" because we don't know). Now we simply have to publish the picture this week or it will stop being topical. Clever of him, wasn't it?

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WHY I STOPPED CRITICISING PLAYS.

By HEYWOOD BROUN.

DAY by day and night by night a newspaper dramatic critic proceeds to destroy his hope of a comfortable old age. He can look forward to no period of his life when he may relax and enjoy himself by attending a good show. One of the greatest factors in entertainment is definitely removed from his life. To be sure, a good many critics do retain their capacity for enthusiasm over a period of years, but in the end the existence is pretty sure to get them.

The wear and tear comes not so much from having to see the plays as from having to write about them. When I was employed as a dramatic critic I frequently went to plays which would have annoyed me very little but for the fact that I was under the obligation to rush down to the office as fast as possible and get something into type about them. If a show was good enough—or bad enough—there was generally some definite impulse to write, but the majority of performances fell definitely between these two states. Musical comedies, in particular, have a tendency to remain in a mould and for the most part there is nothing to say about them. The strain of writing something when there is nothing to write is one of the most unpleasant experiences in the life of a newspaper man.

Worse Off Than a Reporter.

In this respect the dramatic critic is far worse off than the reporter. The man on general news is privileged to return to his office and tell the night editor, "There wasn't any story." He may then put on his hat and coat and go home. This excuse will not avail the reviewer. It is not customary to allow him to get away with a mere, "Nothing to criticise." He must think up something worthy of comment whether the playwright has done so or not. Generally he would like to say, "A new comedy named 'Flossie' opened at the Sixty-Seventh Street Theatre last night. It is exactly like ninety-nine other plays which have been produced within the last two years. A large audience was present and applauded vigorously. At the end of the third act Miss Jane Doe, the star, appeared before the curtain and said, 'You have made me very happy.'"

That, probably, would accurately comprise everything which the critic is minded to say, but tradition demands that he must go on, and the remainder of his journey is completed only with blood and agony. Most of the bitterest reviews are written not about the very bad plays but about those which lie in the no-man's-land which makes criticism so difficult. The critic finds himself tongue-tied until he can whip himself up into a fictitious passion which will liberate language.

Immediate Criticism Is Unfair.

The necessity for writing a dramatic criticism immediately is also a handicap. It seems to me a little ridiculous that force of circumstances makes it necessary for a critic to place a value on a new play by Shaw, or Galsworthy, or O'Neill in just about the same time which he gives to an indifferent musical comedy. To his paper both are news and in each case it requires him to hurry to the office and get an opinion into type. However, in many cases there are practical considerations which make any change difficult. Personally I found reform impossible. Once upon a time I did convince a managing editor that I ought to take an extra day before writing a criticism of an important play. The experiment lasted a week and at the end of that time the managing editor told me I would have to go back to the old system. "You write much worse when you take your time about it," he explained.

I felt that his complaint was justified. Having become used to an impulsive hit-or-miss reaction to a play I was unable to do anything at all in attempting to substitute a more rational and logical method of approach. Perhaps there is something to be said for fast criticism. After all, no newspaper reviewer feels that he is putting a play into the niche which it will occupy for all eternity. He is only a skirmisher. After him will come the heavier guns of the weekly magazines and the monthlies and at the end of the year George Jean Nathan will write a book about the drama of the year and everything will be straightened out.

Judgments Not Made by Life.

But, unfortunately, the newspaper dramatic critic is all too often unsuited by temperament and training to fulfil the *rôle* of the impulsive first observer. He is too sophisticated and playwise. He has seen many plays and almost every one reminds him of something which has gone before. His researches sometimes tend to be historical rather than critical. His judgments are standardised by the theatre rather than life. I think that the theatre suffers a great deal from being out of touch with existence, but the newspaper reviewer is seldom in a position to put it straight. His job keeps him seeing plays so constantly that he has little time for anything else. The technically adept piece is likely to fare much better at his hands than the more crude effort which actually does get a little earth into the playhouse. No matter how honest-minded he may be (and it seems to me that most standards are high), the critic has great difficulty in escaping from the lure of reputations. If it's a good author there is a great temptation to say that it is a good play, and many an actor and actress keeps on getting good notices merely through the momentum of earlier work which attracted attention.

Most critics know that they have certain prejudices and try to overcome them, which seems to me a mistake. In doing so a critic defeats his own effort and writes less truthfully than if he made no effort to censor his opinions. After all, his usefulness to his public, if any, depends upon his being a given point by which the reader may judge the nature of a new play. His usefulness may be quite indirect. Certain readers may profit greatly by reading Smithers and saying, "Here is one play I don't want to see. Smithers says it is the greatest comedy seen in two hundred years and I'm sure I'd hate it."

Writing a Criticism on Nothing.

Prejudices are badges of identification not to be dispensed with lightly. After all, without prejudices there could hardly be such a thing as opinion and opinion is all that a critic has to offer. Managers sometimes say that the newspapers ought not to send a critic to the theatre, but a reporter. Unfortunately, there is nothing to report. There is no particular point in saying that the first-night audience was large and enthusiastic, because first-night audiences almost invariably are not. Generally speaking, the critic is not a person of a type of mind to gauge this applause and determine whether or not it is genuine or spurious. If he could do that he would probably be engaged in the much more lucrative business of ticket speculating.

The best the critic can do is to look into his heart and write what he finds there. This is rather lonely business. It sours his social relations with a number of people whom he may like very well. Playwrights and managers are generally good sports about criticism, and yet I was never able to get over being desperately uncomfortable whenever I ran into anybody concerning whom I had spoken adversely. The player or the playwright generally pretended that he had not seen the notice. This is the most convenient system but it is not altogether soothing. Still I liked the situation

(*Continued on Page 21.*)

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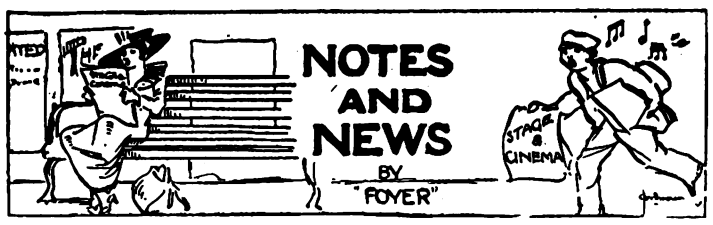
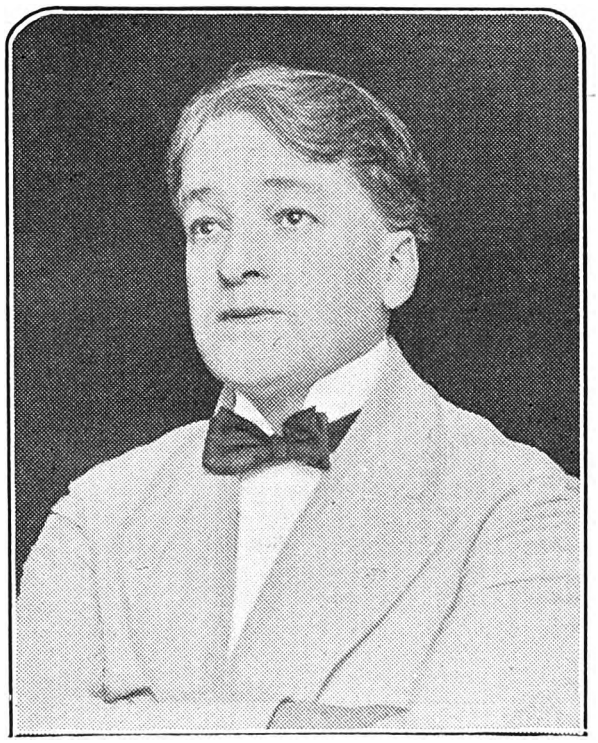


Mr. Alfred Woods and Company at the Palladium.

Mr. Alfred Woods, the well-known actor who toured South Africa some ten or twelve years ago with the Woods-Williamson Company, has just arrived from England with his own company, and has engaged the Palladium Theatre, Johannesburg, for a short season, during which he will stage several powerful plays at "popular prices." The season will begin on Easter Monday (April 17), and the opening production will be Val Gurney's highly successful play, "Smouldering Fires," which has, for the past two years, achieved considerable success in England. Mr. Woods will present several plays new to this country during his stay here, including "The Muddler," from the Garrick Theatre; "A Sinner in Paradise," originally produced at the Queen's; "The Bishop's Masquerade," by Maud Williamson and Harold Thompson; and "The Saint and the Sinner," in which Mr. Woods has appeared in almost every city in Great Britain. Among the company supporting Mr. Woods are Miss Kate Carew, Miss Peggy O'Hara, Mr. Alex. Butler, and Mr. Leonard Stephens. Miss Kate Carew will be remembered for her playing of leading parts with Mr. Percy Hutchison's company during that popular actor's South African tour some years ago. Since her return to England she has been almost continuously engaged in London theatres, her most recent West End part being that of Lady Gaspard in "The Rattlesnake" at the Shaftesbury. She has appeared in London under the management of Mr. C. B. Cochran, Mr. Percy Hutchison (in his big success "The Luck of the Navy"), Sir Alfred Butt, and Mr. Fred Tarry and Miss Julia Neilson, and played in "The Off-Chance" at the Queen's, "A Kiss for Cinderella" at Wyndham's, and "Nightie Night" at the Prince of Wales's. During the War Miss Carew played in Shakespeare at the "Old Vic.," and was also in America playing leads. She has played over 200 parts since her stage career started, and for a record in 1916 played fifteen Shakespearian parts in fourteen days. Mr. Alex. Butler, the producer and character actor of the company, was last here with the Wheeler-Edwardes combination, for whom he produced "The Merry Widow," "The Dollar Princess," etc. Mr. Leonard Stephens is a clever comedian and light-comedy actor who has toured South Africa several times. Miss Peggy O'Hara is paying her first visit to Africa. She has had important parts in a number of productions, including "If I Were King," "The Pedlar of Dreams" (at the Vaudeville Theatre, London), "Milestones," "The Man Who Stayed at Home," "A Temporary Gentleman," and "Skittles." The popularity achieved by Mr. Alfred Woods during his last season here, when he presented "Barabbas," "The Palace of the King," "The Gates of Bondage," "The Silver King," and other plays, should give him preliminary assurance of success on his present visit.



MR. ALFRED WOOOS,

Well-known actor-manager, who is to present a season of plays at the Palladium Theatre, Johannesburg, commencing on Easter Monday with "Smouldering Fires."

A Prophetic "Aside."

Mr. Norman Greene, the René of "A Night Out" at His Majesty's Theatre, was a *protégé*, like his famous sister, the late Evie Greene, of the late George Edwardes, who paid for his singing tuition. Mr. Greene relates the following anecdote of the late Sir George Alexander: "During the run of 'D'Arcy of the Guards' at the St. James's most of the male members of the cast, including myself, had a general entrance dressed as officers of the Georgian period. We had to seat ourselves round a table on which were placed a huge punch-bowl, a jar of tobacco, and a long churchwarden pipe for each. We were given instructions for 'general conversation,' to fill in time during the filling and lighting of the pipes. I sat next to Sir George, and one night he asked me in a jovial voice 'Did my pipe draw nicely?' to which I answered, 'Excellently.' 'That's more than this play does!' he rejoined, in a stage-whisper. And he was right; it ran seven weeks. It was in this scene that I had to sing 'Sally in our Alley' unaccompanied, and the company present had to sing the last few bars as a refrain. One night I pitched the key too high for them, and it caused 'the Chief' much merriment to observe the veins stand out on the forehead of J. H. Barnes (who, by the way, has just been accorded a big benefit performance in London on the occasion of celebrating his stage jubilee) and the general distress of the others in their efforts to reach the high note. They saw to it after that, and I had to have a tuning-fork and get the key unobserved during the preceding scene." Mr. Greene was the original Beppo in "The Maid of the Mountains," and was specially engaged by Mr. Oscar Asche to play Abdulla and Omar in the principal "Chu Chin Chow" tour.

Hebrew Types.

Nothing takes better on the variety stage than Hebrew character delineation—if it is well done—and there are no more popular delineators of Hebrew comedy to-day than Joe Hayman and Mildred Franklin (Mrs. Hayman in private life), who are now appearing at the Johannesburg Empire. Their success is due to their smart, clean humour, and the fact that their characterisation offends neither Jew nor Gentile. Mr. Hayman tells me he always makes it a point never to ridicule the Hebrew, however funny his stage characters may be. "We've been twice round the world," added Mr. Hayman, "but for the last eleven years our home has been in England, and we're going to stay there too. I reckon Great Britain is good enough for me." Mr. Hayman states that his characters are drawn from nature. "I was the first artist in England," he said, "to depict Hebrew comedy. You remember the fellow with his hat over his ears and whiskers, and with a frock-coat and white waistcoat? I was the first one to show that type, and I was the first to change from it, for the reason that all my imitators adopted my make-up in its entirety. My first type of character, the one I've been telling you of, I modelled on an old Polish Jew who rented the cellar below my father's drapery shop in New York. I got the dialect from him too. The same old gentleman, by the way, made a big fortune in that cellar, selling coals, wood and ice. He was one of the wisest men I ever knew. My latest type, the immaculately-dressed gentleman, was the result of a visit to the Empire Theatre, London. I had to get away from the copyists and my old style. One night I was at the Empire and happened to be attracted by a finely-dressed gentleman, the best-dressed man I ever saw in my life. I remarked on the fact to a friend, and you can imagine our surprise when, a few minutes later, we heard the man talking to some friends in the richest Hebrew dialect imaginable. You could have cut it with a knife. That gave me the idea, and now I'm doing the modern up-to-date type, still retaining the same dialect."

EMPIRE: OPENING ON APRIL 17, "THE PEEP-SHOW."

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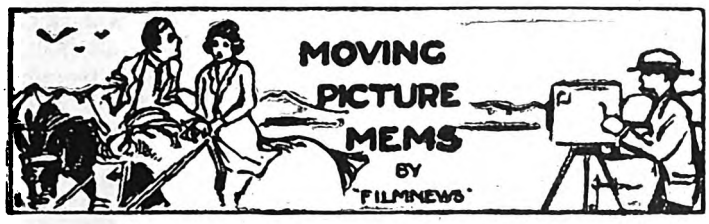

Unanswerable Argument Against Entertainment Tax.

The Rev. Arthur J. Watson, an American clergyman, says: "It is not merely the love of amusement, but the actual necessity for it, which sends most people to the theatre. A few hours respite from business cares, and, so far as women are concerned, from the harassments of domestic life, is very desirable, and in most theatres it can be had without injury. A hearty laugh at a farce, an evening's nonsense which drags one out of the ruts of daily routine and forces one to forget for the time being that the morrow has heavy burdens, is not only innocent, but helpful." It is exactly people of this type—the big majority of audiences—people who go to the theatres "not merely through love of amusement" but because of "the actual necessity for it"—on whom an Entertainment Tax in the Transvaal would press most heavily.

Griffith on Fanatics.

D. W. Griffith, who is a native of Kentucky, was invited to speak before a joint session of the General Assembly of Kentucky in the hall of the House of Representatives at Frankfort on February 20. He was introduced by Governor Edwin P. Morrow, who said: "I have the honour to present a great son of Kentucky, a man who has brought more good tears and more clean laughter to the world than any man of all times; a citizen of this State who is the great central, powerful figure in the third great industry in the world; the first man with the soul of a painter to recognise the fact that the pictures could catch nature in action. This Kentuckian has given more than pictures. They are messages that ring like bugles." The following are extracts from Mr. Griffith's speech: "My business is a business of silence and shadows. I don't know how to talk. I see before me only human beings—fellow human sinners possibly. We are none of us above possible sin. I don't know what to talk of unless it is the pictures of which I am a part. I believe there is a censorship bill before you. I have not even seen the bill, but since I have been honoured with this invitation I may make some reference to the matter. The play we have just shown deals with tyranny, a period of the French revolution and with Robespierre, a tyrant during the reign of terror. One of the class of 'drink what I drink, eat what I eat, think what I think, or I'll cut your head off' tyrants. The same spirit is abroad to-day. It works in the name of sincerity. They don't mean any harm, but the more sincere they are the bitterer they become. They are as were the others of history who put thousands of human beings on the rack and tore their entrails out. All such movements have behind them the 'do-as-I-do' individuals. Nothing is so needed in the United States to-day as knowledge that you cannot make people good by law. The pictures—they don't amount to anything; they are the shadows that come and go. It's a language, a thunder in silence. That language, those pictures of fire, will go on for hundreds of years. It may speak beautifully. It's all the thought of those directing it. The man who started the printing press was threatened with burning at the stake because he disturbed the established order. We stand for freedom of expression, for freedom of speech. Be careful how you consider it. There are existing laws to put offenders into gaol if they produce anything repugnant to society. Mr. Lloyd George said in Parliament he believed a few motion pictures had shortened the War three months."

MISS KATE CAREW,
Leading lady with the Alfred Woods Company, opening at the Palladium on Monday in "Smouldering Fires."

Their Own Censors.

More than a score of Los Angeles film stars and producers have formed the Independent Screen Artists' Guild for the purpose of censoring their own photoplays. The plan is to have every picture of these artists previewed, and if any scenes are deemed objectionable by the Guild they are to be eliminated.

Featuring Ellen Terry.

In reviewing "Potter s Clay," a new English film featuring Miss Ellen Terry, "Lynette" says in *The Referee:* "It is sincere and it is artistic, and yet it is impossible to view it without a feeling of sadness that it should be used as a vehicle for perpetuating the memory of one of England's greatest, as well as most revered, actresses—Ellen Terry. . . . Had kinematography been available when Ellen Terry was in her best days, then indeed posterity would have been the richer, but now. . . ."

What Counts.

Miss Renée Kelly says: "One doesn't go to the pictures to see clothes or to study new *coiffures*, but to see (with luck!) good acting in a good story. Clothes don't make a film, it is the acting and story that count, and beside them dress is a very secondary consideration."

German Film Failure.

The German film campaign has been a failure in America, and Ernest Lubitsch, the German director of films, has sailed home again.

M. A. Wetherell.

Mr. M. A. Wetherell, formerly of the African Film Productions' stock company, who is now in England, is to play a part in "Wee McGregor's Sweetheart," a Welsh-Pearson production featuring Betty Balfour. Others in the cast are Cyril Percival, Denton Thompson, and Minna Grey.

Poets' Corner: Film Fever.

When the heart's with love aflame
Life in England seems so tame,
Better far to stake your claim
Where there's something doing.
And I think it would be best
Somewhere in the wildest west,
Where adventure gives a zest
To a lover's wooing!

Yes, I feel I'd like to go
On the trail across the snow,
With provisions running low;
Temperature at zero.
Or to risk extensive sprains
Diving out of aeroplanes,
Saving her from held-up trains,
Like a movie hero.

With my rivals I should deal,
One at least in every reel.
No compunction I should feel
When they turned their toes up.
I should shoot and never miss
Till I won the final bliss
Of that long ecstatic kiss
On the final close-up!

By C. E. B. in "The Evening News."

HIS MAJESTY'S: THE 1922 MUSICAL-COMEDY COMPANY—"A NIGHT OUT."

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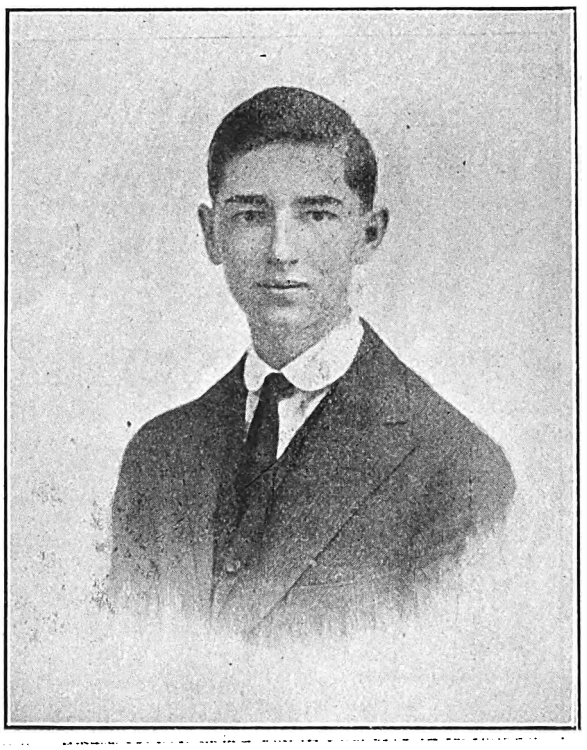
MUSIC AND MUSICIANS
BY "C.A.O.D."

Granados and Palmgren.

Last week's concert of the Johannesburg Musical Society marked the re-appearance in Johannesburg of Madame Wedlake-Santanera and the first local appearance of Mr. Eric Davidson. To Madame Santanera due appreciation must be expressed for introducing to a Rand audience the music of the Spanish composer Granados, who was represented on the programme by his "*Danza Espanola*" and "*La Maja et le Rossignol.*" The first-named work apparently lays no claim to any pretence other than its title implies, and as such it did not appeal as an effort of any considerable importance. The second number seemed a decidedly more individual piece of writing, and might possibly reveal characteristics that will impress to a greater extent on further acquaintance. Of Palmgren's music the "Night in May" and "The Sea" are already familiar—the former a *morceau de salon* that has served to gain for the composer a considerable degree of publicity. "The Sea" is certainly a finely-structured piece of programme music, extraordinarily successful as an attempt at literal depiction. Under Madame Santanera's fingers it revealed itself as a musical setting of an elemental disturbance. Only once did there pass over its turbulent surface a fleeting respite from violence, and we thus listened to a remarkably graphic tone-poem. The fact that Palmgren is a Finn might be responsible for the somewhat incautious attempt to place him, even sub-consciously, on the same level as the epic and torrential Sibelius. From what I have seen and heard so far of Palmgren's music, he appears to be a very much over-rated composer so far as the piano is concerned. His pictorial labels recall the examples of Schumann, but the latter, for all his objective nomenclature, dealt in keen denotement of the moods invoked by such extraneous suggestion, a quality that hitherto does not appear to be a prominent characteristic of the Finn. As I have said, Madame Santanera's courage in bringing these new works to notice compels admiration, for it has served to widen one's knowledge and ideas of modern creative effort.



MR. AUBREY FEITELBERG,

Of Johannesburg, who, from an early age, has shown marked elocutionary talent. A complimentary concert is being arranged for him, to take place in the Selborne Hall on April 24.

Madame Santanera in Chopin.

The most satisfying piece of Chopin playing that I have so far heard from this artist was her treatment of the E-major Study from Op. 10. It served to reveal a glimpse, if only a fleeting one, of that delicacy and imaginative sensitiveness that Madame Santanera seldom allows to intrude itself on her readings of the Polish master's music. I welcomed it for just that reason, without in the least agreeing with the general treatment of the work. But what a finely torrential mood this artist can command in music like the C-minor Study from Op. 10! It was, indeed, a performance of magnificent proportion, instrumentally speaking.

Mr. Eric Davidson.

Mr. Eric Davidson is to be welcomed as a sincere and satisfying artist, primarily for the reason that in everything that he does he gives evidence of a refined intellectuality. His voice is not big; hence his selection of Somervell's "Maud" cycle served to reveal a notable artistic strength as well as a certain vocal weakness. What is lacking in power and resonance is compensated for in a deft technical skill everywhere noticed in his voice management, so that his phrasing gave the impression of a judicious interpretative mind, with a due regard for poetic sense and musical integrity. Throughout his various songs the effects attained were invariably well conceived, even though sometimes the bigger dramatic requirements were imperfectly carried out. Mrs. Harold Vickers' appeal is as strong as ever, and her audience was quick to recognise her continued charm and proficiency as a singer of art songs. The finish and adequacy of her interpretative style, her authoritative mode of delivery, and the contained but urgent emotion that quickens everything she elects to sing, combine to make her concert appearances the rare vocal events of the Johannesburg concert stage. Both the vocalists had the advantage of precise and reliable accompaniments by Miss Helen Smith, whose work on this occasion held more than the usual degree of elasticity, thus forming a by no means inconsiderate factor in the vocal successes of the evening.

Arabella Goddard.

The news of the death of Arabella Goddard at the age of 86 recalls to mind some historical pianistic feats by this remarkable lady more than half a century ago. She must have been in her day one of the most outstanding musical personalities in Europe, for the programmes of her piano recitals somewhere about 1857 indicate a bold and courageous spirit. It will be recalled that she was the first pianist to play Beethoven's later Sonatas in London, and the fact that the "*Hammerklavier,*" Op. 106, figured in her Beethoven schemes stamps her as a player of great achievement. Dreaded alike by layman and professional, the Op. 106 is to my mind a stark, forbidding, gigantic thing, that somehow never achieves any point. Its chief greatness is centred in the *Adagio Soslenuto*, a profoundly spiritual conception, but what of the harsh, but colossal fugue at the end! How did that London audience receive this work when it was first played by Arabella Goddard! That she succeeded in making it gracious to the musical ears of those far-off days seems incredible. Probably no pianist has done so since her time, not even Von Bülow, D'Albert or Lamond. However, one can only admire the courageous spirit of this great English woman who served the immortal Beethoven with greater sincerity than any of his own countrymen.

Cape Town Orchestra.

Comment on the Cape Town Orchestra's Symphony Concert will be published next week.

LIKE SWISS CHEESE.

Critics sometimes complain that a film has too many "holes" in it. Well, it's even worse than most people imagined. W. G. Hutchinson, the Goldwyn auditor, was figuring up the other day and found that in the studio laboratory 165,000,000 holes are punched in films every week. They are sprocket holes, however, and have nothing to do with plots.

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EMPIRE: OPENING ON APRIL 17, "THE PEEP-SHOW."

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In The Bright Lights.

DEGLAMOURISING THE DESERT.

"The Garden of Allah" at the Standard Theatre.

SOME months ago I was stimulated by a very special reason into reading "The Garden of Allah" (novel); and even with that spur to urge me on, the job took three months to accomplish. The ultimate impression left by the book was, not a recollection of the improbable and neurotic love-story of Domini Enfilden and Boris Androvsky, but a sense of having actually wandered, while reading it, in the desert places Mr. Hichens so faithfully describes.

From this it is to be deduced—in my case, at any rate—that the "atmosphere" and "local colour" of "The Garden of Allah" are of more importance than the story; which is a verdict unfavourable to any novel, and still more unfavourable to a play. But one important point emerges from such a judgment, and that is, that when the novel about which it is formed is turned into a play, every bit of the "atmosphere" and "local colour" must be retained, and even intensified, on the stage, if the production is to be a success.

MR. OWEN ROUGHWOOD,

Who is appearing as Boris Androvsky, the run-away Trappist Monk, in "The Garden of Allah" at the Standard Theatre.

This probably explains why "The Garden of Allah" (play) was a huge success at Drury Lane Theatre, London; and also why it is disappointing as it is now being presented at the Standard Theatre, Johannesburg.

I do not mean to infer that it is impossible to stage a spectacular London production successfully in Johannesburg. It has been done, and it will doubtless be done again; but it has not been done in this instance. The producer, Mr. W. E. Holloway (who really should have known better, for this was emphatically not the way in which he staged "Milestones" at His Majesty's in 1913), seems—I say "seems," because I am merely going by results, and know nothing of his mental attitude—to have approached his task in the old, extinct, worn-out "Anything-is-good-enough-for-South-Africa" spirit; and that won't do at all nowadays. All that sort of thing has been changed, and a good job, too! Your South African playgoer now expects a standard of production infinitely in advance of that which ruled twenty, or even ten, years ago; he expects a "West-end," or at all events a "Number-one Provincial," standard; and the perfunctory and polite applause which greeted "The Garden of Allah" at the Standard on Monday night was a sure sign that the production was not "getting across the footlights" as it should have done. Except in the case of the sandstorm in the desert, which was quite well done (although the "real sand" of which we heard so much at Drury Lane was absent), there was very little of that "illusion" of environment which is so vitally important to a play of this type, in which, unless every minute detail of mounting, quite apart from the acting, is most perfect, the borderline between pathos and bathos is so faintly marked that the least step in the wrong direction by any of the players will lead to that spell-shattering interruption, "laughter in the wrong place." I am prepared to forgive the present producer a lot; not that he particularly deserves it, but because a wholesome, if too-lenient, regard for the art of the theatre leads me to be an indulgent critic of its shortcomings. I will forgive him the donkey that was at first most reluctant to come on to the stage, and then equally reluctant to go off again; I will even forgive him the shabby and fluttering cut-cloth masking the Street of the Ouled Nails; but I cannot forgive him that gramophone doing duty at the *finale* for "Monks chanting within." At that I gathered up my trappings and fled forth into the cruel, dark night!

As I sat and watched the play—which is absolutely devoid of "action"—I was alternately glad and sorry that I had read the book; glad, because without that previous knowledge I should have wondered very much what it was all about; and sorry, because one by one I saw my preconceived notions of the characters go by the board. That diverting rascal Batouch, for example, described in the book as "a tall Arab boy," becomes, in the hands of Mr. Fred. W. Permain, a stout, elderly, bearded man. Count Anteoni, too, is distinctly *not* the Count Anteoni of the novel; but that is chiefly because Mr. Robert Hichens, and his stage collaborator, Miss Mary Anderson, have altered the character considerably for dramatic purposes, and have made the Count a younger man, and a potential rival of Androvsky for the affections of Domini; and in the play it is Count Anteoni, and not Captain de Trevignac, who divines Androvsky's secret in the desert. Mr. George Zucco gave a fine, manly performance of this part, and, allowing for the changes I have mentioned (for which, of course, he was not responsible), he was one of the two entirely successful figures in the cast. The other was Mr. Owen Roughwood, whose carefully-studied Boris Androvsky, restrained yet always forceful, might actually have stepped out of the novel. Mr. Roughwood is an actor whom it is a pleasure to welcome to Johannesburg. Mr. J. F. Graham played Father Roubier without inspiration and on stereotyped lines. Mr. Walter Hudd rendered a good account of himself in the small part of Captain de Trevignac, and Mr. Fred Morgan made a brief but quite effective appearance as the Sand Diviner.

Miss Cherry Hardy, although evidently a most capable actress, never wholly succeeded in being the Domini Enfilden of the novel, and I should like to see her in another part more suited to her undoubted talents. And I sincerely hope, for the sake of the credit of the South African stage and of a reputation for "class" that has been painstakingly built up, that the company's next production, if of an equally ambitious nature, will be more suitably mounted. Otherwise we might as well go back to the days of "stock" melodrama at once, and be frank about it.

CARLYON.

"THE PEEP-SHOW."

First Performance at the Empire on Monday Afternoon.

THE Wylie-Tate revue, "The Peep-Show," described as "a Topical Fantasia," will have its first South African performance at the Johannesburg Empire at the special boliday matinee on Easter Monday. The producer is Mr. Philip Levard, who was connected with the English production, and the cast includes Mr. Billy Fry as George Chickweed, Mr. Edwin Styles as Lord Harry Coe, Miss Billie Bell as "Light o' the Moon," Miss Billie Desmond as Elsie, and Mr. Harry Brunning, Mr. Frank Foster, Mr. Alexander Haviland, Miss Dorothy Sutton, and Miss Peggy Lovell in other parts. The revue is in the following fourteen "Peeps": 1. The Start; 2. On the Moon; 3. On the Way Home from the Moon; 4. McBluff's Castle; 5. Prince Charlie's Farewell. Interval. 6. Street Scene; 7. In Pre-Warland; 8. Before the Tabs; 9. Down Dickens Street; 10. Professor Crook's Lecture; 11. Balloon Dance; 12. The Ministry of Waste; 13. The Tabs Again; 14. The Song Shop.

The opening scenes are a laughable burlesque of the modest American gentleman who designs to chip a piece from the moon with his giant sky-rocket. The great rocket is seen about to ascend, while the tub-thumping "Professor" explains the reason why his invention is positively going to succeed. As will be readily understood, the rocket duly reaches its appointed destination, as the journey is shorter by some millions of miles on the stage than in real life. The two venturesome travellers, Lord Harry Coe and his man, George Chickweed, are naturally pleased to find themselves on the moon, which is apparently not the dead and sterile place it is usually represented to be. On the contrary, there are any number of nice girls up there, and the intrepid explorers are received by "Light o' the Moon," a bewchus

(*Continued on Page 25.*)

HIS MAJESTY'S: THE 1922 MUSICAL-COMEDY COMPANY—"A NIGHT OUT."

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TRAMS THAT SET THE CITY'S PACE.

EXPRESS CARS AT THE JOHANNESBURG TOWN HALL. THESE TRAMS TRAVEL AT 30 MILES AN HOUR, OR MORE, AND THE MOTORIST, OWING TO THE NARROW STREETS, OFTEN HAS TO KEEP PACE.

Photo by M. Edward.

JOHANNESBURG, Tuesday afternoon.

LONDON continues to buy our shares, now being more inclined to purchase far East Rand descriptions than the medium- and even low-grade mines whose prospects with reduced working costs had made them attractive to buyers on the other side a fortnight or so ago. Government Areas and Modders are both better at even markings—80s. and 70s. respectively, sales at the former price, and Modders 6d. better on High 'Change.

On news that the Anglo-American Corporation had concluded an important transaction in Congo diamonds, the shares improved from about par to 21s. 6d. Crown Diamonds made a nice rise from 5s. a week ago, to 5s 9d. yesterday morning and to 6s. 3d. in the afternoon. This morning there were many transactions up to 6s. 9d., easing to 6s. 6d. at High 'Change and further to 6s. 3d. at lunch-time. Consolidated Diamonds have improved to 15s., while more cautious people are buying their debentures at £113 10s., on account of the option to convert into shares at par. Little enthusiasm was displayed concerning the second declaration of output by Transvaal Silver, but the price kept steady at 19s. 6d. until this morning, when sales were booked at 18s.

Reserve banks announce their first dividend of six per cent., and the price has improved to £109 10s.—£110 in accord with cheaper money. This represents a pleasing bonus for those who subscribed at par on the issue of the prospectus about a year ago.

The group returns for the first quarter reveal some heavy losses for the strike period. The mines which made a profit can be told on the fingers of one hand:—

Government Areas	£52,911
Modder Deep	52,874
New Modder	38,695
Meyer and Charlton	6,253
Van Ryn Deep	1,019

Randfontein sustained the worst loss of any individual mine, no less than £165,500. It crushed but 76,000 tons, but had to spend £275,000, equal to the extraordinary figure of 72s. per ton. It is noticeable that the Corner House mines do not show the working costs for this abnormal period, which is perhaps just as well, as they really mean nothing. The second greatest loss was that of the E.R.P.M., £141,550 from 105,200 tons, representing about a normal *month's* crushing. The third large mining combination, the Crown, did better than either of the two former, as its loss was £89,600.

Numerous mines sustained a loss of between £50,000 and £60,000, to wit, Springs, Brakpan, Village and Robinson Deep and Geldenhuis. To the last-named, with its short life, it must be crippling. It rather looks as if only a good premium on gold could enable it to make a similar amount of profit from ore left in the mine. A loss of £40,000 is a bad knock to Durban Deep. City Deep can stand £33,500 with comparative equanimity, but a similar loss is serious to the Modder East. I thought Modder B. might have been in the profit category, but it came through with the comparatively small loss of £7,250. Geduld's loss was moderate. £20,000; that of Wit. Deep £35,660.

The Corner House group made a loss of £626,000. Barnatos nearly a quarter of a million, Mines Selection and General Mining about a hundred thousand each, and Gold Fields £85,000. The Union Corporation, thanks to the comparatively good results of Modder Deep, distinguished itself by being the only group to make a profit, of £32,700.

It is evident that the June dividends will be "thin," as well as meagre numerically. Those companies whose position is not of the strongest, may seize the excuse to "pass" dividends altogether.

ANXIOUS INVESTOR.—Cannot undertake to advise in the case of so highly speculative a share.

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JOHANNESBURG WEDDING LAST SATURDAY.

THE MARRIAGE TOOK PLACE AT THE YEOVILLE PRESBYTERIAN CHURCH LAST SATURDAY AFTERNOON OF MISS MURIEL GALBRAITH TO MR. NORMAN ALAISTER SUTHERLAND.

Photos by T. Brittain.

Answers to Correspondents.

[*Contributions intended for publication, whether MSS., Printed Matter, Drawings, or Photographs, should be accompanied by a stamped and addressed envelope, cover or wrapper, if the sender requires their return in the event of non-acceptance. No replies to notes and queries will be given through the post. Replies will not be published to anonymous communications.*]

J. F. L. (Germiston): Thanks for sketches. May use one next week.

G. McD. (Johannesburg): Sorry to disappoint you, but your verses are quite without merit.

B. C. (Johannesburg): Thanks for photo, but the subject has now ceased to be topical.

A. H. F. T. (Durban): Thanks. Require one more picture of same subject to make up suitable page.

Authors' Names: 1. Peter B. Kyne; 2. P. G. Wodehouse; 3. Henry James. (You *do* have the catholic taste, don't you!).

Ruggerite (Johannesburg): As far as we know, first-class Rugby had never been played on grass in Johannesburg before last Saturday's match at the Wanderers'.

R. K. S. (Bloemfontein): We don't understand your letter, and the odds seem to be about ten to one that you yourself don't know what you're talking about.

W. G. C. (Pretoria): The line "Changed are the Gods of Hunt and Dance" occurs in the first verse of "The King," in Rudyard Kipling's "The Seven Seas."

Horace (Johannesburg): If the Coster comedian told you you had "a nice, kind face" you ought to feel very pleased, notwithstanding the other things he said to you.

I. Wishman (Johannesburg): "Civilisation" is an American film and was produced by Thos. H. Ince. It has never been shown in this country. (We do not reply to queries through the post).

J. F. W. (Kalk Bay): We cannot undertake to deal with negatives—you should have sent prints. Neither can we undertake to return contributions unless a stamped and addressed envelope is enclosed for that purpose.

Playgoer (Johannesburg): Thanks for your letter, but you are wrong. The part you mention was played by Mr. Frank Cellier. The late M. R. Morand played the part credited to him in last week's "Notes and News."

Jabez (Johannesburg): If you take us for a walking encyclopædia you ought to pay extra! It would take up too much space to give you the information you require; you can look it up at the Public Library.

Jack Frost (Johannesburg): An alleged "weather-expert" to whom we referred your query gave us the following comprehensive reply: "When the cold weather is as late in starting as it is this year it means either: 1. A very cold winter; 2. a very mild winter; or, 3. a medium winter." So now you know as much about it as we do, and are just as wise as you were before.

Half-a-Crown (Johannesburg): The film "Carnival," now being shown at the Johannesburg Bijou, with Matheson Lang and Hilda Bayley in the principal parts, has nothing whatever to do with Compton Mackenzie's novel of the same name. It is from the play by H. C. M. Hardinge and Matheson Lang, which was staged here at the Standard Theatre last October with Mr. Alfred Paumier as Silvio Steno and Miss Freda Godfrey as Simonetta. Mr. Compton Mackenzie dramatised his novel under the name of "Columbine."

Reader (Johannesburg): You evidently haven't read the books you seem so familiar with or else you would surely know that one is named from Shelley: "O Wind, if Winter comes, can Spring be far behind?"; and the other from Wordsworth:

"Who is the Happy Warrior? Who is he
That every man in arms should wish to be?
—It is the generous spirit, who . . .
Come when it will, is equal to the need . . .
Who, with a toward or untoward lot,
Prosperous or adverse, to his wish or not,
Plays, in the many games of life, that one
Where what he most doth value must be won;
Whom neither shape of danger can dismay,
Nor thought of tender happiness betray."

MISS RUBY MILLER.

From *The Stage:* "Mr. Julian Frank's tenancy of the Garrick finishes on March 18, and 'The Bird of Paradise' will be played for the last time on that date. Mr. Frank has decided to postpone any further London productions until the late autumn, when he returns from his coming visit to South Africa in connection with Miss Ruby Miller's tour with 'The Edge o' Beyond.' Miss Miller, Mr. Charles Carson, and company are leaving England in May. Mr. Frank's plans for his next season in London include the production of a musical comedy, which he has written in conjunction with Harold Simpson, entitled 'A String of Pearls,' also a revival of '*Sans Gêne*,' with Miss Miller in the title-*rôle*, and Mr. Harold French in the cast."

HIS MAJESTY'S: THE 1922 MUSICAL-COMEDY COMPANY—"A NIGHT OUT."

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The Story of a Strong Man who Built a Temple to Ambition.

The Cast Incluaes: **Miss KATE CAREW. Miss Peggy O'Hara. Mr. Leonard Stephens. Mr. Howard Brenan. Mr. ALEXANDER BUTLER.**

Synopsis of Scenes: **Act 1. The Log Hut, Siwarka. The Spark.**
Act 11. John Hartman's Home, London. Smoke.
Act 111. The Same. Flames.
Act 1V. The Same. Embers.

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BOOK AT CARLTON HOTEL

EMPIRE: OPENING ON APRIL 17, "THE PEEP-SHOW."

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ALL the Johannesburg world and its wives and its families will be found this week at the Show, where you can get toothache in your feet more thoroughly than anywhere else, but never notice it until you've finished getting information to the head. Quite a popular move is to collect the most enthusiastic amateur farmer you know, enthuse to him on how you love the illimitable veld, and get him to take you to the Show, which is almost illimitable veld well-covered with people and animals—the kind o' veld the town-dweller likes best!

* * *

Then you walk around with an ultra-fool expression, and give Him of the moment a high opinion of your brain-power by letting him explain. If it doesn't increase *your* opinion of his intellect, that's because you are always in such a hurry and want to know too much too quickly. Mankind takes his time—especially when he is telling you how much more he knows than you do.

* * *

Furthermore, mistake not every man who is inches deep in dust and mud for a millionaire farmer. Many have only walked across the Market Square from the Judith Paarl terminus and had a few hectic minutes getting the "Speshul Show Cyar." As a matter of fact, the farmer of to-day is only to be distinguished from the townie by his usually-better brand of manners and his complete indifference to anything that walks except "beasties" with four legs and a high-bred certificate tied round their necks.

* * *

The Cape Town Orchestra's first concert on Sunday evening was an enjoyable and well-attended occasion, though I don't see where the "popular" idea came in as far as the programme was concerned. However, we appreciate the compliment! Not a doubt that the Shank End contains much culchah and little jazz! For me the evening was tempered by the fact that two rows before and behind where we were, were suffering (with us) from being slightly gassed!

* * *

First intimation we had was the arrival of a damsel damwell soaked in the kind of alleged perfume you buy in the tickey bazaars, if you are that kind of person. By and by the iodoformed one arrived. And then we began to take out our little hankies and sniff as little as we could, and wish we could join in the Keltic Lament the Capetonians were playing, by lifting up our voices and howling like little dawgs. Dunno that the iodoform was much worse than the Elephant's Breath perfume. Personally I hated both. 'N' if I feel I needed either I wouldn't be in the mood to go to concerts. After all, the daily bath is cheaper, and makes you more popular, than the shilling-a-quart brand of so-politely-called scent!

A BEAUTIFUL DRESS
To be seen at
STORE BROS.

* * *

Last week I saw the most thrilling picture at the Bijou as ever was. It was called "The Penalty" and was beautifully gruesome, though it possessed the suitable sudden death of the villain at the end of the play. Don't often frequent the movies, but I'm glad I did that evening; and I also mean to see "Carnival" at the same spot this week.

* * *

A reminder now that on Friday, April 21, in the Freemasons' Hall, a dance will be held for the benefit of the Transvaal Scottish fund. It is under distinguished patronage, the tickets are selling well, and are priced at 5s., including refreshments.

* * *

An all-day tennis-tournament, for which valuable prizes are being offered, will be held at the Automobile Club on Sunday, May 7th. This is being arranged by Mesdames P. Kaplan, Kallenbach, Youlden, H. Landau, and Scott, and a delightful day is promised to tennis-enthusiasts. Some well-known players are entering. Tickets are 7s. 6d., which includes luncheon, and should be applied for at once, from members of the committee, as the number is limited. Proceeds are for the Distress Fund.

* * *

A ball is arranged to take place on June 14 in the Town Hall, to be called the "Jewel" Ball. Mesdames Joe Cohen and I. Kuper are organising the dance, and the secretaries are Mesdames Gluckman and Lipschitz. A big committee has been formed, and is at work.

* * *

Shortly a *fête* in aid of the Girls' Diocesan Society will be held, for the benefit of the funds of the Society. This is to take a novel form, the plan being that each stall-holder shall take a section of a house and furnish it. The library is being equipped by one Society, the dining-room by another, and so on.

* * *

The Victoria League shortly will hold a fancy-dress dance for children at a date and place to be announced later.

* * *

The Merry Mascots hold their next club dance for charity at the Freemasons' Hall on April 28th.

* * *

The newly-appointed secretary of the S.A.P. Club in Pretoria, Mr. Vorster, is inaugurating a series of Saturday evening dances at the Clubhouse, for the benefit of various

HIS MAJESTY'S: THE 1922 MUSICAL-COMEDY COMPANY—"A NIGHT OUT."

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good causes. A number of ladies have been interested, and it is hoped to run these dances on alternate Saturdays for the next few months.

* * *

The engagement is announced, and the marriage will take place in August, of Miss G. Erasmus, of Troyeville, to Mr. S. C. B. Parrott, also of Johannesburg.

* * *

The Johannesburg Operatic and Dramatic Society has had its first rehearsal for the two one-act plays which are to be given shortly at the United Party Club as the Society's next entertainment. Mr. H. R. Sharp is producing, and a good cast has been secured for both plays.

* * *

I hear from London that Miss Minnie Rayner, of " Chu Chin Chow " successes, was engaged for the revival of " Zaza," in which Miss Ethel Warwick was taking the title-*rôle*, which opened at Brighton about the middle of March. Miss Rayner is " Natalie," which she played for five years with the late Mrs. Lewis Waller, and she went to this engagement at the conclusion of film-work for the " Ideal " films. Miss Flora Ashe is booked to play in Nelson Keys' new production in London.

* * *

A wonderful show is promised next week at the Empire, when on Monday " The Peep-Show " goes up. There are so many novel ideas and so much detail in the production that a big success is sure to result, and everyone concerned is working hard to ensure that a big hit shall be made from the first performance.

EVE.

MUSICIAN LIKES JAZZ.

Miss Rebecca Clark, an English musician who is gaining recognition in America as a composer of classical music, says she likes jazz. This is rather unusual, as approximately all the high-brow composers and music professors say they detest jazz.

" I'm fond of jazz for its rhythm," says Miss Clark. "I think it much better than the mawkish sentimentality of English songs. Jazz is simply primitive rhythm and in a way that is its trouble. Harmony combined with rhythm supplies us with something else to respond to and brings out emotions of a different kind."

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EMPIRE: OPENING ON APRIL 17, " THE PEEP-SHOW."

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TEA ROOMS and MILK LOUNGE JOUBERT STREET, JOHANNESBURG.

THE three hundredth anniversary of the birth of Molière, the great French actor-manager, dramatist, and poet was celebrated at the Witwatersrand University last week. Celebrations of a similar character have been held in various countries since January 15, the anniversary date, specially in the universities of France, England and America. The French Vice-Consul, M. Batezat, took the chair, supported by prominent members of the French community. The professor of Romance, Languages and Literature at the University, Professor L. F. Maingard, M.A., D.Litt., lectured on the life and work of Molière.

* * *

Outlines of his best plays were illustrated by lantern slides of various scenes. Professor Maingard showed how most of Molière's characterisation was taken from contemporary life, especially from his own circle of friends. Himself subject to violent alterations of moods, Molière had drawn from his own experiences in "*Le Malade Imaginaire.*" Yet common sense was his philosophy; studies of human psychology were framed upon this broad basis. Like Shakespeare, Molière had created living beings —he had added to the world's population.

At the conclusion of the lecture Mrs. Mulligan gave skilful readings from two of Molière's plays. The French Vice-Consul thanked the lecturer, and Mrs. Mulligan, and Professor Hofmeyr associated the University with the celebration.

* * *

Last week at a meeting of the Women's Auxiliary Section of the British Empire Service League the ladies decided to devote their services to the Administrator's Provincial Distress Fund. This action was decided upon firstly to guard against overlapping, and secondly to help to relieve the general distress. The ladies will interest themselves particularly in the cases of the families of ex-service men. A number of the ladies are already actively engaged in this work.

* * *

Under the direction of Madame Bal, the Rand Conservatoire of Music is open in Charlotte Buildings, Kerk Street, with the following subjects and staff: Voice production and singing, male, ladies' and mixed choirs, sight reading and operatic classes, Madame Bal; piano, Mr. R. B. Lloyd, A.R.A.M., and Miss Amy Le Fanu, L.R.A.M.; violin, Mr. Willem Gerke (late Conductor of the Sweelinck and Musica Orchestra, Amsterdam, Holland), and Miss Violet Rowland, L.R.A.M.; 'cello, Mr. S. A. Rosenberg and Mr. Herman Becker; elocution and dramatic art, Miss Alice Russell; instrumental ensemble classes, Mr. Willem Gerke; theory, harmony, and counterpoint, Mr. R. B. Lloyd, A.R.A.M.; lectures in musical history, Mr. Hedley A. Chilvers.

* * *

The South African Academy's third exhibition will be held on May 1, according to arrangements published. Owing to doubts which have arisen in the minds of intending exhibitors as to whether the exhibition would be held, it has been decided to admit late entries. The sending in date for country exhibitors is Wednesday, April 19. Local exhibitors are requested to deliver their exhibits at the Selborne Hall on Thursday, April 20, where the hon. secretary will be in attendance from 9 a.m. till 5 p.m.

* * *

The Germiston High School Old Pupils' Club held a pleasant evening in the Central School Hall last week, when a book tea and social was given as a farewell to Mr. R. J. Johnson, the president of the club. About fifty people were present, including Dr. and Mrs. Strachan, the Magistrate (Mr. J. S. Ente), Mr. and Mrs. Bennett, members of the governing body, members of the High School staff, and others. Musical items were rendered by the Misses R. Agar, W. Davison, H. Davison, and Mr. Palmer.

* * *

After Mrs. Strachan had presented the prizes awarded in the book competition, the chairman (Mr. C. A. Riley) gave his address and called on Mr. Johnson, who, in a brief speech, thanked all who had assisted him. Mr. B. E. Riley, on behalf of the governing body, wished Mr. and Mrs. Johnson a pleasant trip. This concluded a happy evening.

* * *

Mrs. Harold Vickers is shortly leaving Johannesburg for a prolonged stay in Europe, and it is proposed to give her a farewell concert in recognition of her services in the cause of charity. The temporary committee consists of Mrs. Hodgson Palmer, Signor Danza and Mr. Burns-Walker.

* * *

The engagement is announced of Mr. "Johnny" Neser, Private Secretary to Colonel Deneys Reitz, Minister of Lands, and Miss Florence Richter, daughter of the late Mr. J. Richter, of Vrede, O.F.S., and Mrs. Freislich, of Maraisburg.

* * *

Miss E. L. Hamblock, vice-principal of the Pretoria Girls' High School, has been appointed principal of the Girls' High School, Potchefstroom. Miss Hamblock holds

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the M.A. degree (Dublin) and has been at the Government High School, Pretoria, since 1914. Prior to that she was teaching in England.

* * *

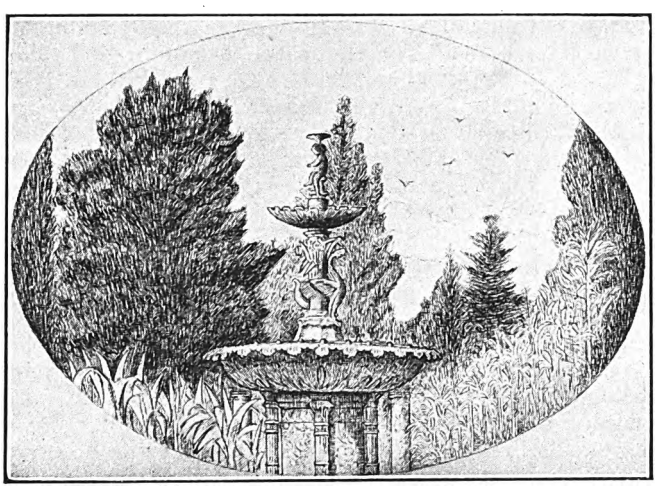
On account of Martial Law regulations, the Jazzmaniacs' commemoration dance has been postponed to Friday, May 5. There are still a few tickets to be disposed of, and these may be had from any member of the band, or from N. R. Gray, hon. secretary, P.O. Box 2079.

* * *

A bridge drive held in the Recreation Hall, S.A.R. headquarter offices, in aid of the S.A.R. Boy Scouts, Sir William Hoy's Own Troop, was as successful as always, and among the guests were a large number of railway officials, including Mr. R. Gettliffe, Assistant General Manager, Mr. Gudyeon, a Scout enthusiast from East London, who is now stationed at the Drill Hall, and who will be a great asset to the movement in Johannesburg. The winners were: Ladies, Mrs. E. J. Barnett, 1; Mrs. Len Brown, 2. Men, Mr. A. G. Temlett, 1; Mr. G. Baldwin, 2. The prizes were distributed by Miss Beasley. The catering was carried out by Mr. and Mrs. Frampton. The committee wish to thank Messrs. R. L. Esson & Co. for donating the second prizes.

* * *

Recently a very successful *café chantant* and dance was held at the Grand National Hotel, Johannesburg, in aid of the Police Fund. The following kindly contributed to the concert preceding the dance: Mrs. Harold Vickers, Mrs. Smallman and Mr. Elliott Sessel. The evening was



THE FOUNTAIN IN JOUBERT PARK: A PEN-AND-INK DRAWING BY JACK ROSEN, OF JOHANNESBURG.

organised by Mesdames J. Rosettenstein, H. Freeman, H. Miles and Hans Meyer, who wish to thank those who gave refreshments, chocolates, etc., and Mr. Morelli for the use of the hall. The police band, by permission of Colonel Godley, gave a delightful selection of music. In a few days it is hoped to announce the financial result of the entertainment.

* * *

By permission of the Control Officer, No. 1 control area, the members of the Witwatersrand Ex-Service Men's Branch are holding a jazz dance in the Selborne Hall, Johannesburg, the date being this Saturday, April 15. The object is to raise funds for the Branch Benevolent Fund and the Rand Distress Fund. It was thought by the committee that by pricing the tickets at 2s. 6d. (which does not include refreshments) the public would willingly give that amount as a donation if unable to attend the dance, and that the number of tickets sold would at least be doubled. Donations in money or kind will be most gratefully received and faithfully applied. Kindly communicate without delay to the hon. branch secretary, Wm. C. Sewell, P.O. Box 1037, Johannesburg.

THEATRICAL BENEVOLENT FUND.

Garden Party Postponed.

Owing to the many present calls on the purse of the community in connection with the relief of distress caused by the strikes and the revolt, the Committee of the Theatrical Benevolent Fund of South Africa has decided to postpone till a later date the big Theatrical Garden Party which it was proposed to hold this week at the Johannesburg Wanderers'. The Committee has also decided that theatrical people may give their services to functions in aid of the Distress Funds without the usual small percentage fee for the Theatrical Benevolent Fund. In place of the Garden Party, it is proposed to hold a concert in aid of the T.B.F. on Sunday evening, May 7.

Free Life Readings

To All Who Write at Once.

The well-known European Astrologer, Professor Roxroy, has once more decided to favour the people of this country with Free Test Readings of their lives from his office in Holland.

Prof. Roxroy's fame is so well known in this country that he hardly needs an introduction from us. His power to read the lives of people, no matter at what distance they may be, is described as simply marvellous. In August, 1913, he clearly predicted the Great War, and informed all his clients that "a bereavement in Royal circles will affect most of the crowned heads in Europe." Even Astrologers of various nationalities and reputation all over the world acknowledge him to be their master, and follow in his footsteps. He tells you what you are capable of, and how you can be successful. He mentions your friends and enemies, and describes the good and bad periods in your life. His description as to past, present and future events will astonish and help you.

Baroness Blanquet, one of the most talented ladies of Paris, says:—

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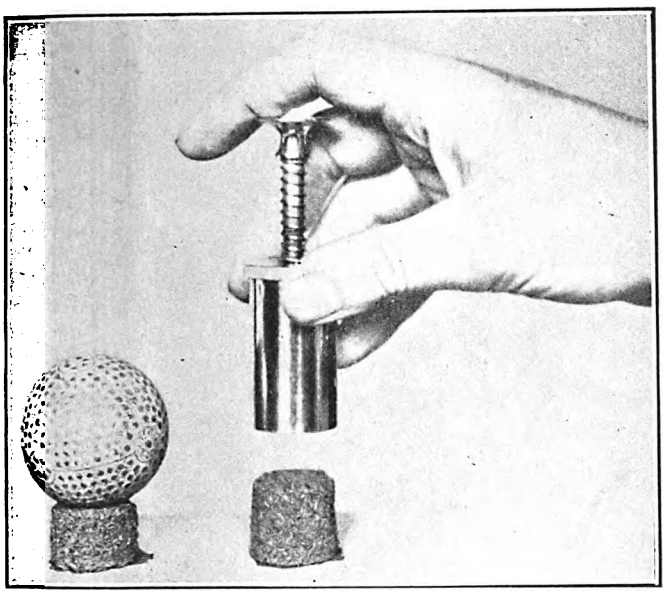
WHY I STOPPED CRITICISING PLAYS.

(*Continued from Page 2.*)

even worse when anybody came out frankly and said, "Why did you speak ill of my play?" The best answer I could make was, "Because I didn't like it."

Of course, that isn't enough to satisfy anybody. In writing a review, the critic always finds himself under the obligation of saying why. Often he doesn't know and he has to turn himself into kinks to find out. This is an uncomfortable way of thinking. Nobody would enjoy a dinner much if he were asked after each course, "Well, how did you like that?" and, after stating his reaction, was asked, "Why?" Things ought to be simpler than that. Critics are generally modest enough and yet they find themselves in the embarrassing position of being forced not only to spread their minds out on paper regularly, but of being asked to make up the minds of other people for them. There is a type of playgoer who reserves judgment as to whether he likes a play or not until he has seen what the newspapers say about it. Women's clubs and little leagues get together and discuss plays and analyse them. There is a growing intellectual snobbery which prevents a good many people from enjoying anything until they are assured that it is informative and educational.



A TEE-GUN FOR GOLFERS.

This novel Tee-Gun for golfers has already proved its usefulness on the courses. The gun is pressed firmly once or twice into the sand in the tee box. A slight turn of the wrist and the gun is withdrawn loaded with sand. The gun is then held about half-an-inch above the place where the tee is wanted and the plunger is pressed down with the finger, when a perfect tee will be left on the ground. The height of the tee may be altered as required by twisting the plunger knob.

The fallacy is widespread that nothing is quite artistic unless it is rather difficult to take. Frank Craven has never received the full merit of appreciation which the world owes to him for "The First Year" because the play is such excellent entertainment that many suspect there must be something wrong with it.

All my waning interest in the theatre is reviving now that it is again possible to go to a show and enjoy it or hate it without any necessity of proceeding farther along the process of self-examination than the starting-point of all criticism, "I know what I like."—*New York Dramatic Mirror.*

How to Develop the Hidden Beauty of the Hair.

Perfect beauty is given to few women, but, with a little intelligence, all could make the best of whatever good looks they possess. Nothing makes more difference to a woman's appearance than the condition of her hair; it greatly enhances the charm of the pretty woman, if it is glossy and well-groomed, and beautiful hair atones for plainness in the less fortunate.

A great deal depends on the shampoo used. The hair, to look its best, must be frequently cleansed. Many shampoos, which do not lather well, only partially cleanse the hair; consequently it never appears as bright and glossy as it should. Many society women and actresses who know the value of beauty and the importance of preserving it, are now forsaking hairdressing establishments, and having their hair washed at home by their maids. For this purpose a shampoo is made with stallax granules and hot water. This substance produces a sweet scented foaming lather which thoroughly cleanses the hair. After rinsing the hair is quickly dried with hot towels, and the results are most satisfactory.

All the hidden sheen of the hair is brought out, and it is beautifully soft, wavy, and easy to do up.

All shampoos have a tendency to dry the hair. In cases where the scalp is naturally very oily, the use of stallax acts as an excellent corrective. For those whose hair is inclined to be dry and brittle, massaging the scalp with olive oil before each shampoo, is recommended.

Brushes should be kept thoroughly clean. A little ammonia in the water used for washing them, ensures this. They should be finally rinsed in cold water, so as to stiffen the bristles. A

THE GREAT ———

RAND SHOW AND INDUSTRIAL EXHIBITION

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THE RACING REPORT.

Fine Lot of Yearlings at the Show.

DIGNITARY FOR THE AUTUMN.

THE aftermath of the revolutionary show-down will make its presence felt this Easter week at our Annual Agricultural Show—the greatest of its kind to date, from all reports. This seems the greater pity in view of all the increased activity at the Show-ground and the additional heavy labours incurred by the Secretary and his hard-working staff in order to clean up

The Mess Created by the Red Rumpus

and recover the valuable time lost through the industrial disturbance. Speaking to a Johannesburg hotel proprietor on Monday, one who chiefly depends on the outside world to fill up his register, I learnt that he has not the usual report to furnish for Easter week. He is usually "full up" with country visitors at this season, either booked or in occupation. This year his announcement is that business is "just ordinary." Not the least doubt exists that the gate-receipts will constitute a record at the Show-ground turnstiles—one in opposing contrast to last year's big figures. The people who count in making our Agricultural Shows a success, as far as the Rand is concerned, are the workers, one must submit, and as the vast majority of these are "stone motherless" at the moment they are more concerned with the intensive home problems of scraping enough together to keep body and souls intact, and in some cases are shamefully driven to cruel limits to retain the roof over their heads.

* * *

Still, it doesn't help much nowadays to let the habit of pessimism grow on you. Cast it to perdition. Smile, and pass the smile along. The old Rand is a wonderful place after all, and if only those people who guide our financial and commercial destinies will

Get a Hustle On

and encourage our American cousins to set the country alight by sending along some of those three-hundred-odd millions they are just dying to invest here if they get the least encouragement, everything will be brighter than ever.

* * *

And what about the yearlings, anyhow? They are more numerous and better-looking than last year, up Milner Park way. Is Richard Currie going to top last year's record sales? The material is at hand, the best our breeders can send along, and when Mr. H. J. Cook mounts the rostrum this Thursday, he will submit for analysis and bids

A Very Fine Lot of Thoroughbreds.

Pessimism has no place in Cook's *répertoire*, and that gentleman expects to top last year's business. If the prospects of racing are any guide at all, I fancy we shall see some disappointment at the sales this week. There will be much competition to get possession of the most attractive youngsters, but it is probable that the lease form of bargaining will be more frequently resorted to than in the past. I have not picked out any particular lot or individual horse for a cheap "ad." in these notes. The task of placing the championship ribbon on the best of them all can safely be left in the hands of Messrs. Ben Runciman and Jack Gard.

After reading the various lengthy reports in the dailies this week anent the deliberations and recommendations of the body known as the Select Committee on Racing, there is little more to be said—unless one goes over the whole ground again. The keynote of the criticism has been generally destructive, and of no assistance at all to the Provincial Council when it comes to sorting out the desirable, and otherwise, amongst the recommendations. Some rays of light exist in the recommendations numbered 1 and 2 in the summary, reading: "(1) That

No Further Taxation

on racing be imposed, that the present taxation should remain, unless it appears that racing is being affected thereby" (par. 12); and "(2) that the totalisator turnover be taxed on a graduated scale." For these the smaller club can feel truly grateful, and the race clubs generally can breathe freely once more now that the financial position is better realised by the Council. Evidence is apparent in the Committee's findings that members do not see eye to eye with the methods of Jockey Club control, and, in connection with the recommendations made regarding the ruling body, about which there was a lack of unanimity, the following naive observation was passed: "It is therefore really unnecessary for us to advise on the various interesting details on which evidence was led; but as the evidence was led we recommend as follows: ——"

* * *

Such an utterly puerile reference to the subsequent relevant recommendations should be accepted by the Council, when the report comes up for consideration, as a flat invitation to "Take no notice of us, we're quite harmless and don't mean anything."

* * *

"We do not see the reason for restricting each club to fifteen days' racing per year, etc., etc.," is another brain-wave from the Committee, with which, it is

Only Fair to Mention,

Mr. C. A. Hadley, as a member, would not be associated. There is more behind this "race-when-you-like" suggestion than meets the eye, believe me—and I am not going to say what it is.

* * *

The advice regarding bookmakers and their Association has caused a mild flutter over Tatt.'s way, and already some "heavy work" is being spoken of as probable in connection with the more revolutionary of the proposals. Whilst not agreeing with the Open Ring suggestions, as tending to lower the *morale* of bookmaking, I think it is time the Association began to regard sympathetically suggestions for the acceptance of

Any Reasonably Sound Application

for membership. Some of the old hard-heads in this joint undoubtedly have very pronounced ideas regarding "trespassers," and the notion prevails, rightly or wrongly, that it would be somewhat difficult for any individual who may be capable of usurping any of the present established business to overcome these old, and in some instances, hungry die-hards. The clubs have no objection to the present arrangements, excepting the uneasiness which exists when bookmakers spring the "double up" and "national pool" racket.

* * *

What is infinitely more interesting at the moment than most of the foregoing is the list of the probable starters and jockeys for

The Johannesburg Autumn Handicap,

to be run this Saturday over the Turffontein mile-and-a-quarter, and the possibilities surrounding them. At the time of going to press, my information is that the following will go to the post, those doubtful being marked *: *Flush of Dawn 9.7 (——), Stand To 9.5 (Ray), *Colesberg 9.0 (E. Williams), Contentment 8.10 (L. E. Howe), Dignitary 8.4 (E. Forsyth), Orpheus 7.12 (Strachan), Fabaris 7.6 (Beech), Saladin 7.5 (Simpson), Fordwych 7.5 (A. Davis).

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Cannonade II. 6.12 (Holme), Cesarewitch 6.8 (Hering), Ample Supply 6.8 (McGrath), Herakles 6.3 (Talbert), Bell Tower 6.0 (Grey). Orpheus and Dignitary have alternately shared favouritism during the market operations, and the latter is at the moment a trifle over "English odds," and favourite. Double figures are quoted bar this couple, and Contentment and Saladin were in almost equal demand on Tuesday morning. As the four mentioned are all very fit, I do not think there will be any great change in the betting before Saturday. Whilst I have every respect for Dignitary, I think that if Contentment gets away decently he will prove capable of conceding the Derby colt six pounds and making him gallop every yard of the journey, but with the existing "if" in the big horse's case I will vote for

DIGNITARY

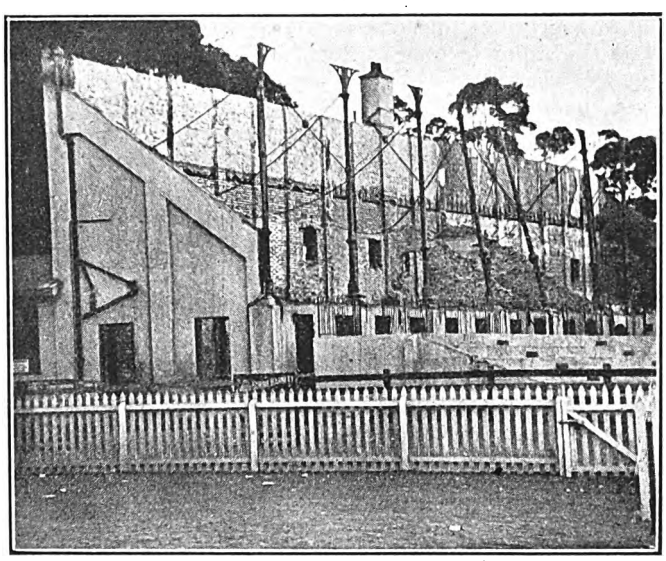
outright, and place

CONTENTMENT,
ORPHEUS, and
SALADIN

next best.

* * *

The racing was almost all that could be desired at Germiston last Saturday, except where marred by faulty



RECENTLY DESTROYED BY FIRE: THE PUBLIC STAND AT KENILWORTH RACECOURSE, CAPE TOWN.

Photo by Edgcome & Co.

horsemanship. Once again Mr. Jas. D. Dallas had every reason to feel content with his adjustments. Barring Sunkiss in the T.Y.O. Handicap, not a favourite arrived, in addition to which the Ring could not fail to have recorded a popular result as far as their books showed in the consecutive races won by the "skinners" Plum Duff and Countess Trenton. One member of the Ring, at least, held a "thou." in the latter's race. Punters were battered unmercifully, others to

Add to Their Rout and Discomfiture

during the afternoon being a couple trained by C. W. Meyer and returned at tens, Royal Treasure and Tremiere, over which the stable must have had a profitable day despite the narrow defeat of Emperor of Elba and the failure of Fieldspar. White Friar got a close decision over Emperor of Elba and Mistress Ena, and gave Jack Angles the first leg-in of a useful double completed by Pannikin in the last race. Cannonade II. was lucky to score over Oribi in the chief race, in which Matin showed as a somewhat over-rated, if not overdone, horse. A furlong from home Riley was anxiously at work on Canonade II., having grasped the danger threatening from Oribi on the outside, and his alertness saved the situation. Oribi proved too much of a handful for the apprentice Grey. A great falling-off was noticed in the Tote returns, £11,860 going through, as against £16,000 on March 4.

* * *

Starting Prices of Winners Last Saturday.

GERMISTON.	...CLAIRWOOD.	CAPE TOWN.
6/4 Sunkiss.	4/6 Missel.	3/1 Corinna.
*10/1 Royal Treasure.	6/4 More Hen.	7/2 Happy Omen.
33/1 Plum Duff.	1/1 Right Turn.	7/4 King's Spring.
20/1 Countess Trenton.	6/4 May Lily.	3/1 Queri.
4/1 Cannonade II.	2/1 Landlady.	14/1 Bonaise.
* 8/1 White Friar.	3/1 Doris M.	5/1 Fighting Cock.
*10/1 Tremiere.	6/1 Little Briar.	7/4 Wake Up.
9/2 Pannikin.		

*Tipped by THE PICTORIAL.

PORT ELIZABETH.	KIMBERLEY.
6/4 Champagne Glass.	1/3 Lady Eager.
5/1 Aristocrat.	4/5 Aragon.
3/1 Rose Grass.	2/1 Adamantine.
6/4 Standard Bank.	4/6 Mepper.
1/1 Gum Tree.	1/2 Cheerio.
5/1 Helvellyn.	5/4 Kingfisher.
	4/1 Fargon's King.

* * *

My selections for Turffontein this Saturday are as follow:—

12.20 p.m.—Doornfontein H'cap, about 5 furlongs 120 yards.
Sunkiss, Cardinal's Jess, Milford.

1.0 p.m.—Auction Plate Handicap, about 7 furlongs.
Roll Call, Silvius, Loyalist.

1.55 p.m.—Flying Bottoms, about 5 furlongs.
Royal Treasure, Golliwog, River Girl.

2.35 p.m.—Autumn Handicap, about 1¼ miles.
Dignitary, Contentment, Orpheus.

3.20 p.m.—Yeoville Bottoms, about 1¼ miles.
The Mayoress, Corinium, Pious Pietri.

4 p.m.—Flying Middles, about 5 furlongs.
Saintly, Jester, Zollino.

4.40 p.m.—Yeoville Tops, about 1½ miles.
Ben Lomond, Bosun, Accuracy.

5.20 p.m.—Flying Tops, about 5 furlongs.
Ephemera, Top Note, Ceremony.

RAND SPORTING CLUB.

NEXT WEDNESDAY at NEW CLARE.

CATCH THE 12.20 SPECIAL FROM PARK.
Ordinary Trains: 10.20, 11.26, 12.26, 12.55, 1.53.
10 minutes run to Course Gates.
GOOD ENTRIES.
First Race at 1.20. Last Race at 5.40.

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J. ENDENDIJK,
Secretary.

EMPIRE: OPENING ON APRIL 17, "THE PEEP-SHOW."

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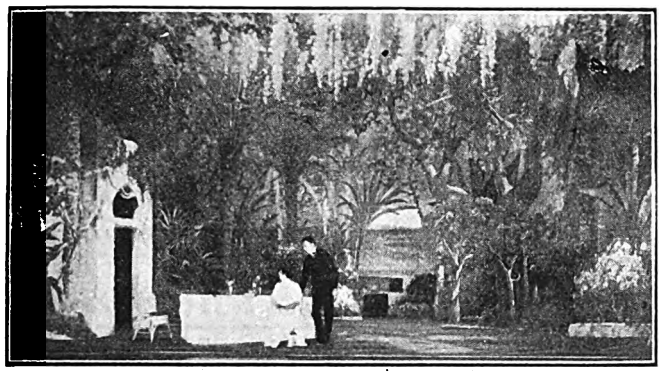
In the Bright Lights.

(*Continued from page 8.*)

damsel, who explains to them a few of the lunar ways and customs. In due course, and after sundry adventures, the voyagers decide to return to the earth, and to take "Light o' the Moon" with them. The descent of the rocket is shown by a clever stage illusion. As a matter of fact, on this occasion it misses its mark by a trifle of several hundreds of miles, and falls into the sea off the coast of Scotland; and this accident serves to introduce the audience to the Castle of McBluff—baronial halls, kilted girls, flashing dirks, tam-o'shantered sailors, Flora Macdonald, Bonnie Prince Charlie, and all that sort of thing.

The second half of the "Fantasia" is, if possible, even more bewildering and diverting than the first, and the whole show looks like proving very much to the taste of Johannesburg playgoers.



DOMINI ENFILDEN (MISS CHERRY HARDY) AND BORIS ANDROVSKY (MR. OWEN ROUGHWOOD) IN COUNT ANTEONI'S GARDEN.
Scenically the best scene in "The Garden of Allah" at the Standard Theatre.

Empire Palace.

A Programme that "Holds" to the Last Minute.

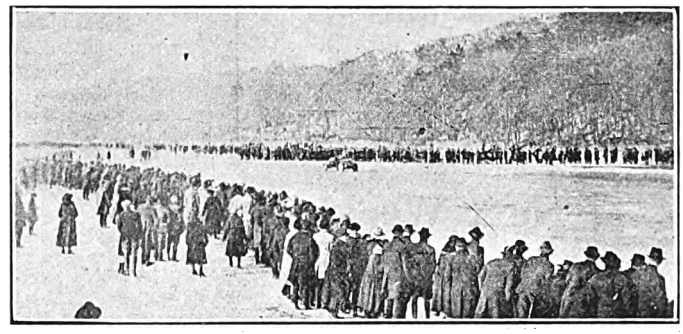
THE Kitchen Comedy Four are this week's big hit at the Empire. There is a refreshing novelty about the idea of the act, which shows the cook, the kitchen-maid, the housemaid and the parlourmaid enjoying their evening-off by having a musical party among themselves, in the course of which they sing parodies of all sorts of well-known songs. Cook is the humorist of the party, and she is a host in herself, while the other three do their share in solos, and quartette-singing that is kept going, like the fun, at top-speed. The four made a great success at their first appearance, and deserved all the applause that was given by a delighted house.

The other new arrivals are a pair of neat dancers, Gilbert and French, who sing the inevitable and rather inaudible song before getting to their real business, in which they are both skilful and original. Favourites still in the bill are Bert Coote and Company, with their sketch, "A Lamb on Wall Street," which is well worth seeing more than once; Hayman and Franklin, whose new sketch this week is an improvement on "Smilestones" and goes even better; the Sparkling Mozelles, more *jazzy* in costume and as lively and attractive as ever in their dancing; Prince Tokio, with his clever balancing and acrobatic stunts, and Cossack dancing of a genuineness and height of accomplishment very seldom seen; and Deb Webb, with songs in male costume. *The African Mirror* shows the return of the D.L.I. to Durban and the civic welcome they got, and the reception given to the Police at the Cape on their return from duty here during the rebellion, as well as other topical features, and *The Gaumont Graphic* has a special series of pictures of the Royal marriage that proves attractive enough to keep audiences in their places till the very end of the show.

Falconer.

His Majesty's Theatre.

"A NIGHT OUT" is proving a sure draw for big houses at His Majesty's during Show week, and the company scores a well-deserved success at every performance, with constant laughter and much enthusiastic applause. The principals of the company have all made good in the short time that the clever musical-comedy has been going, and that no boom is needed is proved by the bookings that are already in hand. Mr. Coningsby Brierley is more than equal to all the demands that the story makes for humour and cheerfulness, and Miss Olive Turner has established herself as a favourite with her charming acting and singing of the principle *rôle*. Miss O'Shann's delightful dancing, and Miss Jessica Bevan's singing are added attractions, while Mr. Norman Greene and other principals contribute their full share to the production. Dressing and staging leave nothing to be desired, and the fun is kept going so that "A Night Out" provides an evening of genuine pleasure and interest for theatre-goers.



A MOTOR-CAR RACE ON ICE NEAR STOCKHOLM, SWEDEN.
A short course with six very sharp turns, rendered more difficult by reason of the slippery condition of the ice, was laid out, and had to be covered six times, the total distance being 10 miles. In the touring-car class for 1750 c.c. engines, a 10-h.p., four-passenger Fiat of less than 1,500 c.c. was first in 15min. 44 1/5 secs., an average speed of 40 m.p.h. In the racing-car section, a two-seater, sporting type 10-h.p. Fiat won in the class limited to 1,750 c.c. machines, its time being 14 min., 33 1/10 secs., equal to 41·2 m.p.h. French, American, Italian and German cars took part in the contest.

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EASTER SATURDAY AND MONDAY,
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5/- 2/6 1/-
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Preliminary Tests at Wesley Hall, President Street, Thursday, Friday and Saturday, April 13th, 14th and 15th. Open to the Public.
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HIS MAJESTY'S: THE 1922 MUSICAL-COMEDY COMPANY—"A NIGHT OUT."

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Matinees on Monday, Wednesday and Saturday, at 2.30.
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The Wylie-Tate Revue,
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A Topical Fantasia in 14 Peeps: Direct from the London Hippodrome.
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6-Part Robertson-Cole Drama, featuring
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THUR., FRI. & SAT., APRIL 20, 21 & 22.
"BLACK ROSES,"
6-Part Robertson-Cole Drama, featuring
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WEEK COMMENCING MONDAY, APRIL 17.
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And his New London Company
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By Val Gurney.
Under the direction of Alfred Woods and Alexander Butler.
Booking at the Carlton Hoetl. 5/-, 4/-, 3/-, 2/-, 1/-.

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THE 1922 MUSICAL-COMEDY COMPANY,
In
"A NIGHT OUT"
By George Grossmith and Arthur Miller. Music by Willie Redstone. Lyrics by Clifford Grey.
PRODUCED BY FRED COYNE.
Every evening at 8 o'clock. Matinees on Monday, Wednesday and Saturday at 2.30.
Plans at Carlton Hotel (Commissioner Street Entrance.). 'Phone 5426.

Orpheum Theatre.

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LESLIE ELLIOTT AND ERIC GODLEY,
The Girl at the Piano and the Eminent Yorkshire Baritone.
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Mr. Leonard Rayne presents The Robert Courtneidge and W. E. Holloway Company
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The Famous Japanese Artist, in Equilibrism, Dancing and Foot Juggling.
MONDAY & TUESDAY, APRIL 17 & 18.
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5-Part Goldwyn Comedy, featuring
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WEDNESDAY & THURSDAY, APRIL 19 & 20.
"THE LOUDWATER MYSTERY,"
5-Part Broadwest Drama, featuring
Gregory Scott.
FRIDAY & SATURDAY, APRIL 21 & 22.
"NOMADS OF THE NORTH,"
6-Part First National Drama, featuring
Lewis Stone, Betty Blythe and Lon Chaney.

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Fox Drama in 5 Parts.
WEDNESDAY & THURSDAY, APRIL 19 & 20.
Tom Mix in "THREE GOLD COINS,"
Fox Comedy-Drama in 5 Reels.
FRIDAY & SATURDAY, APRIL 21 & 22.
Gregory Scott in "THE LOUDWATER MYSTERY,"
Broadwest Drama in 5 Acts.

Next Week's Calls.

WEEK COMMENCING MONDAY, APRIL 17.

Tivoli, Cape Town.—Till April 18: George Graves and Co., Witt and Stevens, Tex McLeod, Stella Magni. Continuing: The Melodians, The Dainty Danes, Niblo and Doris. Opening April 19: Raynor and Roy, Riskit and Betty, Norton and Simmonds, Hilda Denton.
Opera House, Cape Town.—Horace Hodges and Company in "Lightnin'."
Empire, Johannesburg.—"The Peep-Show."
His Majesty's, Johannesburg.—"A Night Out."
Standard, Johannesburg.—"The Garden of Allah."
Palladium, Johannesburg.—Alfred Woods and Company in "Smouldering Fires."
Orpheum, Johannesburg.—Harry Ford, Elliott and Godley.
Jeppes, Johannesburg.—Prince Tokio.
Apollo, Germiston.—Hayman and Franklin.
Grand, Pretoria.—Bert Southwood and Pink Lady, Gilbert and French, W. V. Robinson.
Criterion, Benoni.—The Kitchen Comedy Four, Eddy Duo.
Vaudette, Krugersdorp.—April 21 and 22: Witt and Stevens, Tex McLeod.
Rinko, Maritzburg.—Duncan and Godfrey, Deb Webb.
Criterion, Durban.—Berte Coote and Company, The Sparkling Mozelles, Jan De Martell.

"ALICE IN ONE-DEAR-LAND."

Mr. George Collingridge is one of the pioneers of Australian art, having helped to establish the Royal Art Society over thirty years ago, and he has also helped to make the facts relating to the maritime exploration of Australia generally known in several books and articles (says *The Sydney Mail*). Late in life he has ventured into the field of fairy tale, and has published "Alice in One-Dear-Land," with his own illustrations. The Alice of Lewis Carroll's immortal tale is supposed to have come clean through the rabbit-hole into the southern land which comprises the "Antipathies." There she is met by the native bear, who takes her on a journey, where she meets the kookaburra, the emu, the 'possum, the kangaroo, and other strange denizens of One-Dear-Land, and has many curious experiences on the way. Some historical and geographical information is imparted to Alice by her companions, who have only one serious complaint—that is, a tendency to puns of an atrocious kind. The author introduces his pet subject—Esperanto—as the universal language in use in One-Dear-Land.

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And on
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An Entirely New Company
LEONARD RAYNE
Presents the
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THE GARDEN OF ALLAH
Owen Roughwood as Boris Androvsky *Cherry Hardy as Domini Enfilden*
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During the season 5 per cent of the gross takings will be donated to the Distress Fund

EMPIRE: OPENING ON APRIL 17, "THE PEEP-SHOW."

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Commencing on Easter Monday, April 17th,

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First Performance in South Africa

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'THE PEEP-SHOW'

A Topical Fantasia in 14 Peeps

Direct from the London Hippodrome.

By
LAURI WYLIE.
Additional Scenes by
R. P. WESTON, BERT LEE, and TOM WEBSTER.
Lyrics by "VALENTINE"
Music by the Late J. W. TATE.

Produced by Philip Levard

Principals:

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BILLIE DESMOND
PEGGY LOVELL
DOROTHY SUTTON

EDWIN STYLES
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S.A. PICTORIAL.

STAGE & CINEMA.

VOL. XIV. No. 351.] SATURDAY, April 22ND, 1922. (Registered at G.P.O. as a Newspaper.) PRICE 1/-

MISS PAULINE FREDERICK.

Miss Pauline Frederick, the famous tragedienne of the screen, will be starring at the Johannesburg Bijou next week in a seven-reel Goldwyn photoplay version of the powerful stage drama, "Madame X."

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YOSEMITE THE BEAUTIFUL.

(*Written for* S.A. Pictorial *by* Redvers J. Blatt. *Illustrated on the opposite page. Copyright.*)

[*The writer of the following article is a Johannesburger who is at present a Government student of Horticulture at the University of California.*]

THE Yosemite Valley is in the Yosemite National Park, which has been aptly described as the Switzerland of America. This National Park is in the Sierra Nevada Mountains, in the State of California.

There are three routes to the Yosemite Valley: The Wawona Route, the Big Oak Flat Road, or by rail to El Portal, from whence is a beautiful fifteen-miles scenic highway to Yosemite Village. The general opinion is that the Wawona Route, *viâ* the famous Wawona Hotel and Inspiration Point, is the best route for entering Yosemite for the first time.

No matter what their expectation may have been, most visitors are delightfully astonished upon entering the Yosemite Valley. The sheer immensity of the precipices on either side of the Valley's peaceful floor, the loftiness of the numerous waterfalls, and the majesty of the granite walls, cannot be successfully imagined beforehand. As one enters the Yosemite at Inspiration Point, the gateway to the Valley, El Capitan Rock, 3,604 feet high, first appears in sight, while a little later one obtains a wonderful view of Bridal Veil Falls, 620 feet high. From this point Cathedral Rocks, Cathedral Spires, and Eagle Peak are all clearly visible.

The Merced River runs through the wooded Valley, and on either side lofty granite domes and spires rise almost perpendicularly to altitudes of 3,000 feet up to 5,000 feet. After the visitor has recovered from the shock of astonishment at the beauty of the Valley—which, by the way, is only six miles long and one mile wide—he wonders how Nature ever contrived to make it.

It will not lessen wonder to learn that it was water which cut out of the solid granite most of this deep valley. Originally the Merced River flowed practically at the level of the canyon-top. How long it took its waters, enormous in volume then, no doubt, and rushing swiftly down a steep-pitched course, to scrape out this canyon with its tools of sand and rock, no man can guess. As the river carved out the valley, it left the tributary streams sloping ever more sharply from their levels, until eventually they poured over the brink as giant waterfalls.

Geologists have determined, by unerring proof, that the river did by far the greater part of the work, and that the great glacier which followed the water ages afterwards did little more than square the corners and steepen the cliffs.

Almost in the centre of the Valley is Yosemite Village, and not far away are Camp Curry and Yosemite Lodge, which can each accommodate more than one thousand visitors.

Just above the village are the wonderful Yosemite Falls, which drop 1,430 feet in one sheer fall, a height equal to nine Niagaras piled one on top of the other. The Lower Yosemite Fall, immediately below, has a drop of 320 feet. Vernal Falls, 325 feet high, and Nevada Falls, with a drop of 594 feet, are best seen from the Glacier Point Hotel. Vernal Falls are remarkable for having the largest volume of water of any of the falls in the Valley. The Illilouette Falls have a drop of 350 feet, and help to earn for Yosemite Valley the reputation of possessing the greatest water spectacle in the world.

The following are the heights of the summits: Cathedral Rocks, 2,591 feet; Sentinel Dome, 4,157 feet; Half Dome, 4,892 feet; Clouds' Rest, 5,964 feet.

Yosemite is the cyclist's paradise. Fairly good trails lead to all the places of interest, while Glacier Point Hotel can be reached by automobile *viâ* Wawona and Mariposa Big Trees.

Spring in Yosemite is most refreshing and exhilarating. It seldom rains, and is not often cloudy. The Falls are at their best, and the Valley is covered with beautiful wild flowers. The lodges and camps are opened at the beginning of May.

Summer is the vacation period, and the Yosemite has an irresistible appeal. There is every form of enjoyment—fishing, biking, swimming, dancing and tennis, and free concerts are given every night at Camp Curry and Yosemite Lodge.

The first snow falls in December, and then the Valley is transformed into a white fairyland. At this time of the year one may ride on horseback, or motor, on the Valley floor, and skating, tobogganing, sleighing, and other winter sports are most popular.

The Yosemite Valley has grown so popular lately that it has become the Mecca of tourists. In fact, visitors to America think their trip incomplete unless they have seen its beauties.

Berkeley, Cal.

Three Dance Changes.

By PHILIP J. S. RICHARDSON,
Editor of "The Dancing Times."

THREE very remarkable changes are taking place in the ballroom in London to-day.

The first is obvious to the most casual observer. It is the return to favour of the valse, and, moreover, of the *genuine* valse, not the foxtrot-cum-one step *mélange* which held sway for a considerable time after the signing of the armistice.

By the genuine valse I mean that spirited measure which accurately interprets the wonderful lilt of the valse music when the couples, by avoiding the pivot and by accentuating the first and fourth steps, not only revolve but also travel—the valse that Vernon Castle, Maurice and Oscar in the past, and Ted Trevor and Carl Hyson in the present, have shown us how to do.

The second change is a very subtle one. At present it is confined to the experts, and may have escaped the notice of all save the very close student of ballroom doings. It is in the foxtrot.

In the recent competitions a certain style of fox-trot has been danced by the most adept couples. It is excessively smooth, and may be described as the style of mechanical precision. The steps are few in number and very simple, and the leading exponents have reduced this style to such a state of perfection that they can go no farther.

Obviously a living thing—such as a modern dance—cannot remain in one condition. If it does it is in danger of withering away. The foxtrot is, however, too popular to pass just yet, and, as there seems to be an objection to introduce fresh steps, the best dancers are looking about for a new method of interpreting the existing steps. They do this by being not quite so mechanical and by giving freer interpretation in their dancing to the lilt of the music.

The third, and most remarkable, change of all is the revival of interest in the tango—the modern tango of four easy movements as danced in Paris and all over the Continent this year.

The dance has changed in all but name. Gone are the *corte*, the scissors, the wheel, and all those figures to which the Englishman objected because he thought he was making an exhibition of himself, and in their place we have the simple walk, the promenade, the *vuelta* (or turn), and the lace steps—figures which any average dancer could learn in an hour.

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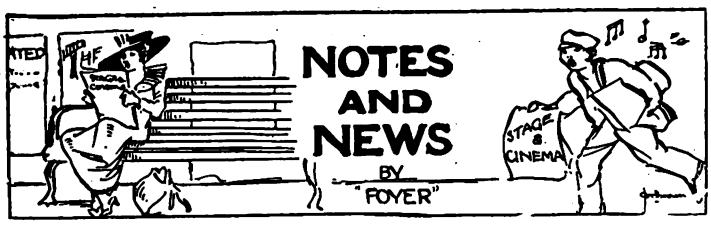

What the Tax Does to Theatres.

The yield from the Entertainments' Tax in Great Britain dropped by £1,350,200 last year.

Huge Organised Protest.

In England the agitation among the owners of theatres for relief from taxation shows no sign of abating (writes Alder Anderson in *The Daily Telegraph*). On the contrary, we are now assured, in the most categorical terms, by men who should know what they are talking about, that nine out of every ten theatres in the country are to-day being run at a loss, and that, unless the entertainment duty is abolished forthwith, all these theatres will have to be closed immediately. The plight of the film exhibitors is said to be so desperate that they are ready to forget all the little differences which often embitter the relations in ordinary times of those who are competitors in business, and to fight their common enemy, the tax collector, as one man. The Fiery Cross has been sent swiftly, north, south, east and west, summoning the threatened men to rally to the standard. Between three and four thousand picture screens, it is alleged, have already been mobilised, and at a sign from headquarters are prepared to demand in unison the head of any Chancellor of the Exchequer who insists in ignoring their appeal. The weekly cinema audience is estimated at something like 15,000,000, and the great majority of these picture-lovers, the exhibitors hope, will espouse their cause. . . . Whether the matter comes to an actual trial of strength on this occasion or not, the question of the power of the screen, which, the more bellicose of the exhibitors now declare, completely dwarfs the power of the Press, has, for the first time, in England, been put forward seriously. It will be interesting to watch developments.

JOE HAYMAN AND MILDRED FRANKLIN,
The clever Hebrew sketch artists and comedy duo, now appearing on the South African Vaudeville Circuit.

The Kellaways.

It has always been foretold in theatrical circles in this country that Cecil Kellaway, the eldest of the four South African brothers who adopted stage careers, would be the first to achieve West End honours in London. But Cecil chose to go to Australia, where he appears to have deserted his *métier*, straight and farcical comedy, to play the elderly-men "character" parts in musical-comedy, and it is the second brother, Alec, who now has his name in electric lights outside the London Hippodrome, in company with the names of George Robey, and Barry and Wallace Lupino. Alec Kellaway is playing the leading "juvenile" part in "Round in Fifty," the new Hippodrome revue, in which George Robey is the principal comedian, and is hailed by *The Daily Mail* as "a welcome newcomer to the London stage." My information is to the effect that when Kellaway reached England from South Africa a few months ago he became a member of a male singing trio in vaudeville, and that the Hippodrome management, anxious to secure his services for the part he is now playing, booked the whole trio for the production. The part is that of Phil Fogg, a young man who, for a wager, travels round the world in fifty days. *The Stage* says: "Some good singing by Alec Kellaway is a pleasant feature of an entertainment that is not too well supplied in the matter of solo vocalism." *The Performer*, in a paragraph headed "New London Stars," says: "Jean Allistone, Alec Kellaway, and Renée Reel may be mentioned as three outstanding 'finds' that have been brought to the West End and have immediately made good." At the same time, Bertie Kellaway, the youngest brother, is dancing at the London Coliseum with Ivy Shilling, under the name of "Leon Jenkowski." Jack Sprightly, the third brother, is in Australia with Cecil.

New Dancers.

By the way, Bertie Kellaway's place as a dancer in South African productions looks like being successfully taken by Mr. Louis Williams, who is now dancing in "A Night Out" at His Majesty's Theatre with Miss Sybil Wilson as his partner. His stage-name conceals the identity of a well-known Johannesburg dancing man, who, however, until he joined the present company, had never before appeared on the stage. He exhibits a rather remarkable natural aptitude for stage deportment which should stand him in good stead if he decides to make the theatre a permanent career. Miss Sybil Wilson, though not a novice, is also a "local" product, and is another excellent dancer about whom more should be heard later. She is a pupil of Miss Vivien Talleur.

Ivan Sampson.

A portrait of Mr. Ivan Samson (who was leading man with Lady Forbes-Robertson in South Africa last year) is published in the *Theatre Magazine* (New York; one of the best-produced papers in America) with the following caption: "It was his talented portrayal of Orlando which attracted the attention of Doris Keane to this Russian-English actor, who deserted the Hammersmith Company and the paternal name of Samsonoff for 'Romance' and Samson. He is Miss Keane's leading man in 'The Czarina.'" "The Czarina," by the way, has been a tremendous success in New York, and seems to have settled down for a long run.

Wilkie Bard.

Wilkie Bard returned to England on April 4, after a year's absence in South Africa and Australia, and opened at the Victoria Palace on April 10.

Death of Maurice Bandman.

"Playgoers and professionals in most parts of the world will regret to learn that Mr. Maurice Edward Bandmann, only son of Mrs. Bandmann-Palmer, died of entertic at Gibraltar on March 9 [writes "Carados" in *The Referee*]. He was married in 1913, and leaves a widow and three children. Mr. Bandmann was at one time an actor, but afterwards became a touring manager who took companies to India, China, Egypt, and Japan. For a good many years past, he had gained great credit and renown in those and other parts of the world for the excellent plays and players he always presented. His death at a comparatively early age will be widely lamented." The late Mr. Bandman was, of course, very well known to many theatrical people who have been, and are, associated with South Africa. I believe, by the way, that during recent years he favoured the spelling of his name as I have given it, and not as it is spelt in *The Referee*.

Death of Mr. Brown Potter.

The death occurred suddenly, from heart failure, on February 23, at West Hampton, a suburb of Richmond, Virginia, of Mr. James Brown Potter, the wealthy New York banker, formerly the husband of Cora Urquhart Potter (Mrs. Brown-Potter, the well-known actress). Mrs. Brown-Potter became separated from her husband in 1887, and the marriage was dissolved in 1903.

HIS MAJESTY'S: OPENING SHO TLY, "A LITTLE DUTCH GIRL."

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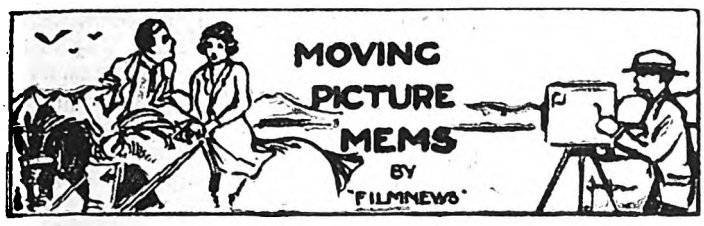

Films Without a "Screen."

An invention which has lain for years undeveloped among the plans of an English optical engineer appears likely to do a great deal towards providing stereoscopic effects on the cinema screen. Stereoscopic films have been a lode-star which has attracted cinema inventors for the past twenty years. Several attempts and many near approaches to success have been made—notably the kineplasticon which was shown at the Scala Theatre, London, before the War—but they have not proved practicable. The Plastoscope, which was demonstrated privately in London in mail week, seems, however, to give a real stereoscopic effect on the screen in a simple manner (writes the film correspondent of *The Evening News*). It is an arrangement of prisms in a tubular attachment which is screwed on to the front of any projecting machine. The single picture projected by the machine is made into two by the prisms, and is sent out through two "eyepieces." Two distinct beams of light meet eventually on the screen and give to ordinary films a distinctly improved sense of "body" when seen on the flat screen. The correspondent saw the invention demonstrated on an ordinary film play, on some cricket scenes, where the effect of distance was remarkable, and on a travel subject of waterfalls, whereby the flowing stream and the surrounding countryside were given a realistic appearance of roundness. It is proposed to make a number of the attachments for hire to cinemas.

Insurance Against Rain.

An absolutely unique proceeding in the history of motion pictures in Atlanta was that by which the Metropolitan Theatre insured the Thomas H. Ince production, "Hail the Woman." The policy, which was written by the Hartford Fire Insurance Company, guaranteed the Metropolitan gross receipts of 1,000 dollars between 3.30 p.m. and 8.30 p.m. Monday, the opening day, and again Saturday. The protection insured the Metropolitan's engagement against rain, which had been ruining the show business in Atlanta for the past thirty days. Should a rainfall of 1-10 of an inch or more damage the business, the manager, Williard Patterson, would collect from the insurance company the difference between the amount actually taken in the box office and 1,000 dollars. The premium for this ten hours' protection was approximately 200 dollars, but this was small compared with the loss from rain during the preceding seven Mondays.

London's New Kinema Club.

In order to provide a place of rest, refreshment, and recreation for film-folk, extensive premises, embodying several floors, were recently acquired in London by certain important leaders of the industry, and have since been transformed into what is comprehensively called The Kinema Club. The club is situated at 9, Great Newport Street, Charing Cross Road, very convenient to the principal places and firms where film-workers of all kinds congregate. Cinema actors and actresses, heads of departments and of studios, producers, managers, scenario-writers, cameramen (of two years' standing), indeed, all grades of people engaged in the industry are eligible; that is, all except exhibitors and renters. Even film-critics and other Cinema Press persons are allowed to join—but they are labelled "associate members." The membership is limited to six hundred, and over five hundred have already joined, paying three guineas per year and no entrance fee. That the Kinema Club is already an important affair is proved by the fact that Sir Oswald Stoll is the president, and A. E. Newbould, M.P., Colonel Bromhead, Jeffrey Bernerd, and James Stuart Blackton are vice-presidents, E. G. Alligham is hon secretary, George Ridgewell, chairman, and Frank Tilley, vice-chairman.

MISS PEGGY O'HARA,

A member of the Woods-Butler Company now playing "Smouldering Fires" at the Palladium Theatre, Johannesburg.

Sea Pictures.

The monotony of sea transit is to be brightened by the cinema on ocean-going passenger ships. The idea lends itself to those liners that travel on routes where tedious journeys through tropical seas are involved. Pathé's have provided the basis for the institution of cinema saloons in all big liners, just as spacious ballrooms are now a recognised feature of the architectural scheme of all big boats. Pathé's have just equipped the s.s. *Ormonde*, and other ocean-going liners will be fitted with a cinema screen, a projecting machine, and a library of films. A portable screen is erected, and the projecting apparatus is clamped to the boards, whilst the spectators sit in deck-chairs or anything else that is handy.

Joan Morgan.

From *The Stage*: "Joan Morgan, a clever film player seventeen years of age, is the daughter of Sidney Morgan, of the Progress Company, of Shoreham, but she has already had much experience. She is next to appear in a series to be released by Butchers Film Service. The first will be entitled 'A Little World Apart,' after which she will be seen in 'The Lilac Sunbonnet' and 'The Wooing of April.'" Miss Morgan played the name-part in Sir Rider Haggard's "Swallow" for the African Film Productions, Ltd.—a picture that has not yet been released in this country, although it is doing well overseas.

Not a Pane Broken.

A person with a passion for mathematics has figured out that there are 3,384 panes of glass in a big stage that was recently moved at the Goldwyn studio. The process was completed without a pane being broken. The big glass building was moved in order to join it with another of the same size and thus make one of the biggest stages in the world.

Only Twelve?

Colleen Moore, the Goldwyn actress, declares on oath that she has an aunt who has been married twenty years and who still wears the same twelve hairpins which she wore at her wedding. If you don't believe this, you are in the same position as Colleen herself, who wouldn't believe it either until she visited her aunt and verified the facts.

Poets' Corner: Cat's Life.

When podgy kittens first begin to play,
Their fluffy fatness lazily they revile,
Their wobbly antics make the old cat smile
As she recalls to mind her own youth's day.
Then slight and slender, rushing through the hay,
And crawling, creeping round the grass, the while
Alert and ever watchful to beguile
Some fancy, bird, or nothing by the way.

The roof-tiles, then the chimneys and the stars,
And shady bushes, other cats and yells,
Are all enthralling as a cat's life goes.
Soon idleness all other pleasure mars,
And life becomes one round of dinner-bells,
And cushions and the dreamy fireside doze.

By Eileen W. Lloyd, in *The Triad*.

EMPIRE: "THE PEEP-SHOW."

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The Cape Town Orchestra.

The several orchestral concerts already given in Johannesburg during the last two weeks have gained for the Cape Town Orchestra a large number of fresh admirers, while at the same time consolidating the esteem with which it has long been regarded by music-lovers on the Rand. As it is now constituted its efficiency remains unimpaired; the loyalty and rseponsiveness of the players are as evident as ever, and the conductor seems to grow from strength to strength as an interpreter of great and significant music. But the writer feels conscious of a sense of loss in the absence of Mr. Ellie Marx—a loss rather of an individual association and of a cultured and aristocratic personality than of a merely finely-equipped violinist. The quiet reticence and refinement of Ellie Marx as an artist always seemed to me to intrude itself over, at least, the string section of the orchestra, and his influence, unassuming and undemonstrative, was nevertheless a definitely-felt factor in the interpretative efficiency of the organisation. Mr. Marx's long association with the orchestra has led us to regard him as an integral—and I had almost said indispensable—unit of the combination, and none can regret his decision to confine his musical activities to another sphere more than the present writer.

Beethoven and Tchaikovsky.

Beethoven's "Eroica" Symphony, the Tchaikovsky Fifth Symphony, and Schubert's "Unfinished" Symphony have so far been heard during the present season, the Beethoven work figuring on the first Symphony Concert programme. What a magic name, and Mr. Wendt rightly completed the first programme with a judicious selection from Wagner.

The Classic Writers.

There is this difficulty with the classic writers. Everyone has some idea of their value and significance, and some know them so well that they do not know them at all; which is to say that we once studied them in detail and took it for granted that, having been written a long time ago, they would yield nothing to further examination. We are more or less at home with them, feel familiar with their history, construction and content. Yet we certainly ought to refresh our memories concerning them. The popular idea is easy to understand, but it is not always well-advised, for the lives and works of the great composers present many curious points which have never been quite cleared up. The problems which surround, say, the "Unfinished" Symphony, are similar to many others.

Beethoven Problems.

And then there are the complex problems which surround the works of Beethoven. As I have said on a former occasion, he is the last man about whom anything more of vital interest could be written. The hero-worshipper, the psychologist, the professor of composition, have reviewed his life and works with care, but many have thought at times that the cryptic period to which his later compositions belong still guards something of its secret from us. The sensation is aggravated by the fact that somehow Beethoven's later works instinctively suggest that he died with the greater part of his music unexpressed. His early works and those of his second period present few difficulties. but the products. of his last stage of development are rich in traits which offer material for critical observations. In studying them we are conscious that he was moving in a mysterious way of his own towards a self-appointed goal. The critical faculty is surely not satisfied by the mere scientific statement that Beetnoven was deaf when he wrote the later quartets, the later sonatas, and the Seventh, Eighth and Ninth Symphonies. What, for instance, could the composer be striving after when he suddenly indulged in such expressions as the Fugue in the Op. 106 Sonata, or in a similar experiment which served at first as the *finale* to the B-flat Quartet? Do not these things suggest a transitional period—that Beethoven was striving after that which had been withheld from others? There is, of course, no hesitancy, no uncertainty; only, it would seem, a spirit of dissatisfaction and of restlessness. A turning to the conservative towards the twilight years of men's lives seems in the nature of obedience to natural laws, but where is Beethoven's conservatism? His last utterances point not only to great originality of thought but also, and more strongly, to great things for the future. We are soon to hear the Ninth Symphony through the splendid medium of the Cape Town Orchestra. When we do, it will be difficult to refrain from speculation as to the possible form and shape of that Tenth Symphony that history tells us Beethoven had in mind. Physically, such a further step upwards now seems impossible; psychically, the last works lead to that culmination in the Ninth Symphony just as surely as this work points to the great unknown heights of expression concerning which we are now speculating. Beethoven skipped a generation when he accomplished that unparalleled feat, the "Eroica" Symphony. What period would he have skipped when we note the achievement of Op. 110 and 111 in comparison with the immediately-preceding productions of the Viennese period? There is something baffling about these later productions, something superhuman in those pages that defies the comparative impotence of mere technical analysis. One realises, after a close study of Beethoven, that understanding and appreciation have difficulties peculiarly their own as truly as has creation.

SENHOR ROMULO RIBERA,
Of the Cape Town Orchestra, a Spanish violinist, who was the soloist at a concert recently given by the Orchestra in the Cape Town City Hall, at which Prince and Princess Arthur of Connaught were present.

The "Eroica" Symphony.

The performance of the "Eroica" Symphony by the Cape Orchestra was a most instructive and iluminative lecture on Beethoven psychology, and local musicians probably realise well how genuine and definite is the obligation which we owe to Mr. Theo Wendt and the players under his direction. On Tuesday evening the Richard Strauss Symphonic Poem "Death and Transfiguration" was the principal feature of the programme, and was played by the orchestra in truly memorable fashion. The conducting presented all those qualities of insight and dynamic energy which Mr. Wendt can command when the necessity arises, and arise it certainly did on Tuesday. The orchestra's technical response to the conductor's demands was remarkable.

Masonic bodies of northern California gave a ball in honour of Betty Compson and Tom Moore at Truckee, California, where these stars and their supporting company had been spending a month filming scenes for "Over the Border," based on a story by Sir Gilbert Parker.

Patronised by T.R.H. Prince and Princess Arthur of Connaught, Lord and Lady Buxton, Lord and Lady Gladstone.

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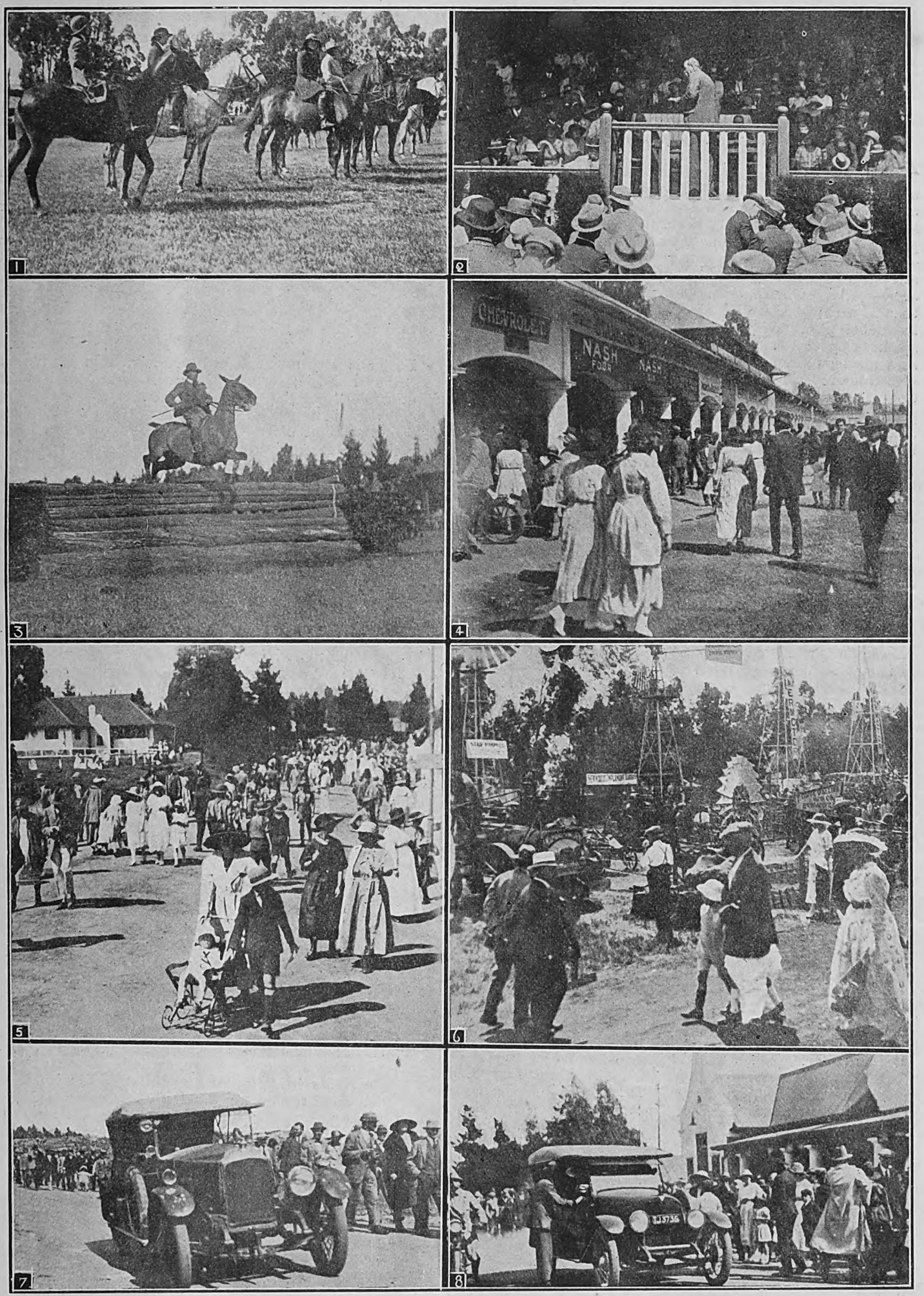
AT THE WITWATERSRAND SHOW.



SNAPSHOTS DURING EASTER WEEK AT THE BIGGEST AGRICULTURAL SHOW JOHANNESBURG HAS EVER SEEN.

1. Competitors in the Jumping Classes for Ladies. **2.** The Administrator of the Orange Free State, Sir Cornelius Wessels, opening the Show. **3.** Mr. C. A. Hadley, M.P.C., on Slate Club. **4.** "Motor Street" in the Showground. **5.** A corner of the Ground. **6.** The Machinery Section. **7.** Outside the Ground: Crowds filing up. **8.** Outside the main entrance.

Photos for "S.A. Pictorial" by African Film Productions, Ltd.

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In The Bright Lights.

"THE PE(E)P-SHOW."

A Trip to the Moon (and Elsewhere) at the Johannesburg Empire.

AND yet you *still* meet stage-folk who tell you by the hour together (if you don't take the precaution of throttling them first) that nothing to equal the old stock-company days for training real actors and actresses has ever been invented! Have these dismal croakers ever seen a modern revue? Because it seems to me that one performance of an entertainment like "The Peep-Show"—produced at the Johannesburg Empire on Easter Monday afternoon to a full house that enjoyed almost every minute of it—calls for more team-work and individual versatility than a whole season of "stock." The minor slips almost inevitable at a heavy *première* were, I understand, conspicuous by their absence at the evening performance; but as a matter of fact the whole show ran with a comparative smoothness and swiftness that were a credit to All Concerned, and particularly to Mr. Philip D. Levard, the producer, and Mr. Alexander Haviland, the stage manager, and it was only once or twice that I found it in my mind to wish that the preliminary week at Pretoria, instituted through force of circumstances in the case of "A Night Out," might grow into a regular habit.

"The Peep-Show" is the Empire's twenty-sixth revue, and its first for over a year—the second a circumstance nearly sufficient of itself to guarantee it popularity. Happily it is well able to dispense with such a guarantee and to challenge comparison with the best of its predecessors—especially with "Bubbly," which in type it more closely resembles than any of the others. It will, however, prove more to the taste of Empire audiences than "Bubbly" (enormously successful though the latter was), for the reason that in its conception, as apart from its treatment, it is not so deucedly West Endified. True, it originated at the London Hippodrome, but it is really a first-class Provincial revue in a West-End setting—which is just what the Jo'burg Empire wants. These nuances of differentiation may not convey the same significance to you as they do to me, but they will be reflected in the box-office for all that, and I am prepared to promise "The Peep-Show" a long, and perhaps a record, run. This is a revue which delights the eye with its startling array of scenes, colours, dresses and pretty girls, charms the ear with its tuneful music, tickles the senses with its broad comedy, captivates the imagination with its bewildering array of novel and well-staged ideas, and issues an irresistible appeal to all who have seen it once to see it again. As indicated in my headline, it might very truthfully be called "The Pep Show."

The fourteen "Peeps" into which the "topical fantasia" is divided have already been fully listed and partly explained in the preliminary paragraphs. The first "Peep," "The Start for the Moon," is from a design by Tom Webster, the *Daily Mail* artist, with (in this instance) several South African celebrities figuring in the dummy crowd of onlookers, and it introduces us to Professor Doddard (Mr. Alex. Haviland), the inventor of the giant rocket that is to "shoot the moon"; to Lord Harry Coe (Mr. Edwin Styles) and George Chickweed, his mechanic (Mr. Billy Fry, whose return to the Johannesburg stage after an absence of six years was heartily greeted), who are to make the journey; and to Elsie, George's "best girl" (Miss Billie Desmond). After much palaver on the part of the Professor, and a great deal of leave-taking on the part of the dubious Chickweed, the rocket duly disappears in a cloud of smoke, and then a clever and ingenious film shows it to us shooting through space and gradually approaching a heavenly body which regular astronomers will experience no difficulty in recognising as the actual moon.

In the second "Peep," "On the Moon," we discover that the moon-dwellers are the most delightful pierrots and pierrettes, that there is a house for every one of them, and that when a new baby arrives someone has to be banished to make room for it and that the doomed one is selected by a game of musical chairs; and we meet Pierrot Père (Mr. Frank Foster) and his very-dinky daughter, "Light o' the Moon" (Miss Billie Bell—who, let me here pause to interpolate, was the outstanding hit of the first performance in all of the seven or eight parts she played, and who, quite easily the most attractive "leading lady" the Empire has ever had in revue, will assuredly cause Empire audiences to sit up and take notice). On the day that Lord Harry and the now-happy Chickweed arrive on the moon, a baby happens to be born, and "Light o' the Moon" is two seconds too late in the chair game, so the intrepid voyagers offer to take her back to the earth with them; a course to which she the more readily agrees in that love-at-first-sight has picked her for the future Lady Harry.

The third "Peep" is a very telling affair and shows the rocket on its way back to earth. This scene is all Billy Fry's. In it he gets his principal opportunity for comedy, and he is right on the mark all the time. His "How would you like your eggs done?" is likely to become as popular as his "My dear mother" in "The Million-Dollar Girl" in 1916. Finally the rocket falls into the sea off the coast of Scotland, and (with the ever-ready aid of the cinema) is submerged in the foaming billows, but the three occupants turn up safe and sound in

"Peep" 4, "The Castle of McBluff," where Mr. Frank Foster is very much in evidence as Hiram P. Washington, "the Laird"; where George Chickweed has another quotable "gag" ("Donald's won"); where the Highland clans would improve themselves by wearing "fleshings"; where "Light o' the Moon" turns into Flora Macdonald and Lord Harry into Bonnie Prince Charlie; and where a mechanical change leads to the fifth "Peep," "Prince Charlie's Farewell," in which the appearance of the "property" ship is an anti-climax and should be eliminated.

After a suitable interval (for use during which male members of the audience are hereby advised to provide themselves with a whistle for attracting the attention of "Donald"), there are nine more "Peeps"; but space grows limited. The features of the second half are "Down Dickens Street," "Captain Crook's Lecture," and "The Song Shop"—of which the first is the most ambitious, the second the most humorous, and the third the most capital. The "Pre-War Land" scene has very little local appeal and could do with some "cutting," notably in the dialogue between Bert (Mr. Harry Brunning) and Alf (Mr. Fry). The producer himself made his only public entry in "Captain Crook's Lecture," and although he was eminently successful therein I think he might spare himself this additional labour by relegating the honour to Mr. Frank Foster—if the matter could be arranged to accord with the latter's opening appearance in the next "Peep" ("The Ministry of Waste").

The highbrows will plump for "Down Dickens Street" as the best scene in the production. Myself an ardent and knowledgeable Dickensian, I found it just a trifle uninteresting in spots. Nevertheless, it certainly is a very fine and well-dressed scene. The Street shows (all at once) the White Hart Inn, Bleak House, Scrooge's Front Door, the Old Curiosity Shop, and Fezziwig's Store, and in rapid succession the chief members of the cast appear as thirty of the best-known Dickens characters, with a genuine old stage-coach, drawn by milk-white horses and driven by no less an expert than Tony Weller himself (Mr. Harry Brunning), to finish up with. If it had been a competition and this 'umble scribe had been the judge, Mr. Alex. Haviland would easily have carried off the prize for his Little Nell's Grandfather and Bill Sykes, with Miss Billie Bell a good second for her Dolly Varden and Nancy, Mr. Billy Fry third for his Scrooge, Sam Weller and Uriah Heep (a trio certainly demanding some versatility), and Miss Billie Desmond and Mr. Frank Foster bracketed fourth for their respective Oliver Twist and Mr. Micawber.

"The Song Shop," leading up to an infectious and splendid old-time minstrel *finale* by the Entire Company, is a memorable example of scenic work which it would be impossible to improve upon. In a regular riot of bygone memories revived, Miss Billie Desmond was one of the chief scorers as Maggie Duggan in "In Her Hair She Wore a White Camellia" and as Lottie Collins in "Ta-ra-ra-Boom-dee-ay."

Mr. Billy Fry works like a Trojan from beginning to end, and holds up the comedy end of the business with the

(*Continued on page 16.*)

HIS MAJESTY'S: OPENING SHO RTLY, "A LITTLE DUTCH GIRL."

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MEMBERS OF THE 1922 MUSICAL-COMEDY COMPANY.

A SPECIALLY-TAKEN GROUP OF THE POPULAR PLAYERS NOW APPEARING AT HIS MAJESTY'S THEATRE, JOHANNESBURG, IN "A NIGHT OUT."

Second row: Left to right: Miss Madge Carlin, Mr. H. V. Cropton, Miss Dorothy O'Shann, Mr. Charles Harvey, Miss Olive Turner, Mr. Coningsby Brierley, Miss Marion Edwardes, Mr. Norman Greene, Miss Jessica Bevan, and Mr. Strutt Irwin. At either end of the third row (standing) are Mr. Fred Coyne (left), the producer, and Mr. Gordon Stamford (right), the musical director.

Photo by Thos. O'Byrne.

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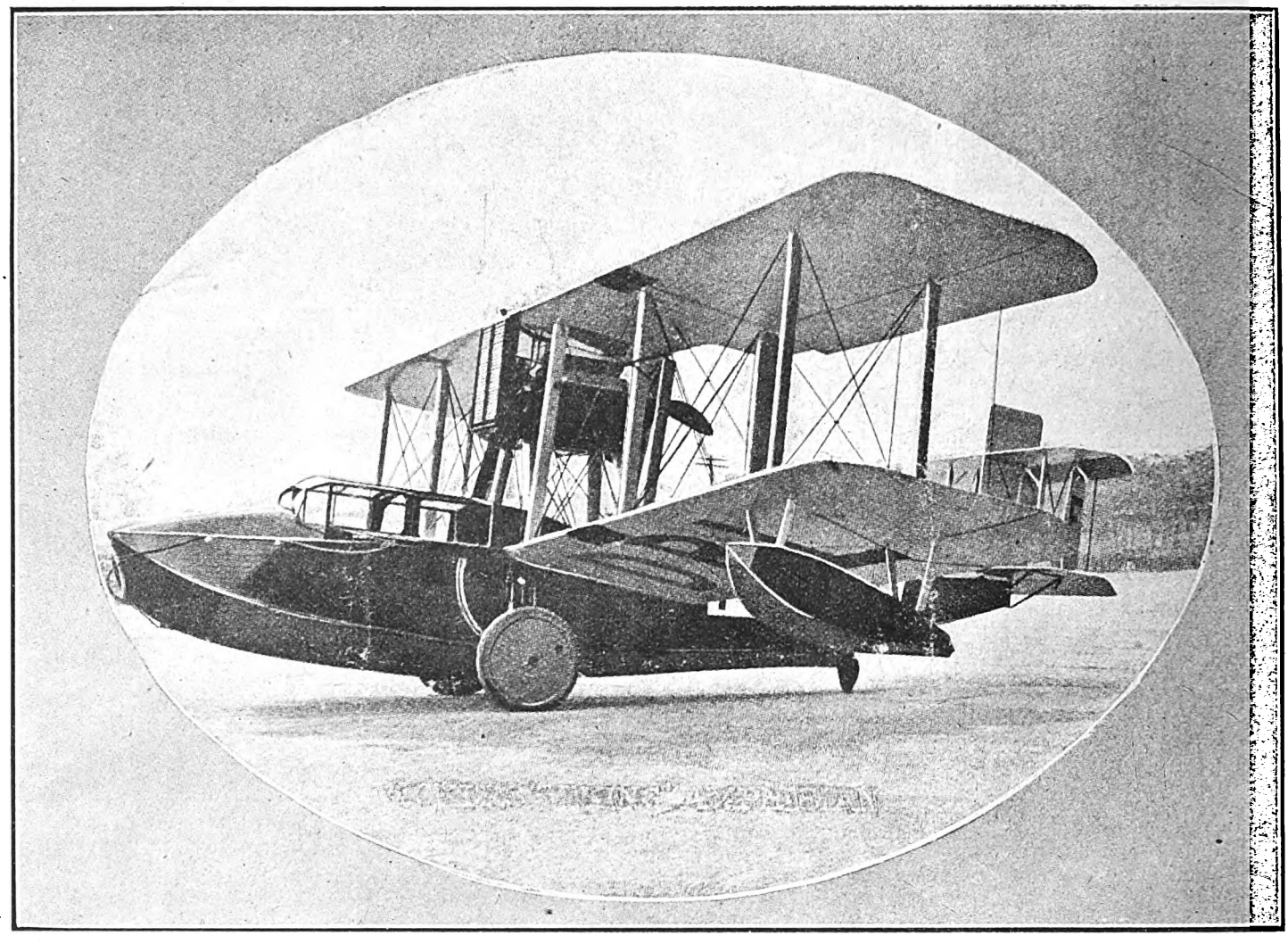
TRAGIC DEATH OF SIR ROSS SMITH.



THE VICKERS "VIKING" AMPHIBIAN, IN WHICH SIR ROSS SMITH WAS ABOUT TO BEGIN A FLIGHT ROUND THE WORLD, BUT WHICH CRASHED AND KILLED HIM IN A TRIAL FLIGHT AT BROOKLANDS..

The machine, a Vickers "Viking IV.," with a 450-h.p. Napier "Lion" engine, had a maximum range of 2,200 miles, but the flight was to have been attempted in stages averaging about 500 miles. From Lyons to Rangoon the route was to have been the same as that followed by Sir Ross Smith and his brother, Sir Keith Smith, in their flight to Australia. From Rangoon the route planned was to Tokio, to northern Japan, across the Pacific to Alaska *viâ* the Aleutian chain of islands, across Canada to Toronto, from Toronto to St. John's, and from St. John's across the Atlantic *viâ* the Azores. Spare engines were in readiness at Tokio and Toronto. Sir Ross Smith was to have been accompanied by Lieut. Bennett (who was killed with him) and by his brother, Sir Keith Smith.

JOHANNESBURG, Tuesday afternoon.

THE market opened after the Easter Recess with firm and in some cases improved prices, accompanied by a good deal of activity. Gold has lately shown a sagging tendency, and is now only 93s. 9d. per ounce, or a premium of but 10 per cent. on normal. Last year's average price was over five guineas. I wonder if the price will improve during the remainder of the year (some people think it will) and the Rand have a bit of luck for once in that the price was lowest when there was no production by the mines? On the other hand, there are others who argue that gold has only been kept from receding to normal by the meagre production of the Rand in the first quarter of the year, owing to the strike.

Anglo-Americans have further improved this morning to 21s. 7½d. I am rather surprised to see City Deeps better at 43s. 6d. (and even 44s. buyers at lunch-time), for there are reports in the market that values on the bottom levels are none too good. Doubtless the quarterly report will shed some light on the matter, though one must remember that practically no development could have been done owing to the strike, all energies being directed to running the reduction plant. Geduldes have gone over the 55s. mark.

About the middle of last week the two leading stocks in the market were largely bought for London. Modders keep steady at 72s. 6d. (73s. at lunch-time), and Government Areas maintain a lead of about half-a-sovereign (sales at 82s. 3d.). The shares are less dissimilar than would appear, for although Modders have a face value of 10s. and Areas of a sovereign, the Union Government takes half the profit (and £10,000 to boot), which sort of evens up things. Springs are now "level money" of 40s. Modder B. have sales at 29s., and Van Ryn Deeps have improved to 63s. 6d.

The appreciation in gilt-edged stocks induced by the lower Bank rate (four per cent.) in England is also noticeable locally. The new six per cent. Union loan issued at par here and at 97½ in London is now quoted at 105½, with, it is true, a good deal of the half-year's dividend included in the price. The taxable 5 per cent. has had persistent buyers, now at 95 as against 92½ a week ago. The last actual transaction was booked as far back as the 8th at 92.

New States, after weakening a trifle to 28s. 3d., with, at times, buyers thereat, have improved to 29s. Some interesting particulars are given in the report of the Inspector of Mining Leases, Mr. J. W. Twiddy, as to progress made at the property. Up to the end of the year practically a million had been spent on capital account out of the million-and-a-half provided. The year's development was 16,000 feet, the major portion at the south shaft. Rather over 6,300 feet were on reef, of which 59 per cent. was payable, giving a value of 22 dwt. over 28 inches, but whereas 88 per cent. was payable at the south shaft, only 32 per cent. was payable at the northern workings. When the reef was cut in this shaft it was disturbed and of very low value. Work done to the north-west has shown considerably improved values, but no payable body of ore. In the 22nd level and some 550 feet south of the shaft, reef of fair average payable value has been exposed, and has been proved for a distance of 850 feet.

HIS MAJESTY'S: OPENING SHORTLY, "A LITTLE DUTCH GIRL."

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NINE LEADING LADIES HAVE A PARTY.

FAMOUS SCREEN BEAUTIES CAUGHT BY THE CAMERA IN A LITTLE CELEBRATION.
Left to right: Seated: Anita Stewart, Norma Talmadge, Katherine MacDonald, Dorothy Phillips. *Standing:* Marcia Manon, Florence Vidor, Mrs. Carter De Haven, Miriam Cooper and Colleen Moore.

Answers to Correspondents.

[*Contributions intended for publication, whether MSS., Printed Matter, Drawings, or Photographs, should be accompanied by a stamped and addressed envelope, cover or wrapper, if the sender requires their return in the event of non-acceptance. No replies to notes and queries will be given through the post. Replies will not be published to anonymous communications.*]

Q. N. S. (Johannesburg): Hopeless.

T. C. G. T. (Benoni): W.p.b.—P.d.q.

Tonquin (Johannesburg): (1) Thanks, will use. (2) Does it matter?

I. G. (Kimberley): Regret unable to use your contribution. Send stamped envelope for its return.

E. Y. (Johannesburg): A diligent search has failed to dig up any answer to your question. Sorry.

W. S. F. (Johannesburg): Phyllis is the younger of the two sisters. She was born on August 15, 1890.

Rathbin (Dundee): Your informant is quite right: "Then cried a wise woman out of the city, 'Hear, Hear!'" (2 Samuel, xx., 16).

Isabella (Kimberley): Fourth day, fifth story. Keats retained the name Lorenzo, but changed Lisabetta to Isabella, or Isabel, presumably for metrical purposes.

G. G. (for I. M. P. N. S., Hollywood, California): Thanks, but we are receiving all the "copy" we can deal with from your part of the world.

Regular Reader (Johannesburg): "Once aboard the lugger and the girl is mine" is probably a quotation from one of the old melodramas. Can't say for certain.

J. du C. (Port Louis, Mauritius): As requested, we are posting you the number of copies you want of each of the two issues containing the Mauritius illustrations.

J. B. (Brakpan): Can't say, until we see what you can do. Send along some samples of your work (prints, not negatives; and don't forget the stamped and addressed envelope).

H. G. S. (Johannesburg): "Good sirs, I am an actor" occurs in W. S. Gilbert's one-act drama "Comedy and Tragedy." The words are spoken by Clarice, originally played by Miss Mary Anderson.

Playgoer (Johannesburg): We are much obliged for your earnest letter, with which we heartily agree. It is, however, much too long for publication, and, in any case, no good purpose could be served by printing it.

Iona (Johannesburg): (1) On the contrary—as, with a name like yours, you ought to know—the Campbells and the Camerons are hereditary enemies. (2) According to legend, the Stewarts are descended from Banquo, and fulfilled the prophecy recorded in "Macbeth."

G. K. C. F. (East London): No space available at present, and in the circumstances what you ask for cannot be arranged. You are at the discretion of the local representative, who may see fit to continue the privilege used by his predecessor.

Marco (Cape Town): We believe a pocket edition of The Divan of the Syrian poet Abu'l-Ala (Henry Baerlein's English version) was published by John Murray about 1909. Any bookseller will order a copy for you, or (in Cape Town particularly) you may be able to find it in stock.

A. E. V. (Johannesburg): "The Sign of the Cross" was originally produced in America (Mr. Horace Hodges, by the way, being in the cast on that occasion). It was first played in England at the Grand Theatre, Leeds, on August 26, 1895, and in London at the Lyric Theatre on January 4, 1896.

"POOR EM."

"Poor Em," a comedy in three acts, by Olga Racster (formerly of *The Cape Times*) and Jessica Grove, was produced at Brighton on March 27 with the following cast: William Norris, Mr. Frank Bertram; Sarah Norris, Miss Pollie Emery; Angelina, Miss Daisy Cordell; Emmelina, Miss Wish Wynne; Mrs. Simpson, Mrs. J. W. Braithwaite; Edward, Mr. Richard Bird; Headley Casterton, Mr. E. Rayson-Cousens; Aggie, Miss Peggy Klein. At the time the last mail left England no report of the production was yet available.

EMPIRE: "THE PEEP-SHOW."

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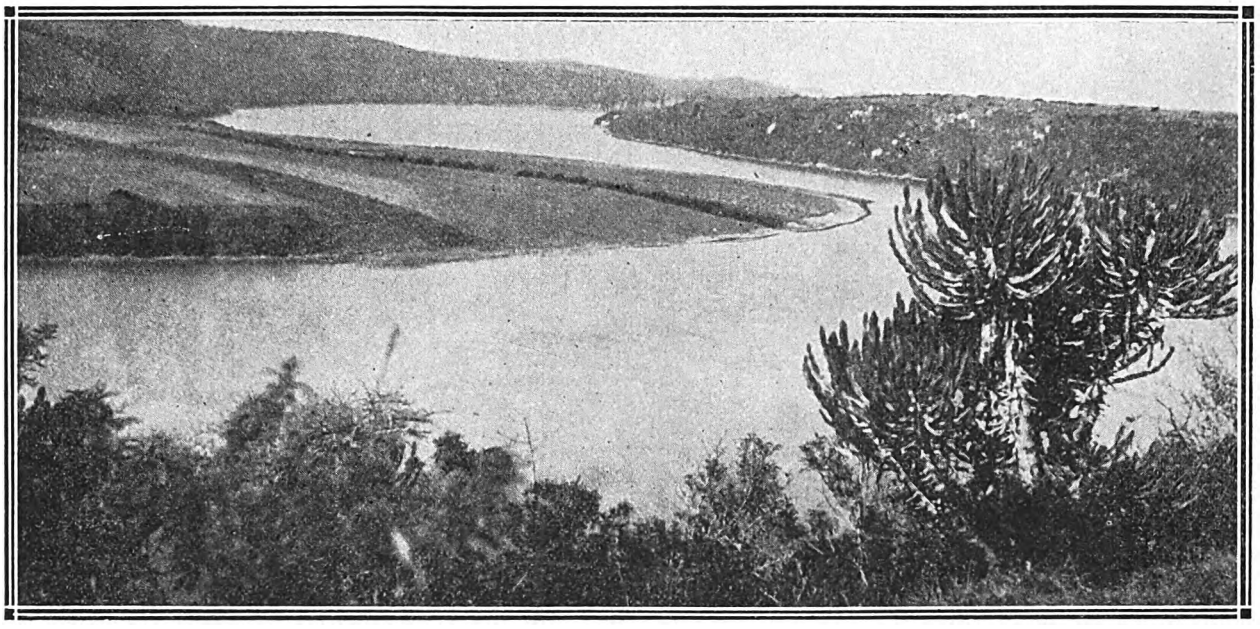
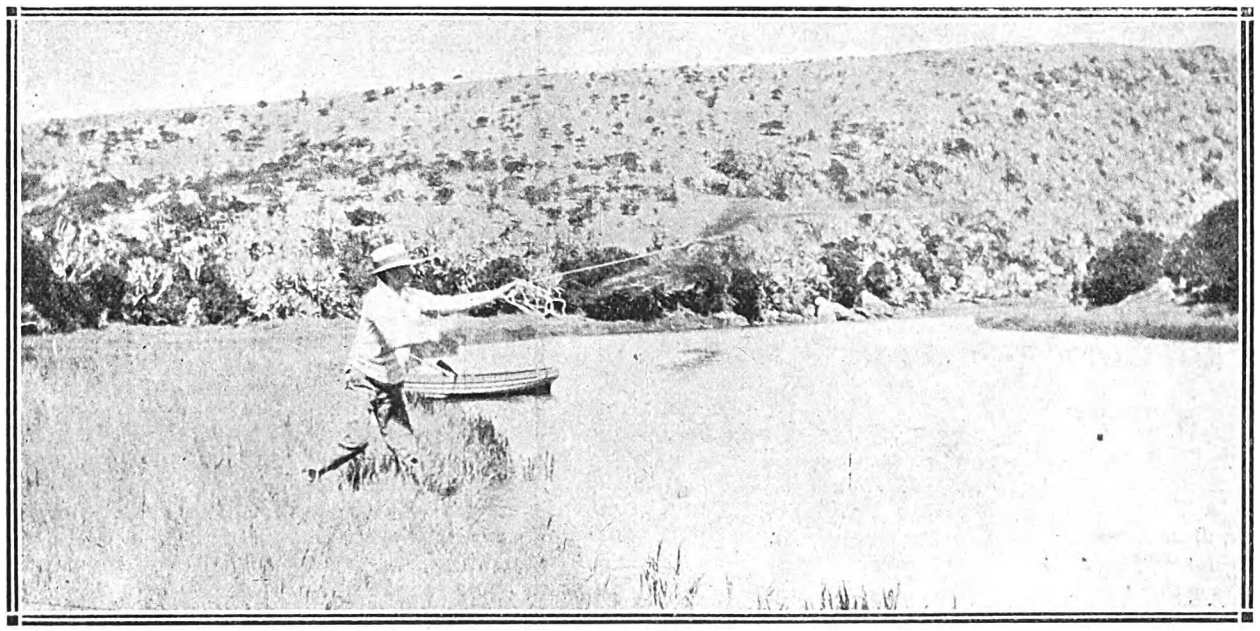
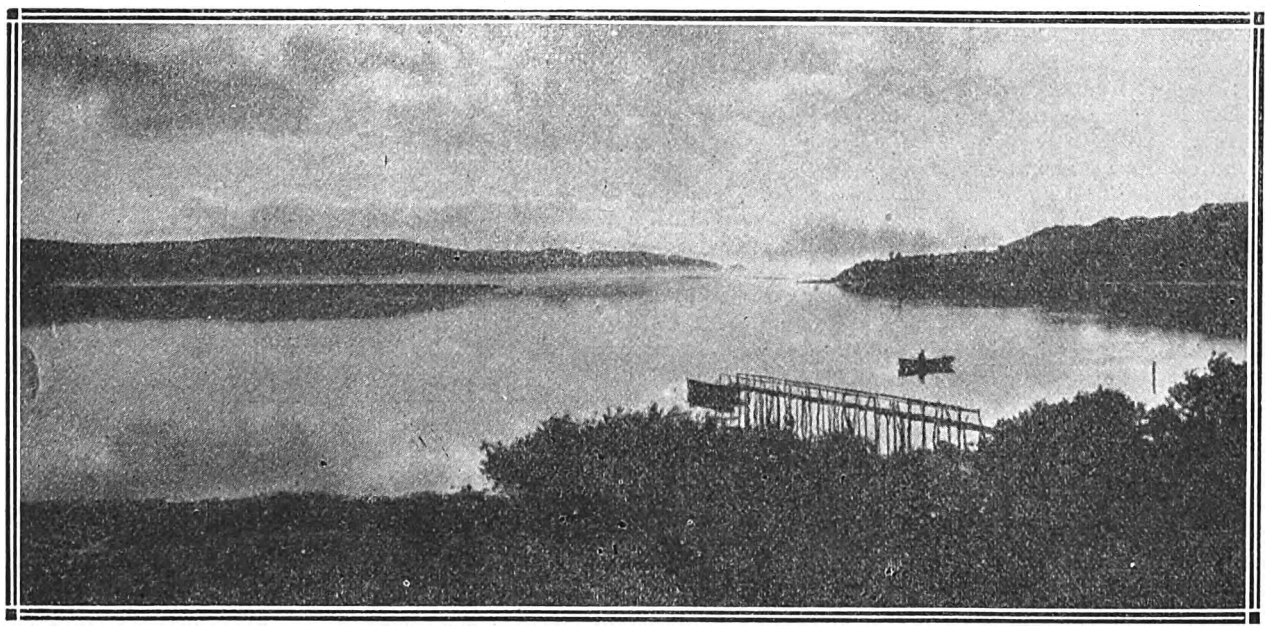
AN ANGLER'S PARADISE: FISHING THE RIVE



GONUBIE RIVER, NEAR THE MOUTH.



THROWING A NET AT MARSHALL'S CREEK, KEISKAMA RIVER.
The net is used to catch prawns and mullet for bait.



EARLY MORNING AT KEISKAMA RIVER MOUTH.

NETTING FOR BAI

LANDING
Gonubie River, sixt

EAST LONDON IS SURROUNDED BY FINE FISHING RIVERS, OF WHICH THE MOST NOTABLE A

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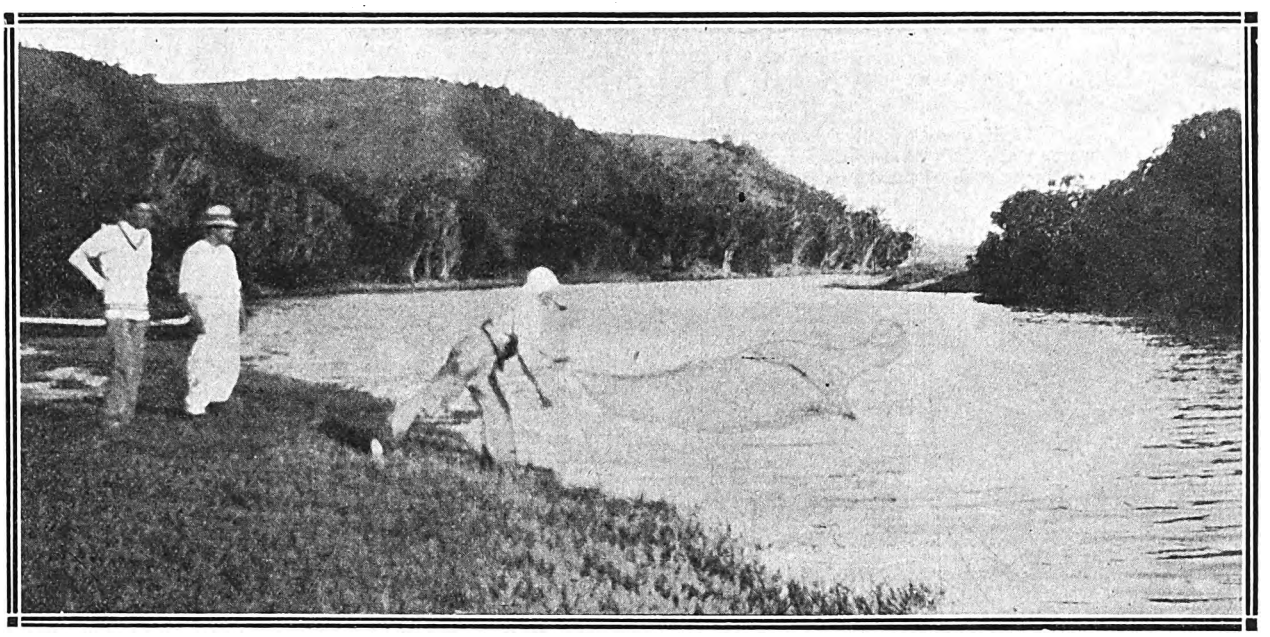
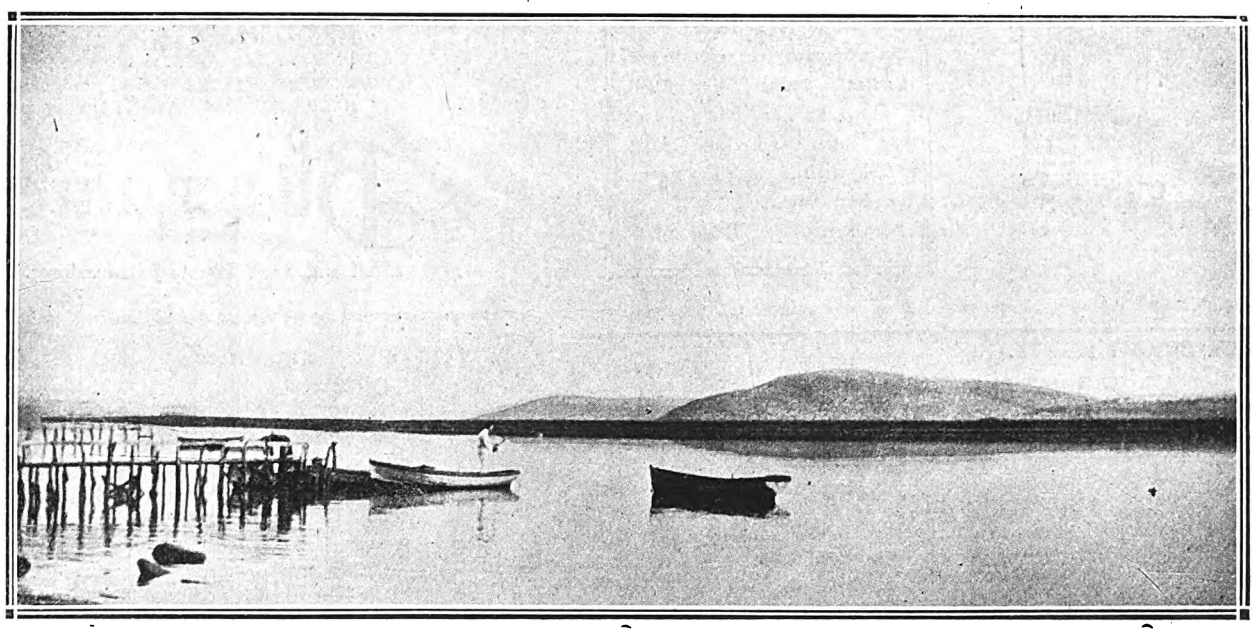
OF THE CAPE PROVINCE BORDER DISTRICT.

THE GONUBIE RIVER.

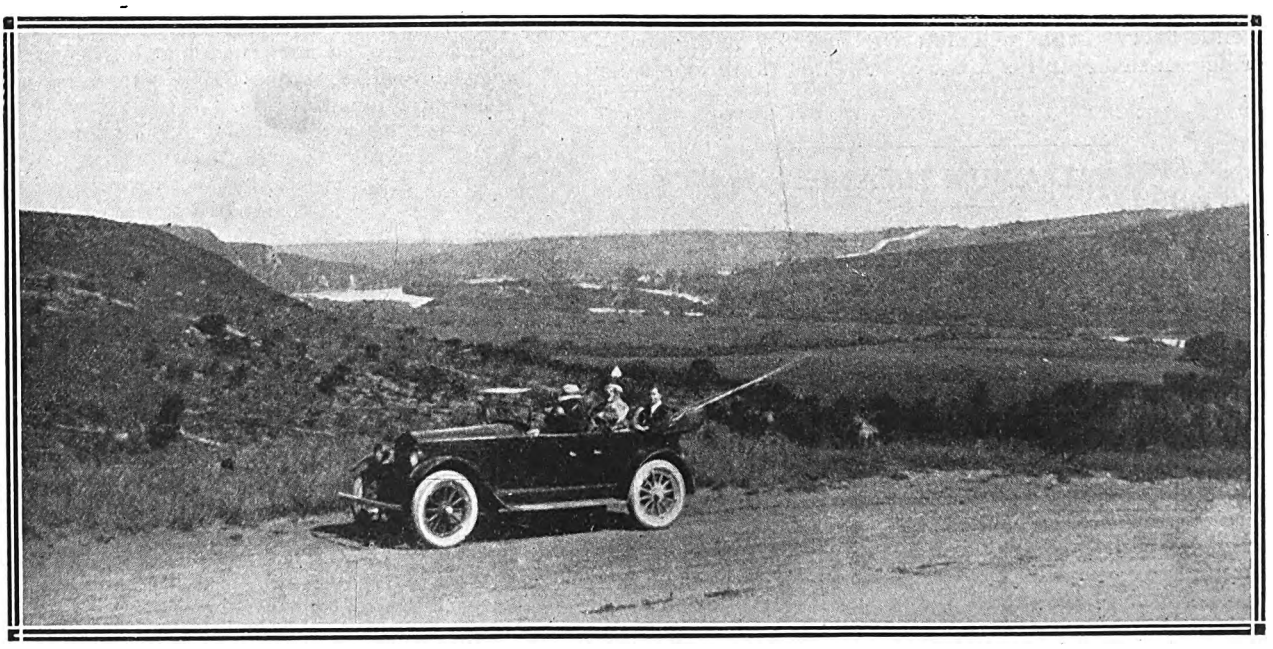


BAIT-CATCHERS AT WORK ON THE GONUBIE RIVER.



THE KEISKAMA RIVER MOUTH, 32 MILES FROM EAST LONDON.
Early-morning fishing for "cob."

THE SHARK,
miles from East London.



THE NAHOON RIVER VALLEY, FOUR MILES FROM EAST LONDON.

THE BUFFALO, THE NAHOON, THE GONUBIE, THE RULU, THE KWELEGHA, AND THE KEISKAMA.

Photos for "S.A. Pictorial" by J. Albert Davidson.

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Blinman's

Elloff and Kerk Streets Johannesburg.

IN THE BRIGHT LIGHTS.

(*Continued from page 8.*)

utmost resource and spontaneity. Mr. Frank Foster is consistently good and sound in numerous parts, and sings well. Miss Peggy Lovell is the solo dancer, and gets away with a balloon dance effectively. Mr. Edwin Styles, in addition to (1) knowing how to wear a silk hat; (2) manipulating the tympani (during the minstrel *finale*) like a qualified master of those delectable instruments, thereby reducing Billy Fry to the verge of envious and emulative despair; and (3) defying convention by appearing in full evening-kit with an unboiled shirt; wears a large number of elegant suits and is a satisfactory and personable " juvenile lead " who will improve upon acquaintance—when he can make up his mind to leave his tie to look after itself.

PARADINE.

PALLADIUM THEATRE.

OPENING OF THE WOODS-BUTLER COMPANY IN " SMOULDERING FIRES."

THEATRE-GOERS who appreciate a really good play, given by a company which is of outstanding excellence, will be well advised to make a point of seeing " Smouldering Fires " at the Palladium. It would be entirely unfair to characterise the play as melodrama, for though it possesses a strong plot, daringly worked out, it has none of the crudities and absurdities of melodrama as it is usually understood. It takes a bold and gifted playwright to tell the story of a strong and unscrupulous man's rise and downfall, and to leave the afterwards of the story to the individual ideas of those who see it. Though the story abounds in tense situations, it is far too cleverly characterised and too ably acted to need emphasis on its melodramatic attractions.

Opening in a Western American setting, it takes attention even before the rise of the curtain, when three shots ring out, and the first scene is disclosed a moment later. To Miss Peggy O'Hara fall the honours of the first act—the only one in which she appears—for a natural and effective study of the young girl betrayed and deserted by "Tough" Harris, the scoundrelly gold hunter who, twenty years later, is seen as a member of the British Cabinet, successful by means of his forceful character, his unscrupulous methods, and his power to over-ride others.

Mr. Alfred Woods gives a fine picture of " Tough " Harris, later the Hon. Alfred Hartman, M.P. His is the art that conceals art, and his acting is of the most modern —easy, unforced and with little of mannerisms or studied effect. He makes the personality of the man he pictures stand out strongly, and is at his best in the difficult closing scenes, where, deprived of money and position, and doubtful of even keeping his wife's love, " Tough " Harris faces a world that has to be conquered all over again. It speaks volumes for Mr. Woods's power as an actor that he keeps the sympathy of his audience from beginning to end of the play, which really begins with the second act. The first act serves chiefly as a prologue to the story.

A very able company supports Mr. Woods. Mr. Lynwood Roberts—who, like Mr. Woods, has previously made many friends here—has a strong *rôle*, admirably sustained, in the character of Luke Farrol, who pursues his hunt for " Tough " Harris through twenty years, and, finding him as the prosperous Cabinet Minister, brings him to ruin and a realisation of the fire that has grown from the spark lit years ago and thousands of miles away. Miss Kate Carew—previously associated here with the successes of the Percy Hutchison productions—makes a welcome reappearance as Mrs. Hartman and acts graciously and gracefully. Mr. Percy Baverstock, first as the Sheriff of the first act, and later in the more important part of Hartman's confidential secretary, contributes his full share to the story, and Mr. Leonard S. Stephens gives a neat characterisation, pleasantly youthful and effective, as Peter Grayson, the young journalist whose importance to the story is a big one.

(*Continued on Page 18.*)

HIS MAJESTY'S: OPENING SHORTLY, " A LITTLE DUTCH GIRL."

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WHAT with your holidays and our holidays, people dear, and the Show and the rest of it, last week was about a mile long. However, joyful Jo'burg got its breath back during the mile, forgot about "our war"—or very nearly—and Monday was a day and a half, with goodness knows how many people packing the theatres and the bios., and the fresh-air fiends touring round at the Show, and huge houses for two shows at all theatres.

* * *

For me, the Empire in the afternoon, where the fourteen "peeps" at "The Peep-Show" made three hours fly like ten minutes. We admired the crowd of the opening scene, which looked remarkably like any old amiable crowd, and when the rocket left for the moon, we were sure it was going to be some show! Packed full of novelty, and with more brains to the square inch than most revues, there isn't a doubt that the Empire's latest is going to be one of the biggest successes that cheery spot has seen.

* * *

The Pierrots and Pierrettes of the only moon-scene, garbed in moonbeam shades of blue and pink and silver, sang and danced to herald the entrance of beauteous Billie Bell, all in silver and white, with song. The next scene showed the rocket on its way back to earth, looking like a glorified cracker, with Billy Fry and Frying-pan above, and Billie and Edwin Styles making love in the carefully-regulated temperature of the *coupé* downstairs.

* * *

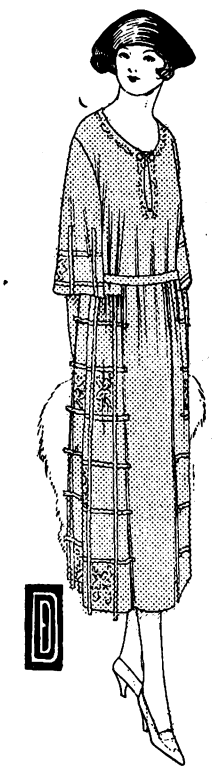
Revue being planned on the idea that the plot isn't of the slightest importance, the next peep takes you all the way from there to Scotland, with a gathering of the clans, and sword-dancing, and kilties galore, and dainty Billie Desmond heading the crowd singing the kind of Scottish song they sing in revue, with excellent dancing to follow. And that's about the last minute that anybody on the stage can get time to draw breath, I think, for the next 'steen "peeps" are so busy with quick-change stunts for everybody that even the stage-struck damsel may wonder if the life of the actress is as easy as she uster dream it was.

* * *

In those fourteen scenes I think everybody must get breathless climbing in and out of changes of costume, and the wonderful Dickens scene is a miracle of rapid changes of personality and costume.

* * *

Which doesn't and won't prevent the critical and appreciative among us from admiring the clever characterisation that makes it such a huge success. From the team of fine horses that draws the splendiferous coach to the crinolined ladies who bob around, it is immense! Personal opinion being allowed, I especially admired Miss Bell as Dolly Varden and Nancy, Mr. Frank Foster as Micawber, Mr. Haviland as Bill Sykes (a beautiful gruesome bit that touched up the general success), Edwin Styles as the Artful Dodger, and Billy Fry as Uriah Heep.



A SMART LITTLE — DRESS — Shown by STORE BROS.

* * *

Peggy Lovell's clever solo-dance, plus the fascinating pop of the balloons as they went off into space, brought one back to earth again with a pleasant hurry, followed by Producer Lavard (to whom many bouquets went o' Monday evening) with a spoof lecture that is one of the best humorous features. The Song Shop provides a great opportunity with its revival of old songs, and on Monday evening a box-full of enthusiasts helped on the general applause over Peep Fourteen by chorussing a fervent appeal on behalf of the lady of one of the songs who seemed greedy enough to want to borrow even more clothing than she already owned!

* * *

"The Peep Show" ends with a non-stop Minstrel show by the entire company, with Mr. Interlocutor Frank Foster as the centre-man, Edwin Styles with trap-drums, and Billy Fry with a spoof set of "effects," for the corner-man, and all the principals completely disguised in the jazziest of costumes plus red wigs and dinky little satin top-hats. Monday's evening audience put the very definite glad-hand stamp of success on the whole show, and producer (Mr. P. D. Levard), stage-manager (Mr. A. Haviland), and the whole company had to take repeated calls and much floral decoration.

* * *

Much gnashing of teeth the other day at the Show over a certain brand of motor-car that was being discussed as having done "530 miles on a gallon of fuel," which caused the clever-minded to sit up and gasp. However, there wasn't any risk, as in this case, "fuel" meant oil, and not petrol. Haven't the faintest idea what it all means myself, as my interest in buzz-wagons is limited to knowing what kind I'd like if I ever thought I'd own one—in which case I'll have a pale fawn corded lining, please, and a silver vase for flowers, and the cheque-book owner not more than ninety (if the Gods are good) and a stranger to gout in the temper!

* * *

Also at the Show was the engineering man, who was looking for repairs to a sewing-machine, and eventually landed at a very posh stall which appeared to be of a mechanical turn of mind. It seems, however, that it concerned chiefly that kind of machinery that is never less than a coupla million pounds sterling when bought, and the clever and wealthy

EMPIRE: "THE PEEP-SHOW."

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gentleman who was keeping an ownerish eye on proceedings very nearly passed away in several different positions when asked if it would be a very expensive job to mend the family sewing—salvation!

* * *

The members of the Staff of the University of the Witwatersrand are holding a Ball on Friday, April 28, at the Wanderers' Hall. The proceeds will be devoted to the Students' Sports Ground Fund. The management of the Ball is in the hands of Dr. E. H. Cluver and an energetic committee. Tickets are obtainable at the Enquiry Office, University, Eloff Street.

* * *

The dance which was to have been held at the residence of Miss Esther Sharcwitz in March, and which was postponed on account of the industrial trouble, will take place this Saturday (April 22) at 112, Siemert Road, Doornfontein. The proceeds will be devoted to the University Development Fund.

Eve.

IN THE BRIGHT LIGHTS.

(Continued from page 16.)

The play is produced by Mr. Alexander Butler, and is well-dressed and staged, under the direction of Mr. Lynwood Roberts. A little more attention to the details of furnishing in Act II. would be an improvement to the general effect.

Falconer.

STANDARD THEATRE.

"The Faithful Heart" Next Week.

"THE Garden of Allah" will conclude at the Standard Theatre this Saturday night, and on Monday evening Mr. Leonard Rayne will present the Robert Courtneidge and W. E. Holloway Company in London's latest play, "The Faithful Heart," by Monckton Hoffe. This is a tale of the sea, and, although there are no actual ship scenes, the call and the glamour of the sea ring through it. The story has that direct appeal which gets home to every man and to every woman. "The Faithful Heart" was produced at the Comedy Theatre, London, as lately as November 10 last year. The principal parts will be played by Mr. Owen Roughwood, Mr. George Zucco, Miss Cherry Hardy and Miss Leslie Graham. The run of this play will be limited to one week only. Plans are open at the Standard Theatre and the Carlton Hotel booking-offices.

HIS MAJESTY'S THEATRE.

HIS Majesty's had a big week last week, with packed houses every evening, and the general verdict is that "A Night Out" is one of the biggest successes in the way of musical-comedy that has been seen here of late. There is more plot and continuity in it than in most plays of the kind, and the music is light and bright from start to finish. All the company is putting in good work, and the principals are established in favour long ago. The dressing and staging provide a series of delightful colour-pictures, and a very live and clever chorus adds another attraction to one of the brightest shows that anyone could wish to see. Last week country visitors crowded the theatre, and "House Full" was the nightly reply to late comers. This week the booking is again excellent.

The company's second production, "A Little Dutch Girl," is due for staging on Friday night next week.

Falconer.

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TEA ROOMS and MILK LOUNGE JOUBERT STREET, JOHANNESBURG.

BY kind permission of the Control Officer, No. 1 Area, and in aid of the Transvaal Scottish Fund, a dance will be held this Friday, April 21, at the Freemasons' Hall. Tickets are 5s. each, and the dance is under the patronage of the Mayor and Mayoress, Brigadier-General Beves, C.B., C.M.G., Colonel Sir W. and Lady Dalrymple, Lieut.-Colonel McLeod, D.S.O., M.C., D.C.M., and Mrs. McLeod.

* * *

The tennis tournament which is being arranged for May 7 (Sunday) at the Automobile Club, promises to be a very successful one. A big number of entries for the tournament has been received, and the Distress Fund should benefit considerably by the occasion. Tickets, 7/6 each (which includes luncheon), may be had from Mrs. P. Kaplan, Mrs. Kallenbach, Mrs. Youlden, Mrs. Scott, and Mrs. H. Kaplan, who are the organisers.

* * *

On Friday, April 28, the University ball will take place at the Wanderers' Hall. Dr. E. H. Cluver and a big committee are making arrangements for a delightful evening, the U.P.C. Jazz Six will play for dancing, and double tickets, price 30s., are to be had from the enquiry offices at the University Buildings, Eloff Street.

* * *

The marriage took place quietly last week at St. Mary's Church of Miss Doris Edith Huxtable, adopted daughter of Mr. and Mrs. J. W. Nelson, to Mr. Frederick William Burton, of Leeds, England, formerly of the Transvaal Scottish and West Yorkshire regiments.

* * *

The nursing staff at the General Hospital, Johannesburg, wish to convey their sincere thanks to all those who helped at the *fête* at the Hospital grounds on April 5, in aid of the District Nurses' Association, or assisted in any way to make it such a success. The *fête* realised £550. The nursing staff are holding a dance at the Nurses' Home, General Hospital, for the same fund, on this Thursday, April 20.

* * *

MISS DORIS DESMOND, Of The Kitchen Comedy Four, who are to appear next week at the Johannesburg Orpheum. Before coming to South Africa Miss Desmond was playing a leading part in the revue "Take a Rest" at Newcastle.

Money is urgently needed for the Defence Force Assistance Fund, which was formed with the object of assisting dependents of members of the Force who were killed or disabled in the recent revolt. The committee comprises the various commanding officers. Colonel Thackeray is the chairman, and the members are: Colonel Temple Mursell, Colonel S. S. Taylor, Colonel H. G. L. Panchaud, Colonel D. McLeod, Colonel P. Anderson, Colonel S. B. Schlam, Colonel C. F . Stallard, Major Adler, Major Abbott, and Captain Buchanan, with Captain R. Hemphill as hon. treasurer, and Captain Batty as hon. secretary. Donations should be sent to the hon. treasurer, Captain Hemphill, P.O. Box 2755, Johannesburg.

* * *

A dance for the benefit of the fund was held last week in the Recreation Hall at S.A.R. Headquarters, the Railways and Harbours band playing under Mr Trezona, and giving their services free, while the ladies' committee consisted of Mesdames Lendrum, Holland, Keys, Steensma, Frampton, Kennedy, and Barnett. A cigar and cigarette stall was a special feature, the articles being sold by Mrs. B. T. Kennedy. A bar was under the supervision of Captain Keys and Mr. Frampton, the liquor being donated. Other functions are being arranged by the Railway Regiment, after which a cheque will be handed to General Beves for the full amount realised.

* * *

The committee responsible for the success of the dance was Colonel P. Anderson (chairman), Captain Keys (treasurer), Major George Hogg, D.C., who, together with the chairman and Majors Springer and Curran, looked after the comfort of the dancers; Lieuts. Dunbar and Treadwell, C.Q.M.S. Arnold, Sergt. McConchie, Captain J. Read, Mrs. D. Watson, Misses M. Wallace, M.B.E., Misses V. Cail, N. Cameron, Mrs. Finnigan, Messrs. R. C. Allen, J. Eke, W. Frampton, and Captain Gallagher .

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The following ladies were winners in the Home Industries section at the Show:—

Hand Embroidered Nightdress, silk or *crêpe-de-chine*: 1, Miss N. Scheffer; 2, Miss M. Emett; 3, Miss Greig. Hand-embroidered nightdress, cotton: 1, Mrs. J. J. Albertyn; 2, Miss A. Dent; 3, Miss E. Genis; h.c. and r., Miss D. Cheeseman. Camisole, cotton: 1, Mrs. A. Ferreira; 2, Miss D. Cheeseman; 3, Miss E. Genis. Camisole, silk or *crêpe-de-chine*: 1, Mrs. A. Ferreira; 2, Miss N. Scheffer. Frock for child, hand-embroidered: 1, Miss F. Morham; 2, Mrs. A. Ferreira; 3, Mrs. A. F. Mullins. Smocked frock for child: 1, Mrs. Owen Griffith; 2, Mrs. J. Lyall; 3, Mrs. Pienaar. Blouse made of silk or *crêpe-de-chine*: 1, Mrs. E. M. Burchmore; 2, S. Jacobs. Silk shirt blouse, machine-made: 1, S. Jacobs. Skirt, machine-made: 1, S. Jacobs.

* * *

In art needlework: Teacloth, embroidered in white: 1, E. Slader; 2, Miss E. Genis; 3, Mrs. K. Keith. Applique: 1, Miss J. Greyling. Drawn-thread Work: 1, Miss E. Genis; 2, Mrs. A. R. Blackbeard. Broderie Anglaise: 1, Mrs. B. Larsen; 2, Miss F. Morham; 3, S. Jacobs. Teacloth trimmed with crochet: 1, Mrs. J. S. Brown; 2, Mrs. A. N. van Huyssteen; 3, Miss N. Scheffer. Embroidered handkerchief: 1, Mrs. A. Young; 2, Mrs. J. J. Albertyn; 3, S. Jacobs. Richelieu embroidery: 1, Miss C. S. D. Lightbody; 2, Mrs. H. Roberts; 3, Miss A. Lubke. Ladies' silk vanity bag: 1, E. F. Forfar. Specimen large initialling for table linen: 1, S. Jacobs; 2, Mrs. A. R. Blackbeard. Specimen initialling for handkerchiefs: 1, S. Jacobs.

* * *

Hand-made Lace: Best specimen Irish crochet lace: 1, Miss A. Lubke; 2, Mrs. L. B. Noble; 3, Miss R. M. Anderson. Best specimen Filet lace: 1, Miss R. Sealy Allin; 2, Miss I. de Leeuw; 3, Miss G. Nicol. Best set of 6 D'Oyleys in any kind of lace other than crochet: 1, Mrs. K. Thompson; 2, Mrs. E. M. Jacobsson; 3, Miss D. M. Potter. Best Pillow lace: 1, Mrs. E. G. Mann: 2, Mrs. J. Donaldson; 3, Miss G. Nicol.

* * *

Knitting: Ladies' Knitted Jumper: 1, Miss F. Nugent; 2, Mrs. H. Greig; 3, Mrs. Mathews. Knitted set for Baby (vest, jacket, bonnet): 1, Mrs. H. E. Haigh; 2, Miss L. Lederle; 3, Mrs. J. J. Albertyn. Knitted jersey suit for boy: 1, Mrs. L. Greenslade; 2, Miss Queenie Bain; 3, Mrs. J. G. Barnard. One pair plain knitted socks for men: 1, Mrs. W. F. Mackay; 2, Mrs. A. S. Rogers; 3, Mrs. B. Clifton. 1 pair ribbed knitted socks for men: 1, Mrs. N. Roberts; 2, Mrs. A. S. Rogers; 3, Mrs. W. F. Mackay. 1 pair knitted booties for Baby: 1, Mrs. H. E. Haigh; 2, Mrs. J. C. Hamilton; 3, Mrs. E. M. Jacobsson.

* * *

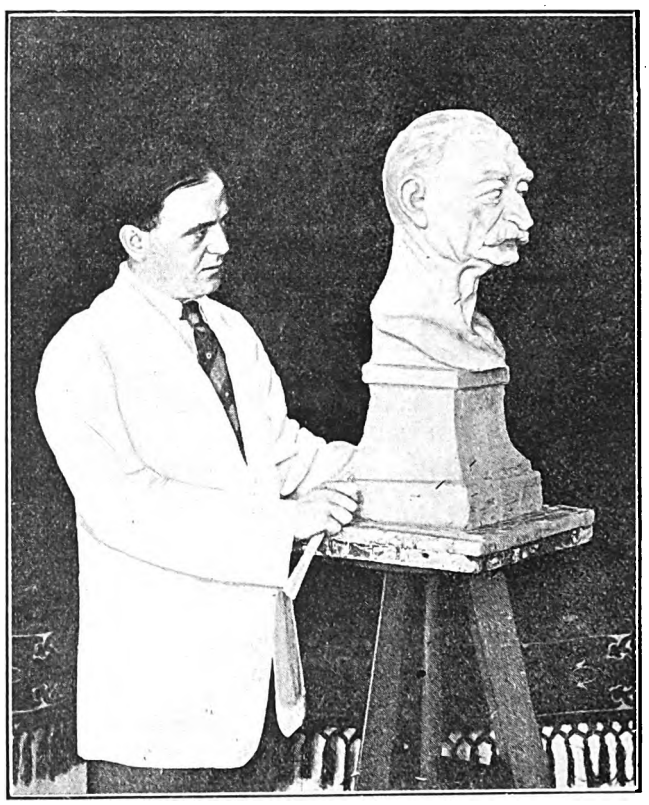
Spinning and Weaving: Hand-woven Tweed, 1 length, 5 yards: 1, Anna Steyn. Travelling rug made from S.A. wool: 1, Hester Schenk; 2, Magdal Liebenberg; 3, Henbreg Steyn. Pile rug: 1, Jacoba van der Walt; 2, M. Bickley; 3, N. Canning. Rag rug: 1 and 2, Mrs. I. M. Clayten. Spun yarn: 1, Betty Lee; 2, Nickie v. d. Walt; 3, Bettie Coertzee.

* * *

Sundries: Hat or any other article made of Mealie leaves: 1, Mrs. J. C. Hamilton; 2, Mrs. C. H. Boardman; 3, Mrs. J. C. Hamilton.

* * *

Jams, Preserves, Pickles, etc.: Assortment Jams: 1, Mrs. C. A. Dormehl; 2, Mrs. Asselbourg; 3, Mrs. F. E. Hockey. Assortment jellies: 1, Mrs. F. E. Hockey; 2, Mrs. A. N. van Huyssteen; 3, Mrs. Z. O'Shea. Assortment preserved fruits: 1, Mrs. C. A. Dormehl; 2, Mrs. Z. O'Shea. Assortment canned fruits in syrup: 1, Mrs. G. S. Campbell; 2, Miss D. Holster; 3, Mrs. C. A. Dormehl. Assortment canned fruits in water: 1, Mrs. C .A. Dormehl; 2, Mrs. F. E. Hockey. Assortment glace preserved fruits: 1, Mrs. F. E. Hockey; 2, Mrs. D. J. de Kock. Assortment marmalades: 1, Mrs. A. S. Rogers; 2, Mrs. Asselbourg; 3, Mrs. G. Pratt. Assortment pickles: 1, Mrs. C. A. Dormehl; 2, Mrs. J. Campbell; 3, Mrs. A. N. van Huyssteen. Candied peel, assorted, 2 lb.: 1, Mrs. D. J. de Kock. Assortment lemon curd: 1, Mrs. A. S. Rogers; 2, Mrs. F. E. Hockey; 3, Mrs. G. Pratt. Fruit cheese: 1, Mrs. A. S. Rogers; 2, Mrs. G. Pratt. Assortment chutneys: 1, Mrs. A. S. Rogers; 2, Mrs. F. E. Hockey; 3, Mrs. E. A. Young. Assortment sauces: 1, Mrs. J. Campbell; 2, Mrs. Z. O'Shea. Assortment canned vegetables: 1, Mrs. C. A. Dormehl. Canned mealies: 1, Mrs. C. A. Dormehl; 2, Mrs. G. Pratt. Candied water melon: 1, Mrs. V. Cecil Heeger; 2, Mrs. F. E. Hockey; 3, Mrs. C. A. Dormehl. Candied figs: 1, Mrs. V. Cecil Heeger; 2, Mrs. F. E. Hockey; 3, Mrs. G. S. Campbell. Assortment jams: 1, Mrs. A. F. Mullins; 2, Miss R. Dormehl; 3, Mrs. F. Rosewarne. Assortment preserved fruits: 2, Miss R. Dormhel. Assortment canned fruits: 1. Miss R. Dormehl; 2, Mrs. Donaldson; 3, Mrs. A. F. Mullins. Assortment Canned vegetables: 1, Miss R. Dormehl. Assortment candied fruits: 1, Mrs. A. J. Mason.



A JOHANNESBURG SCULPTOR: DR. J. M. COPLANS.

Dr. J. M. Coplans, of Johannesburg, is a clever and enthusiastic amateur sculptor and modeller, and is here seen with a plaster bust, recently completed by him, of a figure well-known to visitors to the Johannesburg Art Gallery—one of the attendants at that institution.

Photo by M. Edward.

SPEAKING OF HUNGRY HEARTS.

"The thing that impresses me most about the 'fan' mail an actress receives is that there are so many hungry hearts in the world," says Helen Ferguson, the motion-picture star. Miss Ferguson dived into that day's mail and brought out the following amusing, yet plaintive, note:—

"Miss Ferguson, I hope that some day a director would come to our neat little house and force my father to let me become an actress. Oh! Miss Ferguson, I love to become an actress and come and join you and your beautiful friends. Oh! Oh! Miss Ferguson, please do send me your picture."

HIS MAJESTY'S: OPENING SHORTLY, "A LITTLE DUTCH GIRL."

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SPORTING REQUISITES OF ALL KINDS

How to Develop the Hidden Beauty of the Hair.

Perfect beauty is given to few women, but, with a little intelligence, all could make the best of whatever good looks they possess. Nothing makes more difference to a woman's appearance than the condition of her hair; it greatly enhances the charm of the pretty woman, if it is glossy and well-groomed, and beautiful hair atones for plainness in the less fortunate.

A great deal depends on the shampoo used. The hair, to look its best, must be frequently cleansed. Many shampoos, which do not lather well, only partially cleanse the hair; consequently it never appears as bright and glossy as it should. Many society women and actresses who know the value of beauty and the importance of preserving it, are now forsaking hairdressing establishments, and having their hair washed at home by their maids. For this purpose a shampoo is made with stallax granules and hot water. This substance produces a sweet scented foaming lather which thoroughly cleanses the hair. After rinsing the hair is quickly dried with hot towels, and the results are most satisfactory.

All the hidden sheen of the hair is brought out, and it is beautifully soft, wavy, and easy to do up.

All shampoos have a tendency to dry the hair. In cases where the scalp is naturally very oily, the use of stallax acts as an excellent corrective. For those whose hair is inclined to be dry and brittle, massaging the scalp with olive oil before each shampoo, is recommended.

Brushes should be kept thoroughly clean. A little ammonia in the water used for washing them, ensures this. They should be finally rinsed in cold water, so as to stiffen the bristles. A

LUMINOR SIGNS.

A SIGN which needs no lighting, power or attention is obviously at a premium. Such an attraction exists in the Luminor Sign, which though, by reason of its day and night effect and general attractions is primarily for outdoor displays, can also be used as a window attraction.

Invented some years ago by a Frenchman, this sign is not yet in general use in this country, but it seems a safe prediction that it will not be long before it is in use throughout the country.

Its great advantage is that it requires no lighting, being worked on a principle of reflection, and is as effective by night as by day. Like most effective contrivances, it is extremely simple, consisting of convex mirror discs, which are so highly polished that even the glow of a match is sufficient to give any number of these the appearance of being alight.

By day, it more nearly resembles a helio in the intensity of its light. Set in wood, plaster or cement, these discs are capable of making any word or series of words, or can be used to illustrate any design. Where it is required they can be fastened directly to a shop window. Where this is done it has been found that short of breaking the window nothing will serve to move them.

They are made in various sizes, and while the smallest letter that can be constructed from them measures $2\frac{3}{4}$ inches in height, there is no limit to size in the other direction.

For those who desire a maximum of attraction with a minimum of cost, these signs must occupy a place by themselves.

Free Life Readings

To All Who Write at Once.

The well-known European Astrologer, Professor Roxray, has once more decided to favour the people of this country with Free Test Readings of their lives from his office in Holland.

Prof. Roxroy's fame is so well known in this country that he hardly needs an introduction from us. His power to read the lives of people, no matter at what distance they may be, is described as simply marvelous. In August, 1913, he clearly predicted the Great War, and informed all his clients that "a bereavement in Royal circles will affect most of the crowned heads in Europe." Even Astrologers of various nationalities and reputation all over the world acknodwelge him to be their master, and follow in his footsteps. He tells you what you are capable of, and how you can be successful. He mentions your friends and enemies, and describes the good and bad periods in your life. His description as to past, present and future events will astonish and help you.

Baroness Blanquet, one of the most talented ladies of Paris, says:—

"I thank you for my Complete Life Reading, which is really of extraordinary accuracy. I had already consulted several Astrologers, but never before have I been answered with so much truth, or received such complete satisfaction. With sincere pleasure I will recommend you and make your morvellous science known to my friends and acquaintances."

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ECONOMY IN THE USE OF FILM.

George H. Melford, Paramount producer of "The Sheik" and, more recently, "Moran of the Lady Letty," featuring Dorothy Dalton with Rodolf Valentino in the leading male *rôle*, is giving all other directors, Paramount and otherwise, a close race these days in the matter of economy in using film in making pictures.

It is not unusual to hear of a director's using up 150,000 feet of film in order to get a picture that will run to about 8,000 feet when finally thrown on the screen.

Mindful of the necessity for economy in these times, Mr. Melford carefully rehearses his scenes without once shooting, so that in "Moran of the Lady Letty" he had very few retakes. In making "The Sheik" he used up 28,000 feet of film, which was reduced to 7,800 feet in the final picture. He bettered this record in "Moran of the Lady Letty," using only 22,000 feet of film, which was cut down to 6,800 feet finished.

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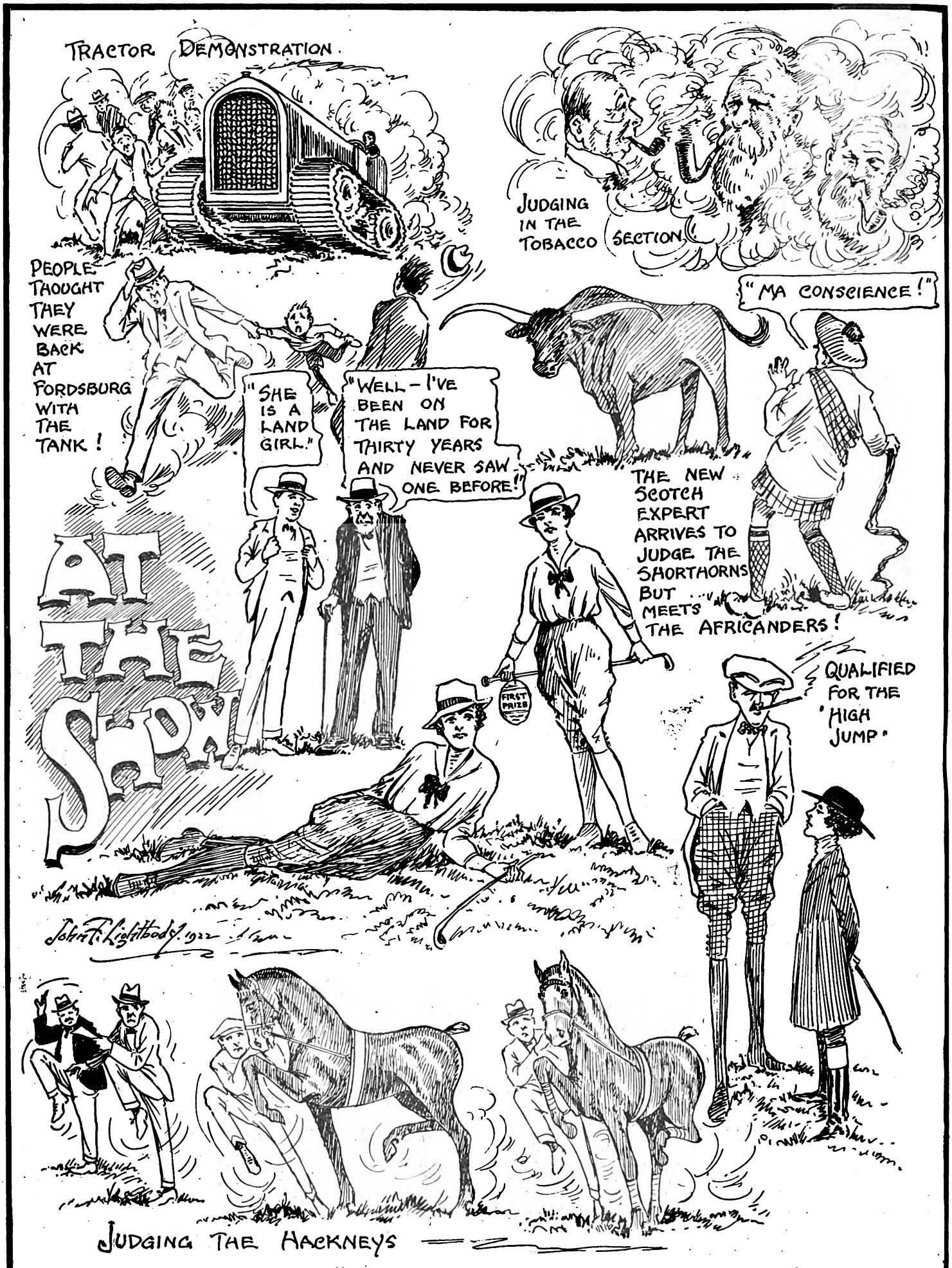
SEEN AT MILNER PARK.



SKETCHES AT THE WITWATERSRAND AGRICULTURAL SHOW, JOHANNESBURG.

Drawn for "S.A. Pictorial" by J. F. Lightbody.

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AUTUMN CARNIVAL.

Some Interesting Racing on the First Two Days.

DIGNITARY'S HANDICAP.

IT is many a long year since our breeders have succeeded in turning out a colt of the class of Dignitary, the winner of the Autumn Handicap on Saturday last. Mr. Henry Nourse's brilliant colt

Quite Overshadows Anything of His Age

to-day amongst the colonials, and indeed, it would be difficult to find a horse in the country at present smart enough to down the Derby winner at w.f.a. The Autumn event at Turffontein did not attract a powerful entry, it is true, and it eventually proved, according to the betting and the actual running, that the moderate Orpheus was to be Dignitary's

JOHANNESBURG AUTUMN HANDICAP.	
"Vigilant's" Tips:	Result:
1. Dignitary.	1. Dignitary.
2. Contentment.	2. Orpheus.
3. Orpheus.	3. Contentment.

most formidable opponent. Just at present W. L. Randall has in hand some useful horses, and through the subsequent running of these and the true running provided in the Handicap it can be realised that the son of Dignity was set a fairly stiff task to concede six pounds to Sir Abe Bailey's five-year-old.

* * *

The race proper afforded us further proof that, whilst Orpheus was well favoured with luck in the running, and probably showed us his very best, Dignitary was by no means so fortunate. Commencing less smartly, he was chopped off at one stage and actually had five or six lengths to make up on Orpheus turning into the home stretch. He wiped out the deficit

In Electrical Style

when Ray shook him up, and then commenced a pretty race over the last two furlongs. Though the judge gave a long neck decision in the colt's favour, I fancy the latter, excellently favoured with grit and determination as he is, could have found a bit more and have beaten a better horse than Orpheus proved. It was a notable performance, and owner, trainer and jockey received an ovation on returning to scale.

* * *

The sport on the opening day was in tune with the Handicap, and left nothing to be desired, some of the finishes being very fine indeed. The arrangements, as usual, were perfect, and the weather-clerk was on his best behaviour. Each meeting at Turffontein nowadays one rarely gets through the day without hearing much fulsome comment on

The Splendid Appointments,

and really, any argument to the contrary would be unjustified. One doesn't look for much effect in the gardens just now, but the Club's horticulturist is to be congratulated on the pleasing appearance of the spacious enclosures at present.

Racing opened with the Doornfontein Handicap for juveniles over the T.-Y.-O. course, those that had won 350 sovs. or over being barred. Figaro, a well-grown brown colt, and own brother to Contentment, and incidentally a better-looking sort, was served up favourite, though

With No Overwhelming Confidence

as far as the stable was concerned. Mr. H. Nourse's smart colt, Sentiment, was second in demand. A snuggly go was seen, and the favourite had a long neck in front crossing the line. White Friar and Water Gull had most followers in the Auction Handicap, but honours rested with the moderate Galloway, Moya, after an interesting set-to with Idle Apprentice, White Friar and Co. down the straight. After Fondling's easy win at Springs on the Wednesday previous there was no justification at all for the ridiculously forlorn odds on offer in the Ring.

* * *

Royal Pleasure, after his attractive win at Germiston a week before, dominated the market for the Flying Bottoms, of course, but he had nothing on Fondling and Catapult as they hit the line, Blankfield's black filly winning very comfortably. There was a lot of money for J'y Reste in a race down the straight at Germiston the other day. On Saturday she was neglected in the Yeoville Bottoms (1¼ miles). She didn't win, but ran well enough to suggest that

The Next Dash

on Mr. T. Everard's filly will be over a stayer's course. Hose it was that had most followers, and backers were right, as Mr. H. De Meillon's latest acquisition won from Sleepless Night. The Flying Middles saw the shifty Jester in chief favour from Peaches and Valmar. It was the latter that showed the most improvement, though he just failed to outlast Jester, who ran sourly once more.

* * *

Amour, looking lighter and straighter in condition than I've ever seen him, was able easily to put it across the opposition in the Yeoville Tops, run over the stiff mile-and-a-half. It was an interesting go up to the last furlong, when Amour put the issue beyond doubt in half-a-dozen strides. Racket, a good-looking six-year-old that ran with distinction in the best company in England, would

Appear to be Striking Form

here at last, judging by the pointless style in which Mr. Andrew Cohen's horse put it over the opposition in the Flying Tops. What justification there was for making Syrian Prince favourite I know not. He has been in the country five minutes, so to speak, and I doubt whether the stable could have expressed any confidence. However, fingers were burnt and the handsome grey finished last. There was one in this field that could have been closer to Racket than those lucky runners whose numbers went into the frame under the winner.

* * *

The conditions and weather on Easter Monday were, if anything, even finer than on Saturday, and the attendance was slightly larger. Sir Abe Bailey's black colt, Nigger Minstrel, made amends for the defeat of Orpheus on Saturday by winning

The Transvaal Handicap

over the Marathon course of two miles, after a spirited set-to with the "form" horse, Amour. It was a nailing go, only marred by Amour shifting his ground under the heavy task in the last furlong. The winner, though not a big one, is all quality, his black hide neutralising many good points more discernible in horses of other colours.

* * *

Monday's racing served to disclose Slide (by Corcyra—Slip), a four-year-old colt racing in Sir Abe Bailey's colours, as a smashing good horse. The manner in which he handled his nine stone in the Jeppestown Handicap, in which he had hardly an ideal passage, and, after

Weaving His Way Through the Ruck,

put the issue beyond doubt in a few strides, stamps him as

HIS MAJESTY'S: OPENING SHORTLY, "A LITTLE DUTCH GIRL."

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a colt of very high merit. Moreover, his conformation indicates that he, as well as being a valuable addition to our "Handicap" horses, promises to make up into a fine stud proposition.

* * *

It was not surprising to see the flying Jester favourite for the Middle Brokers, run over the straight six, but Jester is a very shifty, sour customer, and not at all an odds-on proposition in a field such as he met on Monday. Running in the centre of the course on the far side of Fondling and Ablaze, he ruined the former's chance by crossing her badly, tacking towards the outside. Ablaze was then bored for a furlong and interfered with so obviously that the subsequent objection was fully expected. After seeing what occurred, and hearing the evidence,

The Stewards Had no Alternative

but the unpleasant one of taking the race away from the winner and placing him second to Ablaze. Matin won the Top Jeppestown after a close finish with Accuracy, Bosun and Defence, and made some amends for his Auckland Park and Germiston failures. Catapult was more at home in the Jeppes Bottoms (9 furlongs) than down the straight, and scored after an interesting go with Sinn Feiner and Calm. The first of Sir Abe Bailey's four successes went to Cintra in the S.A. Breeders' Produce Stakes, which enticed a poor and weak field of half-a-dozen, the only one with form being Desert Dawn, and this filly put up a creditable race with the winner.

* * *

King's Daisy must have been a relief to the Ring when she blew out Royal Pleasure in a strenuous finish for the Bottom Brokers'. The running of Herakles in the Handicap on Saturday, when he ran very prominently for six furlongs, suggested that he might be worth following in a race down the straight, and so it proved. Mr. F. H. Langerman's horse was supported to favouritism in a good betting race, and duly arrived from Mundane. The one that was hot on Saturday

Was Hot Again

in this race, only more so. By the time its owner is ready to touch the button it will have shed some of its grass-scorching propensities, and will meet a faster one, no doubt. The Tote returns for the two days told us that business in that department has deteriorated to the extent of £20,000, roughly, since last autumn. The feature of Saturday's racing was L. Howe's excellent horsemanship, four winners being piloted by him. Sir Abe Bailey's horses accounted for four events on Monday, Randall's charges all being turned out in the pink.

* * *

The Jockey Club Stakes looks easy money for Dignitary this Saturday, for, although De Meillon's crack, Flush of Dawn, will be meeting the colt advantageously as compared with the Autumn Handicap,

Dignitary

appears to be vastly improved since their meeting in the Champion Stakes in January last and should very decisively reverse the running this week-end.

* * *

Johnny Squires' stock has slumped heavily since the news came through that Reg. Hull got the decision on points in their 20-round contest on Easter Monday night at Durban, and one must confess that he seems to have been very much over-rated. It is not wise to

Assess Squires' Performance,

however, until we learn just how much he had to pull off to scale 11.5. Hull scaled 10.10 and was undoubtedly fit at that weight. If Squires has been overdoing the wasting he has paid the penalty, and it seems, from accounts to hand, that Hull had him anyhow in the concluding stages without being able to put him out.

Starting Prices of Winners on Saturday and Easter Monday.

TURFFONTEIN.

Saturday.

5/2 Figaro.
12/1 Moya.
16/1 Fondling.
5/2 Dignitary.
7/2 Hose.
5/4 Jester.
5/1 Amour.
8/1 Racket.

Monday.

9/2 Catapult.
4/7 Cintra.
10/1 King's Daisy.
5/4 Nigger Minstrel.
4/7 Slide.
8/1 Ablaze.
8/1 Matin.
5/2 Herackles.

DURBAN.

Saturday.

3/1 Novelty.
5/1 Wattle.
14/1 Monty.
20/1 Done Up.
5/1 Relish.
3/1 Penalty.
4/1 Delusion.
14/1 All Gold.

Monday.

10/1 Select.
12/1 Laurel II.
1/1 Braxtedo.
1/1 Stately.
7/4 Reita M.
4/5 Caryatide.
3/1 Dodona.
5/1 Relish.

CAPE TOWN.

Monday.

7/4 Gardenia.
2/1 Home Lights.
6/4 Antaki.
4/6 Bargain.
6/1 Carlton.
7/1 Hereford.
8/1 Straye.
6/4 Melriqua.

PORT ELIZABETH.

Saturday.

6/1 Excitement.
2/1 Lady Suffuse.
1/1 Golden Feather.
1/1 Lady Suffuse.
5/2 Dunpana.
1/1 Mormon Hill.

Monday.

5/1 Erindale.
4/1 Mons.
6/4 Audit.
6/1 Calorna.
4/1 Tomboy.
*4/1 Kingspear.
*1/1 Chivalry.
1/2 Audit.
*Dead Heat. Run Off, 5/4 Chivalry.

* * *

My selections for the meeting at Turffontein on Saturday are as follow:

12.20 p.m.—Union Handicap, about 5 furlongs.
Sunphone, Edelwild, Milford.

1.0 p.m.—Turffontein Handicap, about 5 furlongs 120 yards.
Valmar, Silent Shore, Top Hat.

1.55 p.m.—Farewell (Bottoms), about 1 mile.
Pretender, Bridal Eve, Euterpe.

2.35 p.m.—Merchants' Handicap, about 6 furlongs.
Orpheus, Herakles, Mundane.

3.20 p.m.—Farewell (Middles), about 1 mile.
Ablaze, Feldspar, J'y Reste.

4 p.m.—Goldfields Handicap, about 1¾ miles.
R. Huston's elect, Suspension, Bosun.

4.40 p.m.—Jockey Club Stakes, about 1¼ miles.
Dignitary, Flush of Dawn, Polyscope.

5.20 p.m.—Farewell Tops, about 1 mile.
Meyer's elect, Oribi, Hose.

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WEEK COMMENCING MONDAY, APRIL 24.

Tivoli, Cape Town.—Till April 25: Dainty Danes, Niblo and Doris. Till April 27: The Melodians. Continuing: Rayner and Roy, Riskit and Betty, Norton and Simmonds, Hilda Denton. Opening April 6: Tom E. Finglass, Taylor's "Dream Stars."

Opera House, Cape Town.—Horace Hodges and Company in "Lightnin'."

Empire, Johannesburg.—"The Peep-Show."

His Majesty's, Johannesburg.—"A Night Out."

Standard, Johannesburg.—"The Faithful Heart."

Palladium, Johannesburg.—"Smouldering Fires."

Orpheum, Johannesburg.—Bert Coote and Company, The Kitchen Comedy Four.

Jeppes, Johannesburg.—Jan De Martell.

Apollo, Germiston.—Eddy Duo, Gilbert and French.

Grand, Pretoria.—Duncan and Godfrey, Harry Ford.

Criterion, Benoni.—Bert Southwood and Pink Lady, W. V. Robinson.

Vaudette, Krugersdorp.—April 28 and 29: Dainty Danes, Hunter and Bob.

Vaudette, Bloemfontein.—Elliott and Godley, Prince Tokio.

Rinko, Maritzburg.—Sparkling Mozelles, Paul Witt and May Stevens.

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STAGE & CINEMA.

VOL. XIV. No. 352.] SATURDAY, April 29TH, 1922. (Registered at G.P.O. as a Newspaper.) PRICE 1/-

MISS BILLIE BELL.

Miss Billie Bell is now playing her third part in South Africa, that of "Light o' the Moon" in "The Peep-Show" at the Johannesburg Empire, in which she acts and sings in a very charming manner and is one of the outstanding successes of the production. Before going to the Empire, Miss Bell had appeared at His Majesty's as Eileen Venne in "Baby Bunting" and as Marjanah in "Chu Chin Chow."

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CASTING A PLAY.

By COSMO HAMILTON.

(Author of "The Blindness of Virtue," "Scandal," "The Silver Fox," etc.)

AFTER the keen delight and amusement of building into a play an idea surrounded by characters—an idea that sometimes comes into one's head as an inspiration, but is more often the development of an old idea, and characters that are not infrequently drawn from one's friends and enemies; after the adventure of entering into a contract with a manager for its production and the many wrangles which precede this almost entirely unnecessary process—a contract is made to be broken—comes the difficult and trying business of casting the play, of endeavouring to discover the doubles of the men and women who have been made to live in the plot and who have become to one as real and as human as the people among whom one lives and has one's being. And it is at this moment that the names of every living actor and actress go clean out of one's head.

To swing into the personal pronoun, for a change, I have always found that the minds of most managers become as blank as mine does when the "who can we get" period is arrived at finally—always excepting, of course, the manager who has got several totally unsuitable artists on his weekly pay-sheet, generally stars who are invariably unsuitable, and sees a chance to make something suitable to them even if the play is ruined in the process. More plays have been sent to the storehouse by twisting a play to fit a star than pedestrians have been sent to hospitals by the reckless driving in the streets. Hitch your waggon to a star if you find that you have run out of petrol, but place your play into the hands of those who have never achieved electrics.

This is the agent's opportunity—the man who spends his life in an office alive with members of the profession, in crowded rooms hung thickly with their photographs. Over he comes, cheerful and smiling, the parent, poetically speaking, of a large and eager family, bringing with him his typed list of available talent, tabulated according to salary and reputation. With the air of a good fairy and the self-confidence of a tennis champion, he goes over all these names, enthusiastically, his pencil a wand. All his geese are swans and all his swans, or nearly all, are geese. "Smile, damn you!" he seems to say, "your troubles are at an end. I am Autolycus, and among my wares there are nothing but artists. Gloom no more, O dramatist! I am Pollyanna." He wasn't the optimistic frog who, falling into a pail of milk, was found next morning on a pat of butter. He was an agent.

MR. COSMO HAMILTON,
The well-known playwright and novelist, and brother of Sir Philip Gibbs, the distinguished journalist.

The consultation begins. He is told that the actor required for the leading part must not be older than thirty-five; that he must be tall, thin, good-looking, civilised, able to look like a distinguished lawyer who has built a home for himself on Long Island, and been a widower for a year and who went from Lawrenceville to Princeton or from Pomfret to Yale. If he can convey the immediate impression of having had a father and mother who spent all their summers at Bar Harbour and their winters in Park Avenue, so much the better. And if, by some subtle gesture or expression, he can make it quite plain to the audience that he has read and mastered Wells' Outline of History, he will, indeed, be the ideal man. He is duly informed that the leading lady must be played by an actress of great experience who is actually under twenty-four, fair, slight, charming and, although not a raving beauty, at any rate extremely pretty and enchanting; who has the inestimable gift of announcing the fact that she was born at One East 65th Street, by her poise, profile, accent and manner of eating asparagus.

These details take a certain amount of time and emphasis and repetition to make clear. But is the agent alarmed? Oh, dear no! He is never alarmed, never perturbed, never in the least nonplussed. Many notes are made, great optimism and assurance prevail and a heartening interview comes to an end with the definite promise that the very people shall be in the office at 2.30 the following day. So far, so good. Even the manager, who has been through these things so often, sees light at the end of the tunnel. Hope springs eternal even in his breast. At 2.35, then, on the afternoon in question, the "very actor" for the leading part is personally conducted into the office by the still more cheerful agent—and it is instantly discovered that he is not a day under fifty-one, although, maybe, a most admirable fifty-one, easily mistaken with his back to the light for forty-one; that he is short, plump, good-natured, provincial, who would be superbly right if cast for a prosperous drummer travelling for sewing machines. "How do you do! So glad to see you. Er . . . ."

During the awkward and horrible pause that follows, the business smile fades from the agent's beaming face, the Manager is suddenly struck by the marvellous view of the City from his office window, the eyes of the, no doubt, admirable actor go hard and cold and an angel passes over the grave of a "drownded sailor." And then, after a brief, inconclusive chat about the League of Nations, Sinn Fein, Disarmament, and Income Tax, what happens no one remembers. There is movement, mutual showing of teeth, the opening and closing of a door and a strong indignant turn towards the still cheerful agent who is at a loss to understand the amazing failure to recognise in the man who is now ringing the bell for the elevator, the absolute epitome of the type desired. Time has thus been wasted, temper tried, and a very worthy and probably wonderful character actor with a long line of triumphs most unnecessarily humiliated.

At 3.25 or thereabouts—after all, there is a mere hour's difference between 2.30 and 3.25 and unpunctuality is the prerogative of a woman—the "very" actress is ushered in . . . Suffice it to state that this dear good lady is nothing like it. It is delightful to see her for a few bright words, to listen to her vivid description of a taxi accident and remember how delightfully she played the mother in the

(Continued on Page 21.)

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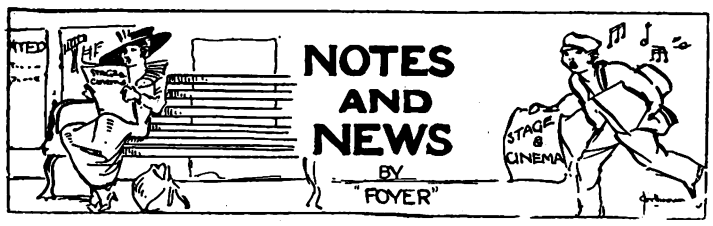

"'Arold Will Now Fly Round the 'All."

A report in *The Stage* of evidence given before the Select Committee of the House of Commons appointed to consider the training and exhibition of animals, contains this paragraph: "Mr. Roelgin, a trainer of parrots and cockatoos, produced one of the latter from a travelling case and exhibited certain of its tricks. He declared that there was no cruelty in training these birds." I hope it was my old friend, "'Arold." He'd show 'em!

Miss Dorothy Gardner.

Miss Dorothy Gardner, whose clever work with the Steele-Payne Bellringers has been one of the principal features of that company's entertainments during recent years, is about to establish a school for elocution, stage deportment, and all that sort of thing, and will divide her time between Johannesburg and Pretoria. Further details about her activities will be found in the social pages in this issue.

"Merry Widow" Revival.

Mr. J. L. Sacks has secured the rights for a London revival of "The Merry Widow," and hopes to be ready with the production early in May. Miss Edith Day will play Sonia, the part in which Miss Lily Elsie appeared in the original, and Mr. Sacks is trying to secure Mr. George Graves and Mr. Joseph Coyne for their original parts, Popoff and Danilo. Mr. Graves is at present on his way home from South Africa, while Mr. Coyne is on his way home from Australia.

In "The Peep-Show."

Among the photographs reproduced on page 9 of artists appearing in "The Peep-Show" at the Johannesburg Empire are those of Miss Peggy Lovell and Miss Tory Handley. Miss Lovell is the daughter of Mr. Reginald Switz, the comedian (who first played the part of Peter Doody, the melancholy jockey, in "The Arcadians" in this country), and the step-daughter of Miss Lily Ward, who was here with the last musical-comedy company in "Kissing Time," "The Lilac Domino" and "Baby Bunting." Miss Handley is the sister of Miss Olive Handley, formerly a member of the Empire *ballet*, now principal dancer in "Cairo" at His Majesty's Theatre, London.

"Poor Em."

Miss Olga Racster and Miss Jessica Grove's play, "Poor Em," produced at Brighton on March 27, is something good, according to *The Stage*, which says of it: "As a play, 'Poor Em' is a great success, but the characterisation is a veritable triumph. It will, in fact, appeal more forcibly to the public by reason of its cleverly-drawn characters than by its dialogue, witty and sparkling though it is. There is nothing new in the plot, which has for its theme the transplanting of a Hoxton artisan family (who become the unexpected recipients of a fortune through the death of a relative in America) to a Putney villa; but if the authors have not produced anything novel in that direction, they have succeeded in a marked degree in holding a mirror up to nature, and in peopling the stage for close on three hours with men and women possessing exactly the virtues and the failings—chiefly the latter—of everyday human beings."

MR. PHILIP D. LEVARD,
The producer of "The Peep-Show" at the Johannesburg Empire. Mr. Levard was associated with the English production, and was specially brought out by the African Theatres, Ltd., to stage the revue in Johannesburg.
Photo by O'Byrne.

Like a Fairy Tale.

Miss Nan Marriott-Watson and Miss Edith Carter, two girls touring in England with a company playing "Beyond the Veil," put in their spare time writing a play. They called it "The Lass o' Laughter" and submitted it to a London manager—who promptly turned it down with a loud thud. So Miss Nan Marriot-Watson and Miss Edith Carter put it to their colleagues in the "Beyond the Veil" company that their play should be given a chance. The other members of the company were willing to stand in on the experiment, and "The Lass o' Laughter" was produced at Leamington. Before the end of the week five London managers had made a dive for the play—including the manager who had already refused it. Sir Alfred Butt won the race, and "The Lass o' Laughter" will be produced at the Queen's Theatre, London, this Saturday night (April 29), with Miss Nan Marriott-Watson in the leading part. As *The Stage* says, "it reads almost like a fairy story."

A Crushing Tax.

Mr. Tom B. Davis, president of the English Theatrical Managers' Association, writes to *The Referee* (London) on the Entertainment Tax; Some people seem to have it fixed in their minds that because the public on entering a place of amusement pay this tax at the first instance, theatre proprietors and entertainment providers generally are not affected by the tax; but the point is, "Who pays eventually?" and the indisputable answer is, "The entertainment industry." There is only a certain amount of money available for expenditure by the public for amusement, and if 25 per cent. of that amount is taken for a tax, it follows that the entertainment providers are only going to get 75 per cent. of the whole amount spent by the public, and it is being proved clearly on all sides (with, of course, a few notable exceptions, as there are to every general condition) that the entertainment industry is gradually being crushed. The Government must decide to give up the Entertainment Tax, and make up the revenue derived from it by reducing some unnecessary expenditure.

Mr. Owen Roughwood.

Mr. Owen Roughwood, the leading man at the Standard Theatre, is an actor with a very fine record. He studied for the stage under Mr. and Mrs. John Billington, and first appeared under the management of the late Wilson Barrett. In 1903 he came to South Africa as leading man with Mrs. Lewis Waller in "Zaza" and other plays. This is his first visit to Africa since that time. He was with the late Lewis Waller from 1904 to 1907. In the latter year he appeared at the Haymarket Theatre, London, as Lord Verney in "Sweet Kitty Bellairs." He was at the Playhouse in 1908 as Hippolite Vasincourt in "Pro Tem.," and, later in the same year, at the Lyric in "The Explorer," "The Duke's Motto," and "King Henry V." In 1909 he appeared at the Garrick as Mr. Castleton in "The Adventure of Lady Ursula," and at the Duke of York's as George Rous in Galsworthy's "Strife." He then toured with Sir John (then Mr.) Martin-Harvey, and in 1910 and 1911 was back in London as the Duke of Clarence in "Richard III." at the Lyceum; and in "Sister Ann," "As You Like It," "Much Ado About Nothing" and "King René's Daughter" at the Coronet. After a tour in "The Butterfly on the Wheel," in which he played the Hon. George Admaston, and, subsequently, Roderick Collingwood, he returned to London in 1912 to play James E. Morgan in "Ready Money" at the New Theatre. During the next three years he played a number of notable parts in the West End, including Potiphar in "Joseph and His Brethren" and George Dupont in "Damaged Goods."

EMPIRE'S BIG REVUE: "THE PEEP-SHOW"

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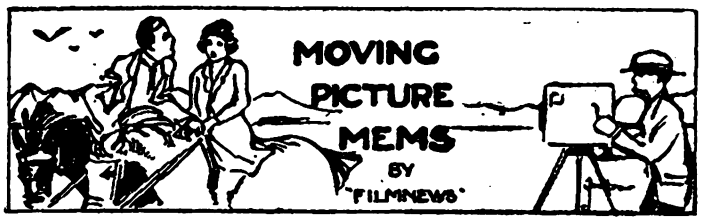

"The Vulture's Prey."

"The Vulture's Prey," a film adaptation of Mr. H. de Vere Stacpoole's novel of the same name, produced in South Africa by the African Film Productions, Ltd., towards the end of 1920, has just been programmed for release, and will have its first public screening in Johannesburg at the New Bijou Cinema next Thursday (May 4). The film is comprehensively illustrated in this issue.

His New Job.

The first day of Mr. William H. Hays, ex-Postmaster-General of the United States, in his new job as Director of the Motion-Picture Industry, is thus described in *The Billboard*: "March 6 was the day, And a sumptuous suite of offices in the Guaranty Trust Building, at 523, Fifth Avenue, New York, was the place. In other words, the new head of the motion-picture industry, namely Will H. Hays, has started in to earn his $410 a day, which a combination of film magnates is going to pay him. Mr. Hays had not a very strenuous morning, but he busied himself with opening mail and reading telegrams of congratulations, answering long-distance telephone calls and receiving many friends and well-wishers. Nothing definite as to the procedure to be followed in his new line of work has been given out by Mr. Hays. He merely talked at random to the reporters, who made various enquiries regarding his plans for the improvement of the M. P. industry. Ex-Postmaster General was reticent and confined his answers to dilating on the wonderful accomplishments that the screen had thus far obtained. He said he expected to develop the industry to the 'highest possible degree of moral and educational values.' He also said 'the potentialities of the motion-picture over moral influence and educational work are limitless. Its integrity should be protected just as the integrity of the churches is protected, and its quality should be improved as we improve the quality of our schools.' All of which we have heard before, but our readers are looking forward to further information which would convey just what definite steps are to be taken by the new 'head of the movies.' On March 16 a dinner-dance will be tendered Mr. Hays at the Astor Hotel by the Motion-Picture Directors' Association. It is expected at that time that Mr. Hays will outline his future policy in the management of his new position."

MR. ALEXANDER HAVILAND,

Who stage-manages "The Peep-Show" and also plays several notable parts in the production. He is the son of the late William Haviland, the well-known Shakespearian actor, and Miss Amy Coleridge, who, as the late actor's wife and leading lady, was associated with him in many memorable stage productions in South Africa.

Photo by O'Byrne.

The Youngest Film Producer.

The world's youngest independent motion-picture producer is believed to have been discovered. He is Jesus Enriquez Topete, a Mexican, who is only twenty-three years old and who has been producing for several years. He is now in Los Angeles to study production methods. He made a thorough inspection of the Goldwyn studio, and said he had absorbed many ideas which would be useful to him. He was astounded at the completeness of the plant. Topete is now making a series of pictures for the Mexican Government. He was accompanied to the studio by Maria Montoya, a Mexican motion-picture star. The young producer, who also acts in his own pictures, introduces a new idea in collars, so far as Hollywood and Culver City are concerned. A narrow black band extends around the bottom edges of his collars. The same idea is carried out in the cuffs of his shirts. It is said to be considered very smart in Mexico.

Charlie's Rival.

"The supremacy of Chaplin as a screen comedian was not successfully challenged until last year [says the film correspondent of *The Stage*], when Harold Lloyd sprinted to the front, and now it looks like being a neck-and-neck race, although I feel inclined to back Chaplin as the ultimate winner from the fact that he so plentifully and skilfully mixes drama with his comedy. I agree with screen critics who predict that we are on the verge of a Harold Lloyd boom. His latest, 'A Sailor-Made Man,' is full of clever business—not senseless slap-stick material. Lloyd's trade-mark is a pair of horn-rimmed spectacles, as Chaplin's is the toothbrush moustache. It is now comic against comic—and may the best comic win. But where are our home fun-makers?"

And She's Never Been East.

Small-town girls might take heart from the career of Claire Windsor, who has been called "the best-dressed woman in the movies." Miss Windsor, whose fashion photographs in the gowns she wears in Goldwyn photoplays have been printed throughout America and Europe, has never been east of the Mississippi River. "But you'd think she'd learned to wear clothes in New York or Paris," says Miss Sophie Wachner, gown designer at the Goldwyn studios.

Chaplin Gives Linder the Bird.

At a recent dinner at the home of Max Linder, Charlie Chaplin brought as a present a beautiful bird which sang, danced and preened itself, to the great delight of the guests. When Linder started to feed and water the bird he found that it was a mechanical toy. These comedians will have their little jokes.

Items from Los Angeles.

The Los Angeles correspondent of THE PICTORIAL writes:

Maurice Tourneur will leave for England in April to direct the Goldwyn production of "The Christian" in the Isle of Man, and will be followed two weeks later by the cast, which is not yet announced. Hall Caine has himself prepared the scenario and will take an active part in the filming.

The removal of the Selznick organisation and Warner Brothers to Hollywood virtually concentrates all motion-picture production in the West. There remain in the vicinity of New York only the D. W. Griffith and one or two other less important units.

For the first time in many years the town of Red Oak, Iowa, had a picture show last week, and the honour of restoring the joys of the cinema to the town went to the Ince picture "Hail the Woman," which was directed by John Griffith Wray.

Charlie Chaplin has sued an actor named Charles Amador for imitating the Chaplin vagabond clothes and putting out films under the name of Charles Aplin. The original Charlie wants an injunction to stop Amador in his enterprise.

Little Jackie Coogan, before leaving for England to film a story, is to be presented in a pretentious filming of "Oliver Twist." Frank Lloyd has been engaged to direct it. One of Lloyd's best achievements was another Dickens story, "A Tale of Two Cities."

Sidney Olcutt, the director, has returned from a three-months' stay in Europe, during which he devoted much time to the study of film-making abroad. Mr. Olcutt says that American picture-producers have nothing to fear from European rivals because of their psychological inability to make the sort of pictures that Americans like. Their films, Olcutt says, are pessimistic in tone.

HIS MAJESTY'S: FRIDAY, APRIL 28, "A LITTLE DUTCH GIRL."

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MUSIC AND MUSICIANS

BY "C.A.O.D."

The Debussy Cult.

At a Chamber Concert given in Johannesburg recently, Signor Danza confined his programme of piano music entirely to works by Debussy, and the great Frenchman's characteristic expressions were received with every evidence of genuine appreciation. Of course, the compliment was in large measure due to the delicate refinement and finish of Signor Danza's playing, yet it indicated that Debussy's tone language has been accepted by the general concert-goer as a new and significant expression of a highly sensitive and unique personality. Following this apparently genuine enthusiasm for ultra-modern music, comes the Cape Town Orchestra, whose recent performance of the same composer's "*L'Après Midi d'un Faune*" roused a local audience to a state of unusual approbation, expressed in terms that held no doubt as to its sincerity. Undoubtedly the Debussy cult is making great progress in this country. His piano music is already rivalling that of Chopin in the frequency with which it appears on instrumental programmes, and audiences no longer reflect that interesting stage when many who are really desperately bewildered affect to perceive beauties and wonderful meanings that have probably entirely escaped the attention of the composer. But, there is no mistaking the depth and width of the influence Debussy is exerting on the art. His music may be classed as nebulous, fragile, diaphanous, and so on; but one cannot resist the languor of the hazy atmosphere with which it envelopes and mesmerises the listener. What one appears to miss in a work like "*Après Midi*" is the attribute of strength, grip, tangibility, and clearness of purpose. It is always veiled suggestion and an appeal to imaginativeness.

MISS ELSPETH ROGERS,
Of Vancouver, Canada, who is to become the bride of Jan Cherniavsky, the pianist. Miss Rogers is the sister of Mischel Cherniavsky's wife.

The Glow of Romance.

This characteristic has attracted attention from a great many contemporary writers. The mode of expression indicates a special sense for those curious sensations of colour derivable from music. That is the secret of the continual discords, frequently *pp.* and evanescent, which yield in the hands of a delicately-poised imagination a pearly iridescent haze that suffuses the clear outline with a glow of romance. Something of this may be seen in the work of Chopin, who may be regarded as a forerunner of this particular school of expression. His F sharp minor Prelude is an instance of a delicacy of feeling for precisely the same kind of many-coloured radiance. The continual murmur of changing and passing notes in the midst of the melody, as well as the combined rhythms, create a kind of hazy atmosphere which hovers about the whole conception, leaving an impression as of mountains seen through a rainbow. The Prelude produces its effect, technically speaking, by the use of *pp.* changing notes and passing notes which give the feeling of floating *pp.* harmonies in the midst of other broader harmonies. Debussy also employs the rapid succession of discords which, placed side by side, produce an effect of colour. The simple triad is rarely used by him. Its clearness of outline is often blurred by the addition of a sixth, and this combination is used as freely as the older writers used the triad. This blurring of the clear-cut outlines of the classical school by these discords and simultaneous harmonies is the equivalent of the modern idea of colour in music. Debussy suggests the blurred sound of bells under water by similar means in "*La Cathedrale Engloutie.*" It must not, however, be thought that what has been said of colour applies to colour only in its physical aspect. It regards also all those shifting, intangible emotions, all those shimmering prismatic changes of mood, now bright and many-hued, now grey and brooding, which fill the human mind.

Bach, the Modern.

In the midst of music reflecting the latest developments and progress, Mr. Wendt placed, with unerring judgment of musical psychology, the Bach Concerto in D minor for two violins, which was finely played by Messrs. John Spink and H. Tate Gilder. The effect of this intrusion of Bach on a programme featuring Strauss and Wagner was extraordinary in the manner that it impressed upon the mind that Bach wrote not for his own time, but for all time. In this environment the true inwardness of Bach became more deeply compelling than ever. Where, for instance, is there to be found anything more compelling, beautiful and noble—that kind of beauty and nobility that has already risen superior to the test of time—than the second movement of this D-minor Concerto? The basic thought we derive from Bach in his greater moments is that life is mirrored in mind, and mind is mirrored in music. Despite Bach's adherence to formal structure—he is, indeed, the greatest of all music classicists—the recognition of a deep and significant emotional system is always comparatively easy. There is no nervous passion, nor any auto-intoxication; only just the dignified and impressive expressions of a lofty-minded and perfectly-controlled individual. If anything in this world can be said to be really universal, surely it is Bach's music. Awe and reverence are locked in the works of Bach, and one becomes conscious of his supreme greatness after a performance like that given by the members of the Cape Town Orchestra.

Two Concertos.

The past week's music brought, among other things, two concerto performances—Signor Danza in the Saint-Saëns G-minor piano concerto, and Mr. Sydney Rosenbloom in the Liszt E-flat piano concerto. The writer's interest was focussed largely on the readings of these respective works, since in each case the onus is heavily on the player to resist the temptations for display. Singularly lucid interpretations were heard in each case, both artists exhibiting their characteristic pianistic qualities to the enjoyment of large audiences. The orchestral accompaniments found the reliability of the orchestra unimpaired.

"Puck's Minuet."

A delightful instance of delicate writing for the orchestra was heard on Tuesday night, when the Cape Town Orchestra played Howells' "Puck's Minuet." It is truly an admirable score. Every touch is put in with the hand of a master. Unlike many modern scores where notes are huddled in and effects are crowded together on the chance that some of them may "come off," there is not a note in this score which does not serve its purpose and which does not tell. It was a refreshing item.

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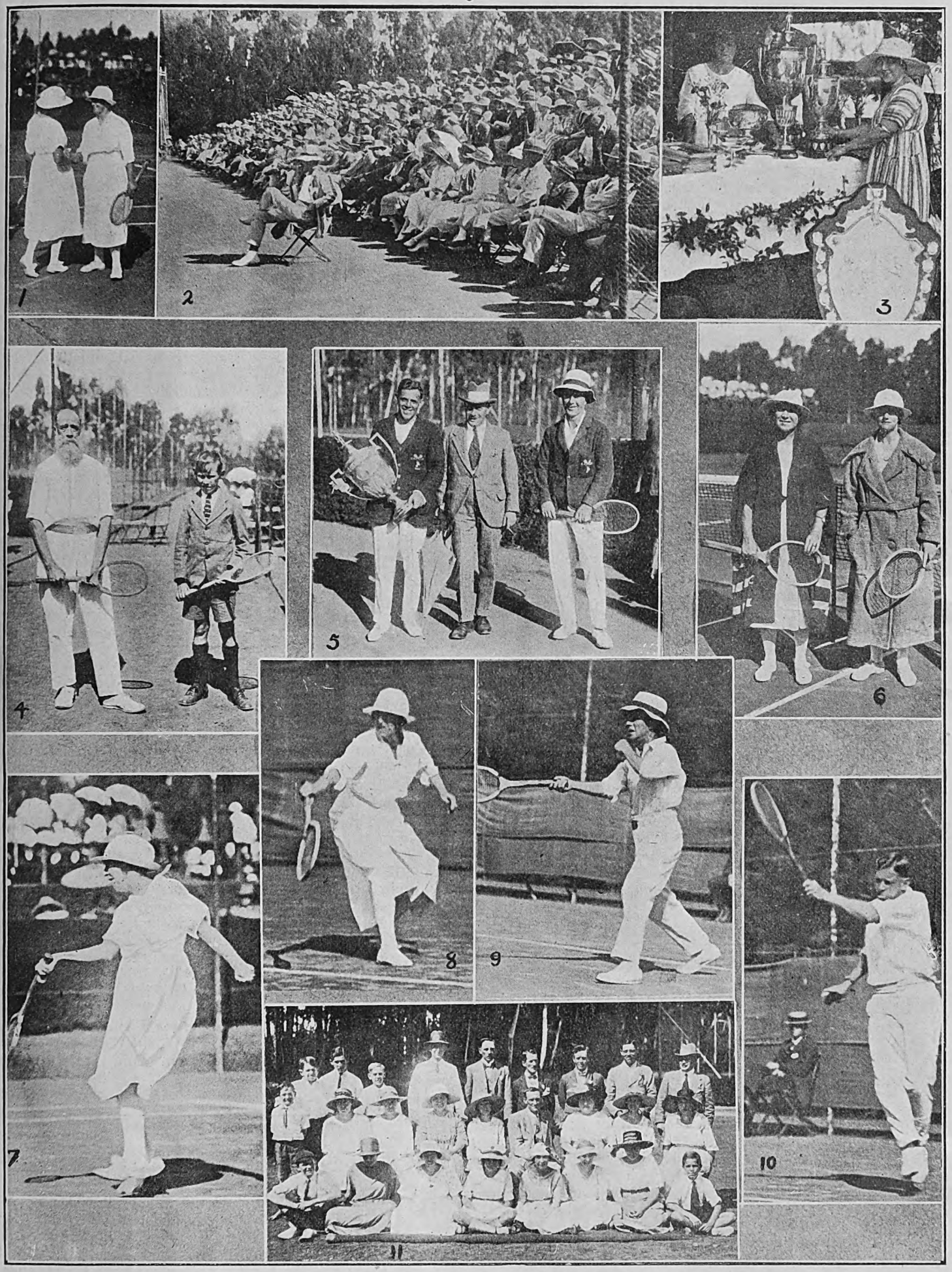
SOUTH AFRICAN TENNIS CHAMPIONSHIPS.



SCENES AT PRETORIA LAST SATURDAY, WHEN THE FINALS WERE PLAYED.

1. Mrs. McJannett (East London) and Miss Parker (Natal) shaking hands after playing the final in the Ladies' Singles Championship, which Mrs. McJannett won, 6—2, 6—2. **2.** Spectators. **3.** Miss W. Versfelt and Miss L. Morkel arrange the prizes. **4.** The oldest and the youngest competitors: Mr. C. Sussens and Harold Taylor Taswell. **5.** L. B. Raymond (holding the Cup), Mr. F. W. Green, umpire, and G. H. Dodd, the runner-up. **6.** Mrs. McJannett and Miss Parker just before playing the final. **7.** Mrs. McJannett, the winner, playing in the final. **8.** Miss Parker, the loser, playing a back-hand drive. **9.** G. H. Dodd, the loser, playing in the final. **10.** L. B. Raymond, the champion, playing his forearm drive. **11.** Mr. C. R. Leach (centre) and some of the hard workers at the Tournament.

Photos for "S.A. Pictorial."

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In The Bright Lights.

STANDARD THEATRE.

"The Man From Toronto" To Be Followed Next Week by "Abraham Lincoln."

AFTER advertising "The Faithful Heart" to replace "The Garden of Allah" at the Standard Theatre this week, the management suddenly decided to present "The Man from Toronto" instead, and this play was accordingly staged on Monday night to a highly appreciative audience. The change of bill was rendered necessary, I understand, by the indisposition of Miss Cherry Hardy, who does not appear in "The Man from Toronto."

The play is an amusing comedy, and it is very well acted. With an unusual and cleverly-developed plot, it provides three scenes that are packed full of humour. It also introduces Miss Leslie Graham in a delightful *rôle* to Johannesburg audiences. As the wilful widow who poses as her own parlourmaid, Miss Graham is all that can be desired in the part. She has all the lightness and art that is needed for comedy, and her love-making scenes with Mr. Owen Roughwood, who plays the farmer from Canada, are full of fun and skilful dealing with the difficulties of the situation.

Mr. Owen Roughwood has a much more sympathetic and grateful part in the new play than he had in "The Garden of Allah." Here are no problems to be thought of, but just a cleverly worked-out story of up-to-dateness, with sparkling dialogue and piquant interest. Mr. Roughwood makes a fine manly figure of the man from Toronto.

Mr. S. F. Graham, who produced the play, acts convincingly and well as the worried legal adviser of the self-willed little widow. The smaller feminine parts of the story are well sustained by Miss Dorothy Fletcher, Miss Florence le Clercq, and Miss Enid Ruill Read. Miss Claire Rayne and Miss Leslie Lester play the two broad-comedy *rôles* cleverly also. Mr. W. Hudd is responsible for a refreshingly youthful and natural study of the widow's young cousin.

The story is told in one setting—that of the widow's bungalow in Devonshire—and the attractions of the setting do their share in the general success of the play.

Poet John Drinkwater's great historical play, "Abraham Lincoln," is announced to have its first performance in South Africa at the Standard next Monday (May 1), with Mr. W. E. Holloway (making his first public appearance with the company) in the name-part, and a supporting cast of 44 characters. The play ran for the whole of 1919 and well into 1920 at the Lyric Theatre, Hammersmith, and it is on record that it drew to that rather out-of-the-way theatre thousands of playgoers who, in the ordinary course of events, would probably never have thought of seeking entertainment (not to mention instruction) outside of the West End.

Falconer.

HIS MAJESTY'S THEATRE.

From Shaftesbury Avenue to Commissioner Street: "A Little Dutch Girl" This Friday Night.

AFTER a run of some fifty consecutive performances "A Night Out" finishes at His Majesty's Theatre this Thursday evening, and will be succeeded this Friday night (April 28) by "A Little Dutch Girl," which will have its first performance in South Africa as the second production of the 1922 Musical-Comedy Company. The "book" of "A Little Dutch Girl" is by Captain Harry Graham and Mr. Seymour Hicks, with music by Mr. Emmerich Kalman (a naturalised American), and lyrics by Captain Harry Graham. It was presented by Messrs. Seymour Hicks and J. L. Sacks at the Lyric Theatre, London, on December 1, 1920, with Miss Maggie Teyte (sister of the late J. W. Tate), Miss Cicely Debenham, and Messrs. Jack Hulbert, Martin Iredale, Lawrence Caird, and the late Lauri De Frece, in the principal parts, and it was announced in the London papers that the production had cost £12,000 before the curtain went up. This fact is interesting, because in this case the African Theatres, Ltd., by special arrangement with Messrs. Hicks and Sacks, have acquired the complete London production as it stood on the stage at the Lyric Theatre, including all the scenery, costumes, and properties.

The story of the piece is that of a dashing young Prince, who declines to contract a marriage of State, but who falls in love unawares with the young lady whom he has rejected—a sufficiently familiar theme in musical-comedy, but in this instance the *motif* is worked out on novel lines. Thus, though Prince Paul of Sarragon refuses to marry Princess Julia of Sylvania, the ceremony goes forward all the same, and he is wedded by proxy in the person of his equerry, Captain Posch, who, having been sent to make his excuses, is compelled instead to act as his master's deputy at the altar. And it is only later that the charming Princess learns that not indisposition but disinclination was the cause of her betrothed's non-appearance. After which, since she is as high-spirited as she is beautiful, there is obviously only one course—in musical-comedy—for a heroine who has been humiliated so shamefully.

She will seek him out disguised and bring him to her feet in his own despite. No sooner said than done, therefore, and the second act shows the scheme in operation. The unappreciative Prince is yachting at Florendaal, in Holland, and hither, accordingly, repairs the fair Princess with her more or less trusty Lord Chamberlain, Baron Bomba, and her lively lady-in-waiting, Countess Eloise, to put her plan in action. And how admirably it all pans out, with the Princess disguised as "A Little Dutch Girl," no experienced reader will need to be informed. Of course, the Prince falls desperately in love with the bewitching country lass, with the ravishing voice, who waits on him, and, equally of course, after he has been properly punished for his naughtiness, his eyes are opened, and all ends merrily.

Mr. Fred Coyne, the producer, to whom I am indebted for these preliminary details, states that in his opinion "A Little Dutch Girl" is one of the finest musical plays that he has been called upon to handle since he came to South Africa. "It is," he says, "a delightful play, bubbling with infectious comedy. The music ranges between grand opera and the lightest musical-comedy, and the three acts are packed with good things of every kind. And, moreover, when the curtain rises, the audience will see an actual London production, transported bodily from Shaftesbury Avenue to Commissioner Street, with the scenery and dresses that were used at the Lyric Theatre, and, be it noted, have been used nowhere else."

The full cast is as follows: Princess Julia of Sylvania, Miss Olive Turner; Count Arago (Court Chamberlain), Mr. Hugh Kennedy; Capt. Varna (*aide-de-camp*), Mr. Dale; Countess Eloise de Gousey, Miss Dorothy O'Shann; the Duchess Sabrina, Miss Marion Edwardes; Mlle. Ninon Lambushard, Miss Jessica Bevan; Baron Bomba (Prime Minister of Sylvania), Mr. Charles Harvey; Count Palladi, Mr. Kenneth Gwynne; General Nisseleff, Mr. Bertram; Captain Constantine Posch (equerry to Prince Paul), Mr. Coningsby Brierley; Admiral Vorstner, Mr. Hugh Ormond; Count Zerini, Mr. May; Paul, Crown Prince of Sarragonia, Mr. Norman Greene; Lieut. Seebourg (his friend), Mr. H. V. Cropton; Klaas (innkeeper at Florendaal), Mr. Strutt Irwin; Hans (a cab-driver), Mr. W. Jubb; Piet, Miss Lena Jooste; Tango dancers, Mr. Louis Williams and Miss Irene Stewart.

Act I. takes place in the Throne Room of the Sylvania Royal Palace, Act II. outside the Yacht Club at Florendaal, and Act. III. in the Palace Garden. And that's all I know about it at present.

Paradine.

EMPIRE PALACE.

"The Peep-Show" a Huge Success.

"THE Peep-Show" has fulfilled all the predictions made as to its success, and is packing the Empire every night. Since the opening performance there has been a speeding-up of the show generally, with the result that it is better than ever all round and ends in ample time to permit of suburbanites getting home within the Martial Law limits.

Principals and chorus are working splendidly, and the fun and frolic are kept going at top speed, each of the 14 "Peeps" making its own special appeal. The

(*Continued on Page 25.*)

HIS MAJESTY'S: FRIDAY, APRIL 28. "A LITTLE DUTCH GIRL."

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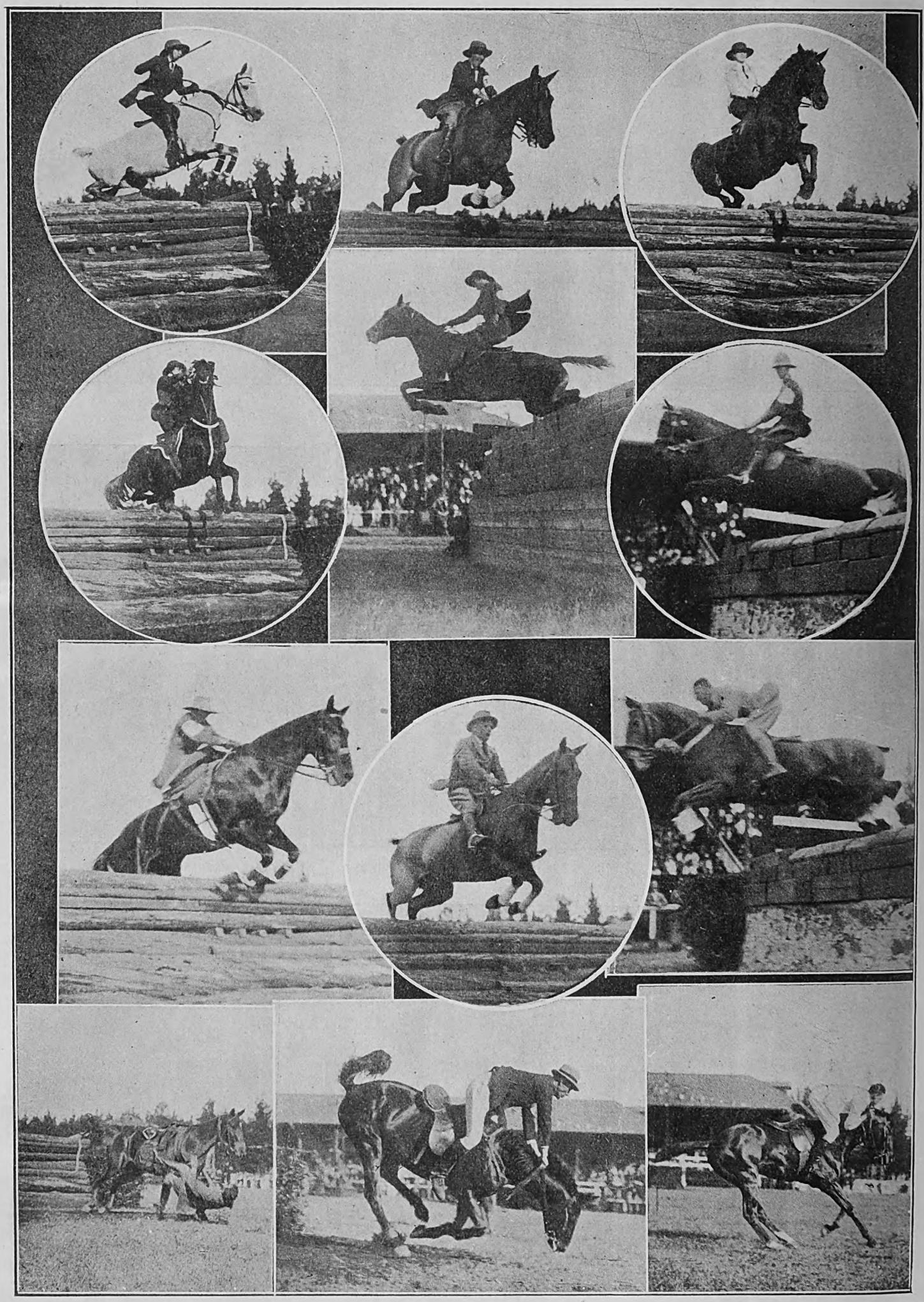
NINE JUMPS AND THREE SPILLS.



PROMINENT COMPETITORS IN THE JUMPING CLASSES AT THE RECENT RAND AGRICULTURAL SHOW.

Photos for "S.A. Pictorial."

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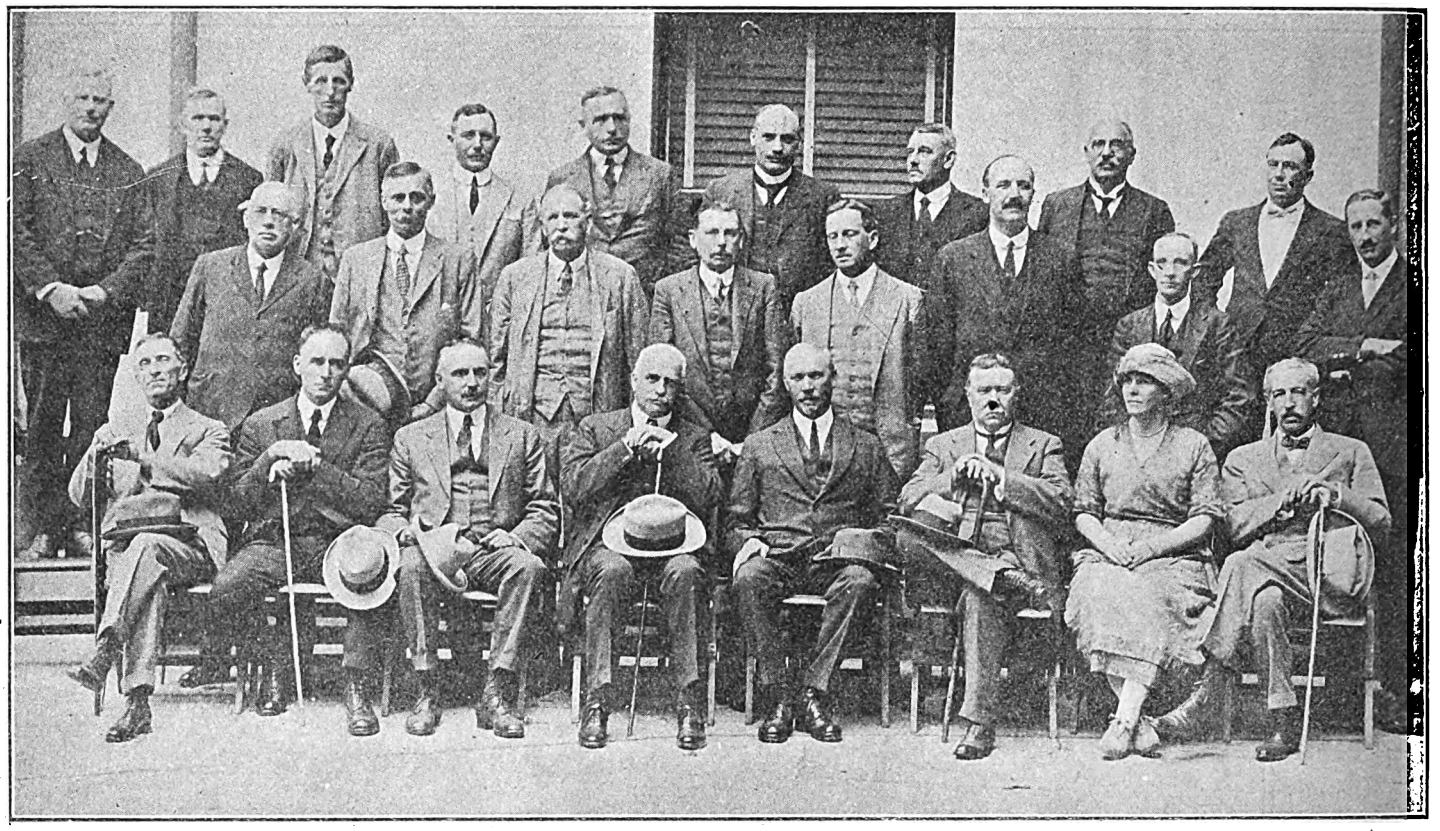
WILL RHODESIA ENTER THE UNION?



DELEGATES TO THE RHODESIAN AND UNION CONFERENCE AT CAPE TOWN, APRIL, 1922.

Left to right: Front row: Messrs. J. G. McDonald, R. D., Gilchrist and H. T. Longden, Sir Drummond Chaplin (Administrator of Rhodesia), General J. C. Smuts (Prime Minister of the Union of South Africa), Sir Charles Coghlan, Mrs. T. Jollie (of Rhodesia; South Africa's first and only lady member of legislature), and Sir Bourchier Wrey. *Second row:* Messrs. E. C. Baxter and P. D. L. Fynn, Sir Raleigh Grey, Sir Thomas Smartt, Mr. R. G. Garvin, Sir Randolf Baker, Mr. J. Stewart and Captain E. Lane. *Back row:* Messrs. J. H. Eakin, A. R. Hone, W. M. Leggate, D. Hawkesley, the Hon. Patrick Duncan, the Rt. Hon. F. S. Malan, Messrs. G. Johnson, L. F. Moore, and J. W. Keller.

Photo for "S.A. Pictorial" by Edycome & Co.,

JOHANNESBURG, Tuesday afternoon.

"IN good Queen Victoria's golden days"—slightly to adapt Lord Mountararat's dictum in "Iolanthe"—the Civil Servants of Whitehall used to be likened to the fountains in Trafalgar Square, in that they "played from ten to four." The Johannesburg Stock Exchange does, it is true, open half-an-hour earlier, but the 36-hours' week at most, and less when there is any decent excuse for a holiday, cannot by any stretch of imagination be styled unduly strenuous, even at this altitude! A section of the members, more especially the "London men," desires to make the hour of closing an hour later. Cables are not so bad nowadays, but, even so, opening orders from London have a nasty habit of coming in at from half-past three to a quarter to four, which means that frequently the business cannot be put through the same day, even if your office has lightning "decoders. Even with the pneumatic tube from the Central to the Exchange, delivery is not so rapid as it should be. While urgent cables, at the luxury price of 6s. a word, come through from London in half-an-hour or so, it takes three-quarters of an hour from the C.T.O. to the Exchange. Why not the telephone, you ask? Well, that is not very practicable with code words like IPCUBWEBJI, where hundreds may depend upon a vowel and thousands on a consonant!

Some members want a reversion to the pre-War closing time of five o'clock, while others, on the "choose aye the middle course" principle, are plumping for half-past four. The burning question is being put to the vote. London is resuming the fortnightly account system, or "cantango," suspended at the commencement of the War. We never had this in Johannesburg, and the "call" option, so popular here a few years ago, has fallen into disuse, killed by the high commission charged. Whether London will soon again open on Saturdays is another point. Some members think that would help the market even more than the re-establishment of contango. The present closing makes Saturday and most of Monday idle days locally.

With the public doing little and the "houses" less, the market is almost entirely dominated by Throgmorton Street. The German-Russian bombshell naturally affected all markets, consequently prices showed a distinctly lower tendency on Thursday afternoon, helped by profit-taking. But except in the most sensitive shares the fall has been very slight, and even in those not much to talk about. Modders this morning, with the favourable news from the Irish seat of war, are 72s. against a top of 73s. 9d., and Geduld 53s. 9d., against an odd sale or so at 56s. Government Areas are very steady at 82s. The severe decrease in the City Deep ore-reserve was not liked and the shares have come back from 44s. buyers to 41s. 6d., with sales of odd parcels at 40s. 6d. In Central Rand descriptions, Robinson Deep "A" are interesting. The price is about 8s. 3d. and an odd parcel was done at 7s. 6d. These shares are entitled to a cumulative dividend of which about 19s. is in arrear, the last having been paid in June, 1920. Rather a useful gamble, I think.

Consolidated Diamonds are back to 14s. and Crowns to 5s. 9d. It may be time to be thinking about buying the former again for a run. Monteleos have closed down on account of the indifferent diamond market. The banks have reduced their loan and deposit rates by ½ per cent., making the latter one per cent. less than that paid a twelvemonth ago.

During the strike, Kleinfonteins, a typical and precarious low-profit mine, lost half its native labour force, and until it is normal again the output will be restricted. This is a serious matter, as it is essential that the equipment should run to capacity if costs are to be kept at a reasonable level. A loss of £56,250 was sustained for the quarter, which pretty well wipes out last year's profit. The company records its thanks to the manager and officials for loyal support during a most dangerous and trying period. It will be recalled that on March 10 the manager and certain officials were attacked by rebels armed with rifles and revolvers, Mr. H. W. Adcock, mine detective, being killed.

A batch of "Corner House" quarterlies shows that a few hundred feet of development was done at each of the mines, probably in the few days of January before the strike started.

EMPIRE'S BIG REVUE: "THE PEEP-SHOW."

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THREE BILLIES— BUT NOT ONE SILLY.

A CLEVER TRIO TO WHOM A LARGE MEASURE OF THE SUCCESS OF "THE PEEP-SHOW" AT THE JOHANNESBURG EMPIRE IS DUE.

Miss Billie Bell ("Light o' the Moon.") | Mr. Billy Fry (George Chickweed). | Miss Billie Desmond (Elsie).

Photos by O'Byrne.

Answers to Correspondents.

[*Contributions intended for publication, whether MSS., Printed Matter, Drawings, or Photographs, should be accompanied by a stamped and addressed envelope, cover or wrapper, if the sender requires their return in the event of non-acceptance. No replies to notes and queries will be given through the post. Replies will not be published to anonymous communications.*]

L. & C. (Johannesburg): Yes.

L. T. P. (Johannesburg): Chickweed to you!

L. L. G. (Durban): Regret unable to use.

A. E. S. (Pretoria): Regret unable to use.

M. D. W. (Vereeniging): (1) Don't know. (2) French. (3) About three years.

T. P. (London): The office staff thinks you read the most delightful novels!

G. E. (New York): Thanks very much. Your observations on "American slang and idiom" duly digested.

O'G. S. (Johannesburg): "Bertillonage" is the study, or practice, of the finger-print system, so named after the French inventor, Bertillon.

Screed (Durban): We think *The Natal Mercury* would be glad to know about you. Your verse is (literally) thrown away here.

E. P. (Johannesburg): What a norrible story! Surely you don't imagine that the average decent person wants to read stuff like that?

J. S. B. (Johannesburg): You are confusing "After the Ball was Over" with "Will You Come to the Ball?" The latter is from "The Quaker Girl."

O. R. G. (New York): Your letter, though addressed to Cape Town, eventually reached us. The list you ask for will be posted by the next mail.

W. H. (Benoni): Thanks. We have read the essays with interest, but regret that we have no available space in which to reprint any of them.

Ex-Officer (Pretoria): At one time the King's Royal Rifle Corps had more battle honours than any other regiment, but that record may have been altered in the Great War.

Anzac (Krugersdorp): Probably you are thinking of "For the Term of His Natural Life," a novel written in 1874 by Marcus Clarke, a Londoner who went to Australia and became a journalist.

Skedaddle (Johannesburg): The verb "to skedaddle" seems to have come into general use during the American Civil War. One learned authority says it is derived from the Greek word *skedannumi*, meaning "to retire tumultuously."

Old-Timer (Johannesburg): "I'm the Ghost of John James Christopher Benjamin Binns" was first sung by Mr. Harry Randall, "If I was Only Long Enough a Soldier I Would Be" by Mr. Arthur Roberts, and "I Do Pity Myself, I Do" by Mr. Harry Champion.

H. K. (Johannesburg): We have not seen those artists' names in any of the English theatrical papers for a very long time, and don't know what has become of them. If you are particularly anxious to know you might write to *The Performer*, 18, Charing Cross Road, London.

Record (Johannesburg): 1, "Splash Me!" (March, 1914); 2, "The Ginger Girls" (July, 1915); 3, "Step this Way" (November, 1915); 4, "Peaches" (March, 1916); 5, "Venus, Ltd." (June, 1916); 6, "The Million-Dollar Girl" (September, 1916); 7, "Have a Guess" (April, 1917); 8, "Guess Again" (May, 1917); 9, "S'Nice" (July, 1917); 10, "Time, Please." (November, 1917); 11, "All Trumps" (December, 1917); 12, "The Lads of the Village" (March, 1918); 13, "Let's Go'" (June, 1918); 14, "Very Good, Eddie!" (July, 1918); 15, "The Bing Boys" (October, 1918); 16, The Empire Follies (November 11, 1918); 17, "A Funnier Fare" (December, 1918); 18, "Follow My Leader" (March, 1919); 19, "The Bing Boys on Broadway" (May, 1919); 20, "Bubbly" (July, 1919); 21, "'Xtra Speshul!" (September, 1919); "Follow My Leader" (revival, September, 1919); "The Bing Boys on Broadway" (revival, October, 1919); 22, "Partners" (October, 1919); 23, "Thumbs Up!" (January, 1920); 24, "Look Who's Here." (August, 1920); 25, "What Next?" (February, 1921); 26, "The Peep-Show" (April, 1922).

Several Answers are unavoidably held over.

HIS MAJESTY'S: FRIDAY, APRIL 28, "A LITTLE DUTCH GIRL."

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AT THE TRANSVAAL SCOTTISH BALL.

FLASHLIGHT PHOTO AT THE FREEMASONS' HALL AT THE DANCE IN AID OF THE DEPENDENTS OF THE MEMBERS OF THE REGIMENT WHO FELL IN THE RED REVOLT.

Photo for "S.A. Pictorial" by M. Edward.

HIS MAJESTY'S THEATRE,

JOHANNESBURG.

(African Theatres, Limited).

Commencing this Friday Evening (April 28th),

At 8 o'clock.

FOR THE FIRST TIME IN SOUTH AFRICA:

"A LITTLE DUTCH GIRL"

A MUSICAL PLAY IN THREE ACTS.

By Captain Harry Graham and Seymour Hicks. Music by Emmerich Kalman.
Lyrics by Captain Harry Graham.

PERFORMED BY THE 1922 MUSICAL-COMEDY COMPANY. Produced by Fred Coyne.

By Special Arrangement with Messrs. Seymour Hicks and J.L. Sacks,
——the whole Production has been brought to Johannesburg——

DIRECT FROM THE LYRIC THEATRE, LONDON,

(Where it is reputed to have cost £12,000 before the Curtain went up.)

BOOKING AT CARLTON HOTEL.

EMPIRE'S BIG REVUE: "THE PEEP-SHOW."

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THE frenzied hunt for winter clothes seems to have begun in earnest, and you pays your money and takes your choice as usual! Blew into a very swish shop the other day to ask the price of a winter dress, and was told I could have a few yards of material that had been packed from overseas here, after being sewn up in the right places, for the trifling sum of nineteen guineas. I mentioned mildly that I was not going to stay at Government House, nor to have said dress framed, but merely wanted a garment in which I might walk down Eloff Street and onwards with moderate success!

* * *

Like Billy Fry, "I have a suit for every day," but that wasn't it. But the amount of scorn that a sales-lady can put into her voice when she assures you, you must—simply *must*—pay 'steen guineas "for one of our models, moddam," can make you wish you were as wealthy and carefree as she who hangs the model back again, and looks at you as if you were the merest speck on an otherwise cloudless view!

* * *

So, being as you are quite certain you don't love anyone so much more than yourself that you care to blue twenty or so of the best on "our model," you retire as gracefully as possible and meditate on the possibility of finding the few yards of stuff somewhere else!

* * *

Nobody will have to wear mustard-yellow with magenta spots this season, unless they like 'em. Most of the frocks and hats that are on view are sane and sober in colouring and style, and the Mad Hatter hasn't designed the newest millinery. But there is still a girdle and bead craze.

* * *

According to a story told me the other day by someone posted on pre-historic facts and fables—it seems that it was the men who started the fad of wearing ornaments. In the days of the Behemoth and Mastodon (or somewhere about that time—my training didn't take in archæology) the men used to hang their valuables about the women's necks for safe keeping. A wife acted as a sort of safe deposit vault. I suppose the woman who had the heaviest load on her person was the society leader, and the head of the four hundred And their burdens didn't begin and end with ornaments, either, I am told. It seems the poor creatures had to bear the burden of all their earthly possessions from furs and shells to stone hatchets and cooking utensils! Well, there was one advantage in that arrangement—it must have been very simple to move!

A CHIC LITTLE —— FROCK —— shown by STORE BROS.

* * *

Talking of the season's events, there is to be a Rustic Fayre from July 4 to 8, for the benefit of the Distress Fund and the Children's Memorial Hospital jointly. The Town Hall will be the scene of action, and Mr. M. J. Harris is busy with the plan for the Fayre. The Mayor and Mayoress (Councillor and Mrs. S. Hancock) are the heads of the executive committee, and a large number of well-known people will take part in the *fête*. Most of the women's associations have taken stalls, and all the arrangements promise well for general success. Further details later.

* * *

Don't forget that this Sunday, April 30, there will be a great farewell complimentary concert at the Orpheum Theatre to Mr. Ned Leon, at 8.30 p.m. This is under the auspices of the Johannesburg Jewish Guild. Mr. Leon will be assisted by the following artists: Miss Phœbe Joel, Miss Anne Immink, Miss Aimee Parkerson, Miss Annie Clein, Miss Gloria Raymond, Miss Kathleen Allister, Miss Muriel Alexander, Mrs. Harold Fraser, Mr. and Mrs. I. Mirwish, Signor and Mrs. Ferramosca, Miss Nellie Dockray, Mr. Leonard Wolpe, Mr. Neil Mathias, Mr. Wm. Matthews, Mr. F. Hemsworth, Mr. S. Faberlan, Miss Irene Powell. Reserved seats are 5s. and 2s. 6d.; unreserved 1s., and the booking is at Mackay's, Ltd., Rissik Street.

* * *

The Merry Mascots' dance is on this Friday at the Freemasons' Hall, and the proceeds are in aid of the Administrator's Fund. Double tickets are 10s. each, and the evening begins at 8.

* * *

On Tuesday, May 10, an entertainment will be given at the U.P. Club by the Johannesburg Amateur Operatic and Dramatic Society. The first part of this will be a concert, for which a number of well-known artists have promised to appear. The second portion will be occupied by the presentation of a farce, in which Mesdames de Guelle and Brooke Sumner, the Misses Spendau and Grosse, Messrs. W. Winterbourne, E. T. Bird, and W. Lowe will appear. Mr. H. R. Sharp, chair of the society, is producing the play.

* * *

The Merrythought Club held a cheery dance on Tuesday evening at Eton Hall, at which there was a very good attendance. The membership of the club is a big one, and good work is being done, the money collected by various entertainments being devoted to various good causes.

* * *

The Women's S.A. Party held their Congress this week at the Club-house, in which a large number of delegates from all parts of the Union took part. On Wednesday evening a reception was held, so that all the members of the conference might meet, and a delightful musical programme was given. Subjects of social and political interest were dealt with during the Congress, and there was a fair attendance of those of the party who were not taking part in

HIS MAJESTY'S: FRIDAY, APRIL 28, "A LITTLE DUTCH GIRL."

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debate, but who wished to hear what was being done. Mrs. E. R. Hinds, hon. secretary to the W.S.A.P., was responsble for the arrangements.

* * *

Having been to the Town Hall to hear the Cape Town Orchestra playing the " symphonic poems " of several of the " ultra-moderns " I have much pleasure in giving the following recipe for making modern music: Take several plain Sounds, cut or slice into Micro-tones, then take a whole string of Common Chords, carefully remove the Mediant from each one, and stuff with Chromatics; add to these ingredients, mixing with a lateral arm movement, two or three Tonal Scales (any kind of fish will do, the more fishy the better). Flavour with a pinch of Harmony, but on no account whatever use a Perfect Cadence, as that tends to make it palatable. Garnish with Arpeggios, Double Flats and Cadenzas, and put in a very hot place until overdone, and turned out. Then place on paper to freeze. Serve on an Ivory Keyboard with bare hands used separately or together. This food is taken (in large or small quantities as desired) through the ears, which should be first well filled with cottonwool. This dish is an unsavoury one, and should be served when the guests have stayed too long; it is even more effective than " God Save the King," which is considered somewhat indigestible by persons with Teutonic, Sinn Feinish or Bolshevistic temperaments.

EVE.

ADMIRAL ENTERTAINS FILM STARS.

Miss Colleen Moore and Miss Helen Ferguson were recently the guests of Admiral Sir William C. Pakenham on H.M.S. *Raleigh*, flagship of the British fleet in North American waters. Admiral Pakenham and his staff visited the Goldwyn studios at Culver City, California, and saw how the movies are made. The Admiral was accompanied by his old friend, Mr. Richard Butler Glaenzer, the poet, now resident in Los Angeles. At the studio he met the charming young actresses and invited them to be his guests at a luncheon on the ship. Arrangements are being made for films featuring Miss Moore and Miss Ferguson, to be shown on the *Raleigh* to the officers and men.

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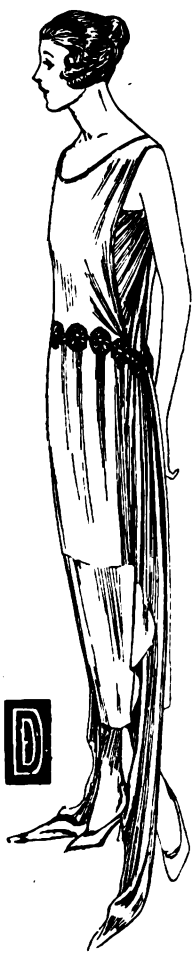

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MISS DOROTHY GARDNER, late of the popular Steele-Payne Bellringers, is too well known on the Rand to require an introduction; but her many admirers will be glad to learn of her intention to settle in Johannesburg and Pretoria for the teaching of elocution and stagecraft, with all their many side-lines. Her originality has always been one of her attractions, and it is Miss Gardner's intention to write special items to suit the requirements of her pupils. Those who remember with pleasure her "Homesick South African," her dainty "Crinoline Song," and the smart humour of many of her own "kid" stunts, will realise the value of a clever pen. The cry of the professional and the amateur alike is always "Oh, for some fresh materia.l" In addition, Miss Gardner has brought with her, from her recent stay in London, when she underwent a strenuous course at the Royal Academy of Dramatic Art, the famous College founded by the late Sir Herbert Tree, all the latest ideas and the most up-to-date methods of imparting her own knowledge, and of developing the latent talent and personality of her pupils. She will have much pleasure in meeting any who are interested in her subjects at either her Johannesburg or her Pretoria Studio, from 10.30 a.m. to noon, from 2.30 to 4 p.m., or by special appointment by 'phone.

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By command of Their Royal Highnesses Prince and Princess Arthur of Connaught, a screening was given at Government House, Cape Town, on April 12, by the African Films, Ltd., of pictures showing the wedding scenes of Princess Mary and Viscount Lascelles. At the conclusion of the screening Prince Arthur expressed his deep appreciation.

* * *

Last week a representative meeting of those interested in the Administrator's (Transvaal) Distress Fund was held in the Mayor's Parlour, Krugersdorp, when it was decided to inaugurate a local distress fund for necessitous cases, in addition to the Administrator's Fund. For this purpose the Mayoress (Mrs. Tinker) and the ladies' committee decided to take up a street collection in the Krugersdorp municipal area at the earliest possible date, and to supplement the fund raised by holding various social functions from time to time.

MISS DOROTHY GARDNER,
Who is opening classes for Elocution and Stagecraft in Johannesburg and Pretoria.

* * *

Mr. J. M. Denoon, hon. treasurer, wishes to acknowledge, with thanks, the following further donations to the Administrator's Fund:—Previously acknowledged, £77 3s. 6d.; municipal employes, £7 18s. 1d.; proceeds of bridge drive, organised by Mesdames Denoon, Hopwood, and A. and D. R. McAlpine, £12; Good Friday collection at Presbyterian Church, £1 8s.; total, £98 9s. 7d.

* * *

The marriage took place last week in Germiston of Captain Fred. Bartlett, R.A.F., youngest son of Major E. Bart-

HIS MAJESTY'S: FRIDAY, APRIL 28, "A LITTLE DUTCH GIRL."

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lett, D.S.O., of the farm "Klipfontein," to Miss Dorothy May Barton, eldest daughter of Mr. and Mrs. G. A. Barton, of Sutton Coldfield, England. The ceremony was at the Catholic Church, the officiating priest being the Rev. Father Tigar. Miss Nita Parfitt was the bridesmaid, and Captain Arthur Ingham, M.C., R.E., acted as best man.

* * *

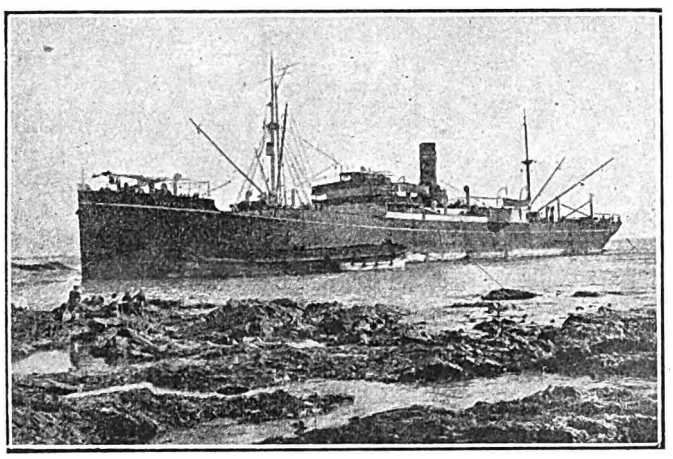
One of the scores of dances being held for the benefit of the University Sports Fund took place last Saturday evening, and proved both successful and enjoyable. It was held at the residence of Miss Schaiowitz, Siemert Road, Doornfontein; about 100 guests attended. Mr. Abrahams kindly provided the up-to-date music, and Messrs. Rosenstein and Sass were the M.C.'s, who looked after the enjoyment of the gusts.

* * *

The University Ball will be held at the Wanderers' on Friday, April 28, for the same fund, and tickets are 30s. (double). The U.P.C. Jazz Six will provide the music, and Dr. Cluver and a capable committee have charge of the arrangements.

* * *

In Aid of the Railways and Harbours Brigade Defence Force Assistance Fund, a children's fancy dress dance will be held at the Recreation Hall, Railway Headquarters, on



ASHORE AT THREE ANCHOR BAY, CAPE TOWN.
The s.s. *Vinstra*, which went ashore in a heavy fog early on Easter Monday morning, but was refloated the following day, and found to have sustained very little damage.
Photo for "S.A. Pictorial" by W. Fisher.

Saturday, May 6, at 2 p.m. Prizes will be awarded for the best fancy costumes. Miss Peggy Frampton is the hon. secretary, from whom tickets can be had, at Railway Headquarters, Noord Street, Johannesburg. In addition to dancing, there will be games for the children during the afternoon.

* * *

At the Germiston Wesleyan Church on Wednesday last, the marriage was solemnised of Miss Winifred Wainman, younger daughter of Nurse Wainman, of Long Street, Germiston, and Mr. Douglas Lightbody, son of Mrs. Lightbody, of Klippoortje. The Rev. Walter T. Goodwin officiated. Miss Lettie Parkin (sister-in-law) was bridesmaid, with Mabel Temperton as the little flower-girl. Mr. John Lightbody, a brother of the bridegroom, carried out the duties of best man. Over a hundred guests attended the reception at the Old Apollo Hall. The toast of the bride and bridegroom was proposed by the Rev. Mr. Goodwin, whilst Mr. John Lightbody proposed that of the bridesmaid. The honeymoon is being spent in Natal.

* * *

At St. Mary's Cathedral, Johannesburg, on Saturday afternoon, the wedding took place of Miss Gladys Dent, eldest daughter of Mr. and Mrs. A. J. Dent, Van Ryn Deep, Benoni, to Mr. Clee Roy, youngest son of Mrs. Geo. Roy and the late Mr. Geo. Roy. The Rev. E. J. Paget, Rector of Benoni, officiated.

* * *

Miss Nancy Price was bridesmaid, and the little flower-girls were the Misses L. Dent and J. Bendall. Mr. Chas.

PRETORIA'S LATEST THEATRE: THE GRAND.
The rebuilding and redecorating of which has just been completed by the African Theatres, Ltd.
Photo by R. S. Watson.

Roy was the best man. The reception was held at the Freemasons' Hall, where a large number of friends attended.

* * *

Much interest attached to the marriage last week of Mr. Edward Emerton, only son of Mr. and Mrs. Harry Emerton, of Benoni (formerly of Germiston), to Jessie, elder daughter of Mr. and Mrs. J. T. Murray, of Germiston, which took place at St. Boniface Church, Germiston, on Saturday of last week. The Rev. O. E. Gittins officiated, and the service was a choral one. Miss Dorothy Murray (sister) was bridesmaid, and little Mavis Biggs (niece of the bride) made a dainty flower-girl. Mr. Morris Murray, the bride's brother, carried out the duties of best man. After the ceremony a largely-attended reception was held in the Old Apollo Hall. Both the church and the hall were tastefully decorated with flowers by the bride's parents and the girls of the Germiston Mascots, of which the bride was at one time a prominent member.

TRAINING FOR GOLF.

Richard Dix, the American film-actor, keeps in condition for golf tournaments by leaping over chasms, fighting villains in hand-to-hand combats in forty fathoms of sea water, changing from sport suits to soup-and-fish and back again, walking in gardens with beautiful leading women and kneeling down and proposing in anything from kitchens to drawing-rooms. That's why, his friends say, he could get shot at all the morning by cut-throats (in the filming of a photoplay) and then go out in the afternoon and win a silver cup at golf without thinking a second time about it. His nerve is always in condition.

MISS DOROTHY GARDNER
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CASTING A PLAY.

(*Continued from Page 2.*)

play that ran all last season. Any play in which she appears as a mother is the better for her presence and her delicate art. But—what *is* to be said to her now? Why *has* she been put to the inconvenience of making this trip from upper New York merely to be gazed at with disappointed eyes and talked to about the weather, the season, and the effect of prohibition upon the Police Force? Apologies, a merry laugh, one blazing look at the agent, further flashes of teeth, the gathering up of furs and handbag, a warm handshake, and exit small, stout lady who was on the bill with Booth.

And so it goes on, day after day, the busy irrepressible agent becomes more and more cheerful under worse and worse predicaments. He runs the gamut of his list of available talent. He brings up old men for young boys and young boys for old men, gorgeous creatures for demure matrons, little mothers for rampaging *débutantes*, lovely vamps for parsons' daughters, clinging vines for poison ivy, business men for portrait painters, athletic giants for writers of sob-stuff, and romantic persons for hold-up men. All, all his list is brought along by twos, by threes, by battalions. The outer office, always cramped, bulges with his children from eleven to four. He might be trying to establish a community, rather than endeavouring to cast a play. Finally, the inevitable process of compromise arrives, like Autumn on the heels of Summer, like life in the wake of a dream. A cast is obtained, the play goes into rehearsal and when it comes into New York, after the scenery has been made shabby by a try-out and the dresses damaged and the Manager given no inkling of the play's worth, having seen it in a theatre large enough for "Ben Hur," and heard nothing, then everybody tells you what you have known all along. The dramatist's life, like that of the policeman, is not a happy one.—*Theatre Magazine.*

SAD DEATH OF LIGHT OPERA.

Who killed Light Opera?
"I," said the scribe, "with my diatribe;
I killed Light Opera!"
Then the critics sat round in their "Circle" and said:
"The magic of Sullivan's music has fled!
Hang *crêpe* on your noses—the lyric is dead!
And so is Light Opera!"

RHODESIA

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How to Develop the Hidden Beauty of the Hair.

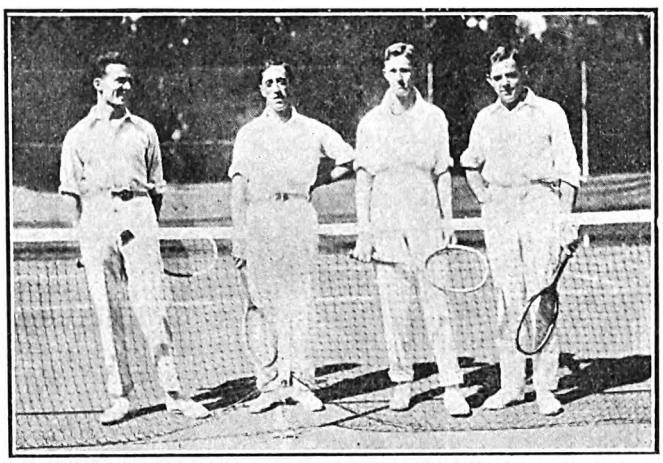
Perfect beauty is given to few women, but, with a little intelligence, all could make the best of whatever good looks they possess. Nothing makes more difference to a woman's appearance than the condition of her hair; it greatly enhances the charm of the pretty woman, if it is glossy and well-groomed, and beautiful hair atones for plainness in the less fortunate.

A great deal depends on the shampoo used. The hair, to look its best, must be frequently cleansed. Many shampoos, which do not lather well, only partially cleanse the hair; consequently it never appears as bright and glossy as it should. Many society women and actresses who know the value of beauty and the importance of preserving it, are now forsaking hairdressing establishments, and having their hair washed at home by their maids. For this purpose a shampoo is made with stallax granules and hot water. This substance produces a sweet scented foaming lather which thoroughly cleanses the hair. After rinsing the hair is quickly dried with hot towels, and the results are most satisfactory.

All the hidden sheen of the hair is brought out, and it is beautifully soft, wavy, and easy to do up.

All shampoos have a tendency to dry the hair. In cases where the scalp is naturally very oily, the use of stallax acts as an excellent corrective. For those whose hair is inclined to be dry and brittle, massaging the scalp with olive oil before each shampoo, is recommended.

Brushes should be kept thoroughly clean. A little ammonia in the water used for washing them, ensures this. They should be finally rinsed in cold water, so as to stiffen the bristles.



THE SOUTH AFRICAN TENNIS TOURNAMENT AT PRETORIA: MOZAMBIQUE VS. SOUTHERN TRANSVAAL.

Left to right: B. Saleme and J. Pinto Coelho (Lourenco Marques), and M. J. Connor and L. B. Raymond (Southern Transvaal).

Photo by R. S. Watson.

"WHERE TO GO."

G. S. H. (Jeppes) sends us the following (which we commend to the notice of the Empire "assassins"): "As I walked in 'The Garden of Allah' I met 'The Man from Toronto' accompanied by 'A Little Dutch Girl.' We decided to have 'A Night Out,' so naturally we went to the Empire to see 'The Peep-Show.'"

HIS MAJESTY'S: FRIDAY, APRIL 28. "A LITTLE DUTCH GIRL."

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DIGNITARY TOO GOOD.

Pathetic Faith of Punters in Flush of Dawn.

MR. NOURSE'S "RETIREMENT."

VERY few who watched Dignitary's performance in the Autumn Handicap closely could be found courageous enough to think that the colt would be defeated in the Jockey Club Stakes last Saturday. Yet it was evident that the big majority of the public blindly held to their faith in valiant Flush of Dawn, believing her still invincible at w.f.a. But it was a case of youth will be served, and when Mr. H. C. de Meillon's brilliant little chestnut struck her colours on Saturday it was to a colt of abnormal merit,

A "Horse-and-a-Half,"

who has a grand future before him, barring accidents, of course. Long before he won his Derby, Mr. Henry Nourse had a handsome four-figure offer for the son of Dignity, which, in the light of the colt's subsequent brilliancy, he wisely turned down. And at the recent disposal of the veteran breeder's racing establishment the absence of the colt, amongst others, from the list offered for sale, was noticeable; which omission, by the way, indicates that Mr. Nourse's retirement from the Turf is merely nominal.

* * *

This conclusion can be justified from the fact that no owner or breeder in the country has more extensive interests at stake than the master of Dwaarsvlei. He has leasehold rights over a very considerable number of horses racing in the Union, and, with a hefty establishment of useful sires and potential lords of the harem, supported by a selection of matrons second to none in the country, it stands to reason that

It is Big Business

with this breeder, and it therefore is idle to assume, as is frequently airily announced, that Mr. Nourse is retiring from the Turf. The owner of the " purple shot " livery may consider he has been affronted in the decision arrived at recently in the matter of the running of one of his horses, but there are few to be found who will agree that his honour has suffered as much as to justify the huff and the further self-punishment of packing away his colours for the time being. Indeed, it can safely be said that the whole of our racing world hope that " Uncle Henry," as he has in recent years become popularly known, will reconsider his decision and dig out a few more like Dignitary to race in his own name.

* * *

Another whose announced intention of retiring from active racing will cause the deepest regret is George Butt. George's experiences of the Turf have been cast in

A More Strenuous Groove

than those of the breeder-owners. He has not had an extensive stud to draw from; rather has he had to draw on his wit to select from those the breeders were prepared to dispose of—sufficiently good cattle, nevertheless, to keep up his pretty extensive Rosettenville establishment. Regret all round was expressed when it was learnt that the genial George intends getting out of the game, but this will be tempered by the knowledge that he is taking up a much sounder proposition, one in which his many friends wish him every success, and which we all hope will not preclude him from giving the popular " white, black braces " an airing occasionally.

* * *

Despite the fact that the recent industrial disturbances, with their aftermath of unemployment, are reacting banefully on racing at the moment, there is

A Truly Wonderful Optimism

evident as far as the future of the sport is concerned. Take, for examples, the recent sale of yearlings at the Show Ground, when Mr. H. J. Cook succeeded in disposing of no fewer than 42 youngsters for a total of 11,804 guineas; and then the subsequent sale at La Rochelle of Mr. H. Nourse's establishment, at which 19 lots were disposed of for 6,965 guineas. No doubt exists, evidently, in the minds of these buyers that the racing world has an assured future, and really, there is no lack of precedent for the justification of their optimism in this respect. Racing is a sound enough proposition here, were it not for tinkering legislation and control.

* * *

The recent departure of Mr. J. Andrew Cohen on an extensive trip to Europe tickles my recollection of a rumour in existence a short time back in connection with the Breeders, Owners and Trainers' Association. It was to the effect that the Association was beginning to feel an inclination to assert its strength in a certain direction; at least, that some of its members were commencing to feel strong and keen on taking a trenchant attitude in regard to its general welfare. At the moment the Association is on

The Most Amicable Footing

with the race clubs, and, I believe, with the Jockey Club. I know that it was always the wish and desire of the absent chairman that it should be so, and his tact is perhaps responsible for the kindly feeling that has all along existed. Mr. H. C. de Meillon assumes the chairmanship during Mr. Cohen's absence, and may be relied on to study the best interests of the Association in the future, and to maintain its present happy relationship with the racing bodies.

* * *

The two big races in England last week were won with apparent ease. Sangrail, at 20's, accounted for the Great Metropolitan (2¼ miles) by four lengths, and Paragon, top weight in

The City and Suburban,

put it across his opponents by winning that event from end to end, starting at 5's. Pagaron will be recalled as having won the Duke of York Stakes, over which the sensational late-wire swindle was worked, for which Captain Peel is now undergoing a stiff sentence. Paragon will now carry 9.10 (10 lb. penalty) in the Kempton Park Jubilee, to be run on May 6.

* * *

It is quite probable that Mr. S. B. Joel's champion colt, Pondoland, will have been hailed the winner of the opening classic,

The 2,000 Guineas,

before these notes appear in print, and Golden Corn, a flier with some fine performances to her credit last season, looks like proving the winner of the 1,000 Guineas this Friday.

* * *

Racing at Turffontein on the concluding day of the Autumn Meeting was patchy and much below the standard we expect at Headquarters. Cases crop up nowadays in circumstances which invite a measure of

Sympathy With Stewards

in the unpleasant matters they have to handle and the tantalising position in which they are sometimes placed. Tact and mercy have to be linked with heartbreaking circumstances on occasion. Meanwhile, the morals of the Turf suffer.

HIS MAJESTY'S: FRIDAY, APRIL 28, "A LITTLE DUTCH GIRL."

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The run put up by Orpheus in the Goldfields was much too bad to be true, and the critics are beginning to opine that the stable ought to quit any further experiments with Bowles aboard the moody one, lest the carpers place some uncharitable construction on the combination. It is very evident, sometimes, that Orpheus

Does Not Run Kindly

in the hands of this capable horseman. The wagering indicated a duel in the Goldfields between the Handicap failure and Amour, but the aged horse, looking better for his recent racing, put up a sterling performance and won as he liked from Meyer's pair, Rantat and Union Jack, the last to finish being Orpheus and Colesberg.

* * *

Corinth won the Merchants' easily enough, in time equal to the best hitherto accomplished down the straight, but he would have had to break the record if Racket had been sound enough to stand up to it. Under 10.5 the big brown cracked up with a furlong and a half to go, but struggled with

The Utmost Gameness

into second place. When he returned to the enclosure he was decidedly lame. The Union Handicap for maiden two-year-olds went to the black colt, Laurel, the veteran breeder-owner-trainer, Mr. A. E. Passmore, being seen to advantage in the saddle, and the winner's performance being an improvement on anything he had shown previously in the hands of other horsemen. Our Ronald lost his maiden certificate in what can charitably be described as an indulgent field. It was the second horse in this race, Valmar, which was maltreated in the betting, and the stewards took exception to the riding of Beech, stood him down and forwarded the report to the Jockey Club Stewards.

* * *

Catapult showed himself an improving sort by the facile manner in which he put it across a big field in the Farewell Middles. The other divisions of the Farewell also supplied big fields, and, incidentally, each was won by a 33 to 1 chance which had figured at a short price, but had failed to materialise, over a shorter course earlier in the meeting. Moreover, Essex, in winning the Farewell Bottoms,

Had Something in Hand,

although not as much as had Homer when he squandered the field in the Tops. No fewer than 84 runners carried silk in the three divisions of this handicap, each run over the mile course, which is surely a record that is likely to stand for many a moon. A deplorable fall was noticed in Tote business, and the three days' operations show a drop of £36,000 odd on last year's transactions.

* * *

The Rand Sporting Club apparently had a most satisfactory meeting last week, there being plenty of runners and a very fair crowd to witness the sport. Money was not plentiful, however, and

The Tote Failed to Register £2,000.

R. Buckham, the apprentice son of the owner-trainer, rode his father's horse a winner, as well as registering a second success on another inmate of the stable in Clover. Other winners were: Feldspar (6/4), Katie (9/2), Kingsman (7/2), Catseye (7/1), and Georgette (6/1), the stable-mate of the last-named, Coy, putting up a great go with the winner.

* * *

"Slim," the boxing critic for Durban's weekly, *The Latest*, takes the referee of the Squires-Hull contest to task in no uncertain manner for myopic weakness. Mr. Andy West, the well-known Johannesburg amateur boxing referee, is the gentleman who has drawn "Slim's" fire, it being gathered from the latter's comments that Hull was

Guilty of Some Glaring Holding

which would ordinarily have entailed certain disqualification. Squires made the mistake of not emphasising appeal. Another bloomer which he perpetrated was reducing his weight unnecessarily to meet the wily Durbanite at the arranged poundage. Still there was very little in Hull's favour at the end of the 20 sessions.

* * *

Racket has finished with the race-track and goes to Dr. Schnehage's stud at Winburg, O.F.S.

* * *

Starting Prices of Winners Last Saturday.

TURFFONTEIN.	MARITZBURG.
10/1 Laurel.	7/4 Duke.
10/1 Our Ronald	4/5 Befriended.
33/1 Essex.	7/4 May Lily.
6/1 Corinth.	6/1 Retrace.
3/1 Catapult.	1/1 Tarantula.
9/4 Amour.	6/1 Triangle.
1/2 Dignitary	10/1 Tabasco.
33/1 Homer.	

* * *

My selections for the Pony and Galloway meeting at Turffontein this Saturday are as follow:

12.20 p.m.—Junior Pony Plate, about 7 furlongs.
Sub Rosa, Dinner Bell, Mosquito.

1 p.m.—Pony Stakes, about 6 furlongs.
Roman Queen, Kei Maid, Diddums.

2 p.m.—Junior Galloway Pony Plate, about 1 mile.
Excelsior II., G. Butt's best, Everine.

2.40 p.m.—Galloway and Pony Stakes, about 1 mile.
Morning Leader, Volcano, Bridget.

3.20 p.m.—Galloway and Pony Stakes, about 5 furlongs.
Androsa, Lady Ethel, Campaigner.

4.0 p.m.—Galloway Pony Purse, about 5 furlongs.
Mill Wheel, Noble Knight, Good Ally.

4.40 p.m.—Pony Purse, about 1 mile.
Lenæus, Matchbox, Basil.

5.20 p.m.—Pony Plate, about 6 furlongs.
Royal Nun, Dundoran, Roselip.

* * *

My selections for the Benoni St. Leger Meeting on Monday (May 1) are as follows:—

12.15 p.m.—Stewards' Handicap. About 7 furlongs.
The favourite.

12.55 p.m.—Maiden Handicap. About 6 furlongs.
Epigram, Fiction, Court Belle.

1.40 p.m.—Boksburg Handicap. About 1 mile.
Berry, Rowe's best, Lord Mayor.

2.20 p.m.—Boksburg Handicap. About 5 furlongs.
Blankfield's best, Headgear, Laubscher's best.

3 p.m.—Benoni St. Leger. About 1 mile 6 furlongs 132 yds.
Dignitary.

3.40 p.m.—Boksburg B. About 6 furlongs.
Happy Match, Venizelos, Plum Duff.

4.20 p.m.—Boksburg D. About 1 mile 1 furlong.
Manton, Lotus, Grey Pietri.

5 p.m.—Maiden Pony Handicap. About 5 furlongs.
Cheeky, Cross Roads, Manniekil.

BENONI ST. LEGER MEETING

MAY DAY, MONDAY, MAY 1.

8 RACES 8

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T. HEWITT,
Secretary.

'Phone 130 Benoni.

EMPIRE: "THE PEEP-SHOW."

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IN THE BRIGHT LIGHTS.

(*Continued from page 8.*)

pick of the scenes are generally considered to be the quaint and novel one that shows the descent from the moon to the sea, and the fine picture that brings the curtain down and that is always received with rounds of applause. The after-interval portion, with its wonderful Dickens scene, its "Song Shop" scene and the big *finale* by the whole company, hasn't a dull moment, and clearly the stamp of big success has been put on "The Peep-Show" from beginning to end.

Miss Billie Bell's delightful singing, Miss Billie Desmond's dainty dancing and clever work, Mr. Billy Fry's never-failing flow of jest and humour, Mr. Frank Foster's

MAKER OF A NEW JUMPING RECORD: MRS. STAPLETON-GWATKIN.

Formerly Miss Kathleen Paddock, who, at the Rand Agricultural Show, riding her own horse, Flick, won the Open High Jump and the Ladies' Jumping Competition, establishing a record by taking every jump faultlessly both as to style and horsemanship—a performance for which the maximum of 50 points was awarded for the first time in the history of the Show.

versatile acting and dry jokes, Mr. Alexander Haviland's art both as stage manager and actor, and Mr. Philip Levard as producer and lecturer, combine to make a show that is the top-note of Empire performances of late.

FALCONER.

THE WOODS-BUTLER COMPANY.

The Woods-Butler Company's season at the Palladium Theatre ended on Wednesday night this week. Next week this combination of clever players will appear at the Opera House, Pretoria, from Monday to Friday, playing "Smouldering Fires" on the first three nights, and "The Muddler" on the last two.

Faults in Vaudeville.

By S. MORGAN-POWELL.

SINCE the competition in vaudeville has grown keener and the standard has risen very much higher than it was ten years ago, there has been manifested in some quarters—notably by vaudeville actors who enjoy writing about themselves—a tendency to resent anything in the nature of legitimate criticism of vaudeville work and methods. This attitude is unfortunate, for it can never gain anything either for the vaudeville artist or the theatre. There are faults aplenty in vaudeville to-day, and the efforts of many of those who compose the vaudeville world might much better be directed towards their elimination than in the direction indicated.

For instance: Why should we have to suffer the inanities of the comedian who relies solely upon stupidity to amuse? There is nothing funny in stupidity. It is invariably pathetic. Yet there are a number of alleged comedians who claim to entertain the public by being stupid. We can do without them very well.

We can also exist in tolerable comfort if we are deprived forever of the dubious pleasure of hearing somebody singing, in that raucous yowl, aimed at the back of the gallery, which seems to be an inseparable concomitant of five years of vaudeville work, something about "Tennursee" or "Mutthur" or "Mammie." These songs have long since outgrown any other place but the furnace, whither they ought to have been consigned *in toto* years ago. They are sloppy, slushy, sickly in sentiment and painful in wording, maudlin all through, and fit for nothing but lining cupboards.

Moreover, it will not affect the gaiety of nations one whit if the gentlemen who indulge in such forced "witticisms" as "that's a hell of a joke" will refrain therefrom. If it is that sort of a joke, we shall all be able to discover the fact without being told so from the stage. The use of comic slang is justified within reason when the slang is designed to convey a specific meaning in humorous form, but the utilisation of oaths, however harmlessly intended or inoffensively delivered, cannot be considered as improving any comedy. A man may curse now and then at his work, but he does not want his wife and children to feel that they ought to laugh when anybody implores the deity or indulges in "comedy" oaths on the stage.

Is there any possibility of eliminating the present bodily contortions from vaudeville dancing? If there is, the sooner it is employed, the better. It is to the eccentric dancers that I refer, the people who twist themselves inside out trying to find where their feet have gone—the dancers whose bodily motions are accompanied by certain instruments in the orchestra in such a manner as to convey none but unpleasant impressions. It is unfortunate for the orchestra that it should be compelled to do this, but under present-day conditions the orchestra has to do what the act calls for in this connection. The horrible noises made upon trombones and other brass instruments, however, are surely not only unnecessary, but artistically hideous.

These are but a few pointers. They may be commended to thoughtful vaudeville artists as matters concerning which their influence can be utilised to beneficial purpose almost everywhere they go.—*Montreal Daily Star.*

KITTS AND WINDRUM.

From *The Performer* of March 29: "After an absence from England of six years, during which he toured the Far East, Charles Kitts—who, by the way, it will be recalled contributed an interesting article to *The Performer* a few weeks ago on the subject of the Far Eastern field for variety—made his reappearance in British variety at the Aldershot Hippodrome last week. With Rhoda Windrum he there presented the sketch, 'The Cuckoo,' with which he was head-lining in this country before he went abroad. This week Mr. Kitts is at the Kingston Empire."

HIS MAJESTY'S: FRIDAY, APRIL 28, "A LITTLE DUTCH GIRL."

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THUR., FRI. & SAT., MAY 4, 5 & 6.

"BEYOND PRICE,"

7-Part Fox Comedy-Drama, featuring

Pearl White.

Standard Theatre.

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LESSEE ... ... LEONARD RAYNE.

WEEK COMMENCING MONDAY, MAY 1.

Mr. Leonard Rayne presents The Robert Courtneidge and W. E. Holloway Company

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"THE FORBIDDEN WOMAN,"

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FRIDAY & SATURDAY, MAY 5 & 6.

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Dorothy Gish in

"PEPPY POLLY,"

New Art Comedy-Drama in 5 Acts.

FRIDAY & SATURDAY, MAY 5 & 6.

Clara Kimball Young in

"THE FORBIDDEN WOMAN,"

Equity Drama in 6 Reels.

Next Week's Calls.

WEEK COMMENCING MONDAY, MAY 1.

Tivoli, Cape Town.—Till May 2: Riskit and Betty, Hilda Denton, Norton and Simmonds. Continuing: Tom E. Finglass, Taylor's "Dream Stars," Raynor and Roy, Weynen & Co. Opening May 3: Bert Coote and Co., Elliott and Godley, Eddy Duo.
Opera House, Cape Town.—Horace Hodges and Company.
Empire, Johannesburg.—"The Peep-Show."
His Majesty's, Johannesburg.—"A Little Dutch Girl."
Standard, Johannesburg.—"Abraham Lincoln."
Orpheum, Johannesburg.—Duncan and Godfrey, Gilbert and French.
Jeppes, Johannesburg.—Gilbert and French.
Apollo, Pretoria.—W. V. Robinson, Bert Southwood and Pink Lady.
Grand, Pretoria.—Hayman and Franklin, Jan De Martell.
Opera House, Pretoria.—Alfred Woods and Company in "Smouldering Fires."
Vaudette, Krugersdorp.—May 5 and 6: Hilda Denton, Norton and Simmonds.
Criterion, Benoni.—The Sparkling Mozelles, Deb Webb.
Rinko, Maritzburg.—Hunter and Bob, Tex McLeod.
Criterion, Durban.—Witt and Stevens, The Dainty Danes, The Kitchen Comedy Four.

Unworthy persons are to be weeded out of the Hollywood studios. The Federation of Art, composed of writers, cameramen, actors and directors, has been formed to boycott undesirables and convince the country that the movie personnel is on as high a moral plane as that in any other activity.

OUR AUCTION BRIDGE EXPERTS.

From *The Rand Daily Mail* of April 19: "A. S. (Ermelo): ..... (2) Five clubs does not overcall three no trumps."

From *The Rand Daily Mail* of April 20: "'Chicane.'—A declaration of a greater number of tricks in a suit of lower value which equals the last declaration in value of points shall be considered a higher declaration."

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APPLY TO THE MANAGER

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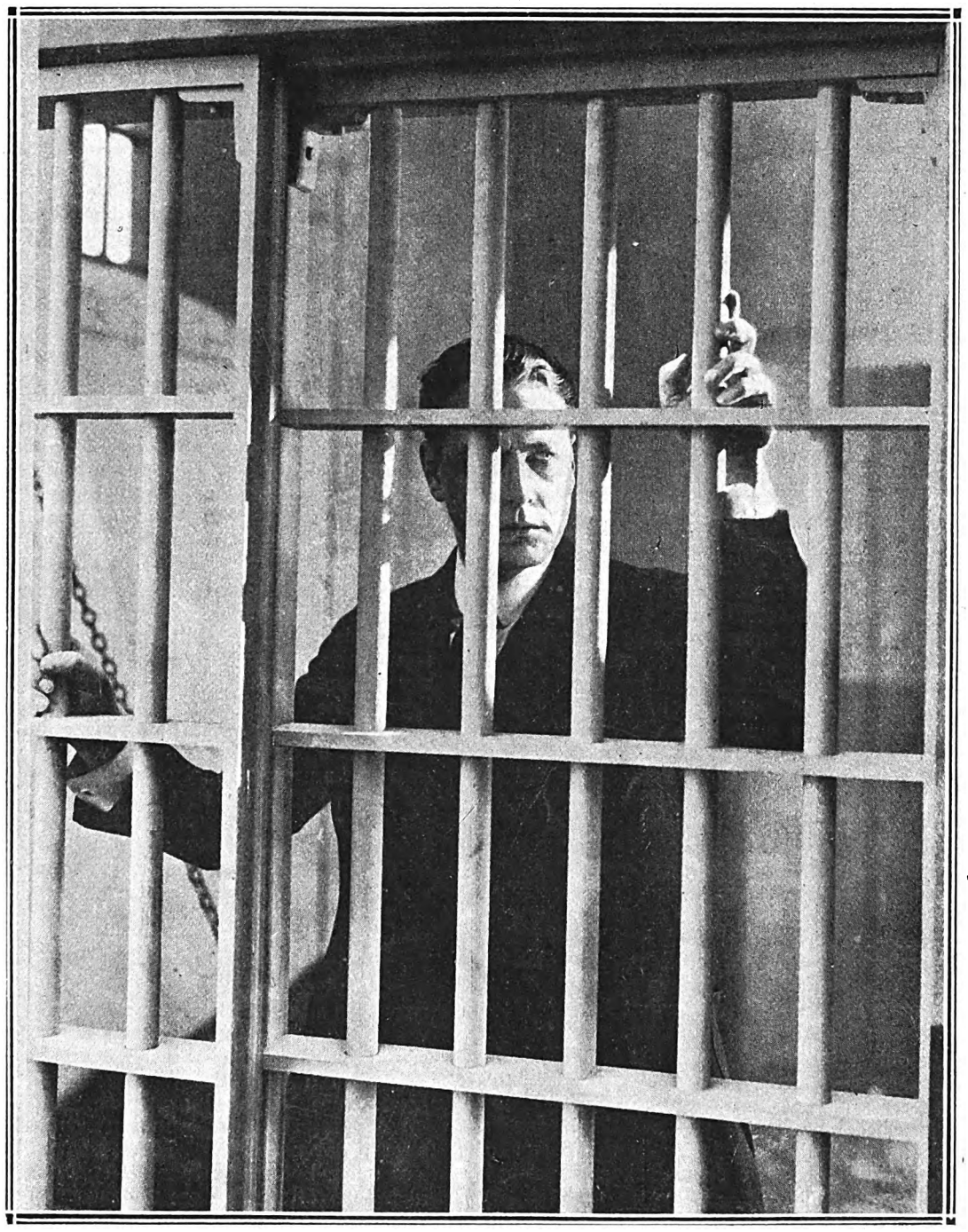
S.A. PICTORIAL.

STAGE & CINEMA.

VOL. XIV. No. 353.] SATURDAY, May 6TH, 1922. (Registered at G.P.O. as a Newspaper.) PRICE 1/-



"DADDY LONG-LEGS" IN PRISON!

Mr. Mahlon Hamilton, who appeared (with Miss Mary Pickford) as Jervis Pendleton (the title-rôle) in "Daddy Long-Legs," is here seen as Jim Rittenshaw in "Earthbound," a Goldwyn photoplay which has caused no end of controversy between Spiritualists and anti-Spiritualists. "Earthbound" is to be shown in Johannesburg next week, at the New Bijou Theatre.

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OF COBWEBS.

By AN OLD HAND.

THE brain is so spacious a chamber that, however carefully its shelves are kept and its contents docketed, it speedily becomes clogged with cobwebs if the man in charge is not continuously busy with his broom; and it is a sad thing to observe, as one goes about the world, how few brains happen to be furnished with a broom at all. You will have noticed this yourself: I never do pretend to be original. None is original, no not one. The man who plants cabbages imitates, too, as the late Austin Dobson somewhat tediously remarks in the most mechanical of his ballades.

In order to keep away the cobwebs, it is necessary to overhaul the shelves and pigeonholes with unflinching regularity, and sternly to pitch out all antiquated and discredited stuff whenever it is discovered. I know ever so many good chaps who have dusty old corners full of broken rubbish that they still permit to occupy space because it was once considered useful by their grandfathers. When a certain religious conference sat at Wollongong, New South Wales, some years ago, and solemnly passed a resolution affirming that Evolution was a lie, it was not because a majority of those parsons was composed of men without brains, not at all: it was solely due to the fact that the majority was formed of men who were blind worshippers of their grandfathers. Many things are right, but many are not expedient. Grandfathers are sometimes dear old gentlemen, but when they die, their remains should not be kept in one's living-rooms. I am perfectly sure that the grandfathers don't expect it; and it is unquestionable that the high authorities whom I may refer to as the health-officers of the intellect are greatly opposed to any such horrible fashion of disposing of the dead. I know rather brilliant fellows—one or two even in Melbourne, where such strange fungi are naturally abhorred by the simple—who are great rascals, with treachery festering vilely in every cranny of their souls, but who are still tolerable and worthy of a certain respect because they do most sedulously strive to brush away the cobwebs. And, conversely, I know excellent old ladies of both sexes who are harmless and well-meaning, and might at any moment become useful and somewhat fine if they would get to work industriously with a broom.

Evolution is not only a fact of existence: it is THE fact. When things cease from growth, they begin to die, and from the moment they are dead they begin to stink. Thus, a dead belief speedily becomes as offensive and dangerous as a dead cow; and thus (when I meekly apply the figure to things apparently still living) a live scoundrel is somewhat more wholesome than a dead saint. I love to make these things clear. Of course, when I do it, all the deserving and stertorous cobwebby folk arise and glare, cursing me or praying for me, as their mood or disposition moves them. I am a bit of a philanthropist, and all exercise is good.

Ideas have this in common with blood; they only serve their purpose while they circulate. When a man's ideas are fixed, the corpuscles of his intelligence begin to shrivel and die. These are points difficult to express succinctly in our somewhat loose and sentimental language; but I think you will catch my drift. It is, broadly, that no man can really justify his presence here, once he forgets his obvious duty to keep moving.

Orthodoxy is good, so long as it stands for loyal adherence to perceived truth; but the moment it stoops to protect any detected fallacy it is the most villainous thing under the sun. Certain of you may retort that the Catholic Church (to take one instance) is staunch in its fidelity to the revelation and authority accepted by the Fathers: that, in short, the Catholic Church does not move. Such a retort is mischievous and false. As I happen not to be a Catholic, I can speak quite plainly. The Catholic Church has, in point of fact, made magnificent progress, and never has stagnated. It stands immovable only in the province of what it considers essentials; and all the essentials of life and of religion (which is life in its noblest efflorescence) are changeless through the ages. Morals change, but ethics are eternal. Customs and aspects of truth may differ widely; but the deep foundations of right and wrong are steadfast and imperishable. It is for that reason that when pious men of any creed brush away the cobwebs, they find in the mighty fact of evolution nothing that jars with their faith. As regards our intimate relationship to the Infinite One, we are concerned not with the processes by which man emerged from the Unknowable, but solely with the fact that he did emerge, and that He never could have created and fitted Himself for the first emerging. Human progress is for ever hindered by the obstinacy of fixed ideas on matters not truly essential to life and conduct. The impossibilities of our grandfathers are familiar commonplaces in our lives to-day. Fifty years ago, men looked back to certain abominations of cruelty, and loudly declared their utter disbelief in witchcraft, to take one case; but to-day we all believe in witchcraft, since Science, that tremendous wizard and thaumaturge, has us all in thrall. But it is only the poor, groping creatures irremediably cobwebbed who pretend that Science should be whipped at the cart-tail or burned at the stake. It was mistaken modernism in our grandfathers to disbelieve in a personal devil. We know that there are thousands of personal devils.

In short, the great lesson of true modernism is that nothing is impossible. We no longer deny the thing we cannot understand: We humbly admit that we cannot understand it. We no longer pretend to love our enemies: We humbly admit that we can't. I have to hate the man who dupes and wounds me, though I know that hate is a thing terrible and sure, a force that kills.

We cannot escape from the astounding reality of the obviously impossible. It dogs us day and night. A wise and ancient man in India, many years ago, told me certain things about myself, about—how shall I express it?—about my personal aura and its emanations. At the time, I thought he talked mere gibberish; but relentless facts have crowded in upon me. I no longer dare doubt the sanity of the man among the ashes; I only have a feeling of sorrow (purely human and logically indefensible) that in his wisdom he was so explicit, that he saw fit to tell me things that make me keep my eyes sensitively open to the existence of things that I would sooner not see. I have to make the best of things, and pray that my enemies will give me occasionally some chance to forgive them.

I want to make it clear that hate is a weapon that may be used unconsciously to horrible ends. There was a man I knew rather intimately once. He was at some points a mean and sorry fellow; but there was about him a curious pervasive quality that I cannot well describe. Sometimes when you spoke to him you were uncomfortably conscious of unseen presences, things impalpable that still perceptibly shifted and peered. Whenever any person, for however good cause, annoyed or thwarted this man, evil followed. As a rule, the man who hurt or irritated this queer fish simply got neuralgia. There was no doubt about it at all. Not once, but many times, I saw evidence of it. Men who had been all their lives unconscious of their nerves would suddenly howl and twist. I knew one man who had three teeth drawn the day after he had angered X; but his pains only died out very gradually, after weary days. I knew another man who suffered torture from the same apparent cause, and he had not a natural tooth in his head. I should not have noticed these things had not X, at an early stage of our enforced intimacy, bluntly told me of the matter. He did not boast of it, you understand; he even had the grace to be as much ashamed of it as it was in his arrogant nature to be ashamed of anything. He simply

(*Continued on Page 21.*)

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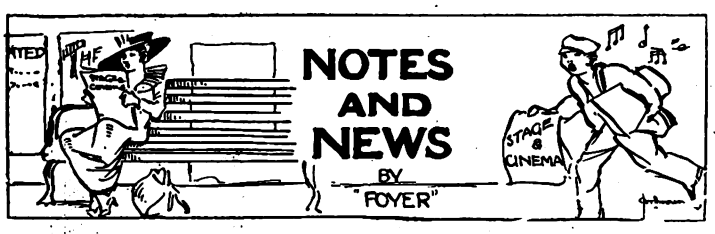

Marie Lloyd.

On Saturday night, April 1, Marie Lloyd broke down during her turn at the Cardiff Empire. She had only just returned to the stage after a long illness.

Julian Rose.

When Julian Rose, the world-famous Hebrew comedian, returns to South Africa in August this year, he will present a new Levinsky monologue, "Levinsky's Lemon-zeen (It's a Rolls Vorse)," which, I hear, is calculated to make even a cat laugh. Mr. Rose evolved the celebrated Levinsky in an interesting manner. Before he went on the stage, the comedian was employed in the accountants' department of a firm of clothes manufacturers, at the head of which were two Jewish partners. Not only were they typical of their race, but they were always quarrelling. They amused Mr. Rose so much that he discovered himself to have been unconsciously absorbing their characteristics and thus was able to imitate them to the life. He blended the chief of these into a composite portrait, and, being interested in amateur theatricals, presented it to the public as Levinsky. While performing at an amateur show a manager saw him, gave him a trial week, and he appeared at the Trocadero in Philadelphia. For the past 22 years he has been presenting Levinsky to an admiring and appreciative public. Through study in the Ghetto quarter of New York, he has added fresh touches to the character until it is one of the most perfect portraits of a Jew to be met with anywhere, and is recognised by Jew and Gentile alike as a type. When Mr. Rose was appearing in London in 1908-9 an offended Jew wrote to the Chief Rabbi and complained that Mr. Rose's impersonation of Levinsky held the Jewish race up to ridicule. Rabbi A. A. Green, of Hampstead Synagogue, Dennington Park Road, West End Lane, London, N., was deputed to witness his performance, and as a result sent Mr. Rose the following letter: "I thoroughly enjoyed your clever performance last night. I was anxious to see it because, as you are well aware, we Jews have suffered so much from stage misrepresentation that we have got into a state of 'nerves' in regard to anything specifically Jewish in the way of characterisation. But your performance is that of a finished artist and a gentleman, and only represents a type that does exist and is easily recognisable in your capable hands. *Not coster can feel offended with Mr. Chevalier, no Scotsman with Mr. Lauder, and no Jew with you.*"

MISS JESSICA BEVAN,

Of the 1922 Musical-Comedy Company, who appeared as Roberte Chancerelle in "A Night Out," and is now playing Mlle. Ninon Lambushard in "A Little Dutch Girl."

No More Magic Exposures.

The Society of American Magicians recently won another victory in its campaign to curb magical exposures when Harry Houdini, the organisation's president, exacted a promise from the editors of *Popular Mechanics*, a monthly magazine devoted to technical subjects, to abandon their policy of baring the secrets of necromancers to the public. As evidence of their good faith in the matter the editors, in the current issue, publish the following statement: Magicians earn their living by mystifying the public. Performances such as "The Vanishing Elephant" and "Passing through a Brick Wall," both of which have been explained in this magazine, are produced not merely at great cost for paraphernalia and equipment, but also at the expenditure of much clever brain work and severe physical training. What then—when the magician has perfected his idea and begun to delight large audiences with its presentation—must be his dismay to have the secrets of his patiently-mastered art revealed by the press! To him it is a catastrophe. Realisation of this fact led to the announcement that henceforth *Popular Mechanics* will publish no detailed articles of magicians' performances, but, instead, will co-operate with the American Society of Magicians in protecting the secrets of a form of amusement which has already met with popular favour.

"Lightnin'" for London.

The Chicago correspondent of *The Billboard* is responsible for the statement that Mr. Frank Bacon, part-author of "Lightnin'" and original exponent of the character, is to play the part in London. It is not expected, however, that the Chicago run of the play will finish before Christmas, and then Mr. Bacon is due to give seasons in San Francisco, Boston and Philadelphia before leaving the United States; so maybe London will not see "Lightnin'" much before 1924. The correspondent states that "British theatrical men predict that Mr. Bacon will remain in England five years when he gets there"—but whether this prophecy is intended also to apply to the London run of "Lightnin'" is not made clear.

"Paddy" Really Finished.

"Paddy the Next Best Thing" (the enormously successful play from the novel of the same name by the late Gertrude Page), which was removed from the Savoy Theatre, London, after 800 performances, to the Strand Theatre, to make room for "Sarah of Soho," and then taken back to the Savoy on the failure of "Sarah" to attract a following, was due (according to the latest English advices) to be finally withdrawn at the end of April to make room for "The Card Players," the late Haddon Chambers's last play. Miss Pepita Bobadilla (Mrs. Haddon Chambers), who understudied Miss Madge Titheradge in "The Garden of Allah" at Drury Lane, was cast for the leading part.

"The Afrikander."

On Sunday night, March 26, the Play Actors' Association staged, at the Kingsway Theatre, London, a play called "The Afrikander," by Mr. Henderson Bland. "Carados" says of it in *The Referee:* "Like so many South African plays, it does not present anything distinguishable as a South African character—nothing different from the average business citizen from everywhere. . . . There are points at which the melodrama 'gets over,' but about South Africa one really learns nothing, save what is to be gathered from a gentleman with a pistol-belt and a bird's-nest beard, who strolled about in the first act but had apparently gone back home after the interval."

Quoth the Raven.

The famous actor, Mr. E. H. Sothern, who has been starring with his wife, Miss Julia Marlowe, in Canada, after playing "Hamlet" at a certain Montreal theatre a few weeks ago, made a very angry speech at curtain-fall after several most enthusiastic calls. Mr. Sothern is reported to have said that he and Miss Marlowe "had suffered so much humiliation, irritation and annoyance" at the hands of the management that they had decided never to play in Montreal again. The management concerned is said to have expressed surprise at this outburst on the part of the famous actor-manager.

NEW BIJOU: MAY 8, "EARTHBOUND."

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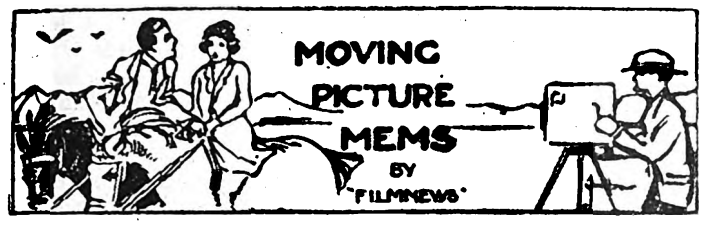

The Return of Max Linder.

Max Linder, the popular French comedian, who has not been seen on South African screens for a number of years, will make a welcome return next week, when, on Monday, Tuesday and Wednesday, he will be featured at the Johannesburg Orpheum in a comedy entitled "Seven Years' Bad Luck." Linder is now writing and directing his own pictures in California, and this is one of them. As may be gathered from the title, the film tells a story which has to do with superstition. The comedian breaks a mirror by crashing a shoe through it. Immediately he is beset by all the goblins, hoodoos, and other mediums through which bad luck is wont to make a demonstration. His sweetheart breaks her engagement and Max is advised to go to another clime, warmer or colder, to rest and regain his balance. He goes, and his adventures and return present a series of mirth-provoking episodes. The picture carries rich incident, which is as original as it is amusing. For "atmosphere" there are lions, tigers, railroad trains, country estates, beautiful women, good-looking men, and a dog and a monkey. The latter is none other than the famous Joe Martin. The story is unadulterated farce of a quality that seldom reaches the screen in more than two-reel lengths, and it presents Max Linder in a *rôle* eminently suited to his talents. In fact the famous French comedian has never appeared to better advantage. An artist at pantomime always, he has succeeded in eliminating almost entirely the foreign mannerisms that characterised some of his old pictures, and gives a performance that has never been excelled by any *farceur*.

MISS ELSIE FERGUSON,
Who will be seen at the Johannesburg Orpheum next Thursday as Nina, Filmer Jesson's second wife, in a Paramount film version of Sir Arthur Pinero's well-known play, "His House in Order."

"Earthbound."

"Earthbound," a seven-reel Goldwyn drama from a story by Basil King, featuring Wyndham Standing, Mahlon Hamilton, and Naomi Childers, is to be shown at the New Bijou, Johannesburg, all next week. It is a picture sermon against materialism, which has made a big impression on the American public, and is undoubtedly one of the most thoughtful photoplays which have recently reached us from the other side. Its "spiritualistic" *motif* will, at this date, appeal to a very large section of the public, while even those who decline to take its doctrine seriously will be compelled to admit the beauty and dramatic effectiveness of its presentation. The theme of the play—the plight of a murdered man's soul, earthbound by sin, and doomed to remain so until the forgiveness and love of those he has injured free it for an onward progress in the new world—is certainly original, and its presentation is masterly. Double photography is employed, not as a stunt, but as a means towards a definite artistic end, and the scenes in which the wraith of the murdered man wanders, ineffectually, among those whom it seeks to influence—but who remain, for a time, oblivious to its presence—are artistically among the most remarkable I can recall. The subject has a strong emotional appeal, and its moral is admirable, and, to the majority of the public, will be impressive. "Earthbound" has, in fact, all the elements of a big popular success. Certainly there will be scoffers, and certainly the subject will be criticised in detail by many who recognise the genuine beauty of its underlying message; but they will be in the minority, and among the great majority of the public the film will create much favourable discussion.

The Story.

Since their college days, Desborough and Rittenshaw have pretended to live by a creed of their own, "No God, no sin, no future life." To this Breck, an author, refuses to subscribe, though the three are intimate friends of long standing. A cloud on their friendship, which rapidly assumes tragic proportions, is the intimacy between Desborough and the beautiful wife of Rittenshaw. The latter first has his eyes opened by the suffering wife of Desborough. He waits until he has definite proofs, then kills Desborough on sight at their club. Rittenshaw offers no defence at his trial, refusing to incriminate his wife. The earthbound spirit of Desborough, tortured by a full realisation of his duplicity, finds it difficult to communicate with his own deceived wife, but he goes to Daisy, the wife of Rittenshaw, and haunts her conscience until she goes to the court-room and testifies to her own fault. By the unwritten law, Rittenshaw is pronounced "Not guilty," but his release brings no great happiness. Desborough haunts those he has caused to suffer until he works through their finer sentiments to restore love and happiness. His last effort to secure the forgiveness of his wife is the more touching that she freely pardons him. Then his tortured soul, finally released from earthly trammels, goes on its long flight, while the spirit of kindness and consideration left behind by his efforts re-unites Rittenshaw and his erring wife.

Spanish, Not Irish.

Antonio Carrido Monteaguo who is otherwise known as Antonio Moreno, motion-picture star, wishes it understood that he is not an Irishman. He demands 129,000 dollars from the Vitagraph Co. in an action based upon an alleged breach of contract which the picture star says he has with the Vitagraph Co. Mr. Moreno refuses to play the part of an Irishman because he was born in Madrid and does not in any way resemble one of Celtic origin. He was therefore discharged by Vitagraph and the remaining twenty-six weeks of his contract, which would have brought Mr. Moreno a salary ranging from 1,700 dollars to 2,500 dollars a week, is now the foundation for the litigation in the Los Angeles courts.

Poets' Corner: May.

O Love, this morn when the sweet nightingale
Had so long finished all he had to say,
That thou hadst slept, and sleep had told his tale;
And midst a peaceful dream had stolen away
In fragrant dawning of the first of May,
Didst thou see aught? Didst thou hear voices sing
Ere to the risen sun the bells 'gan ring?

For then methought the Lord of Love went by
To take possession of his flowery throne,
Ringed round with maids, and youths, and minstrelsy;
A little while I sighed to find him gone,
A little while the dawning was alone,
And the light gathered; then I held my breath,
And shuddered at the sight of Eld and Death.

Alas! Love passed me in the twilight dun,
His music hushed the wakening ousel's song;
But on these twain shone out the golden sun,
And o'er their heads the brown bird's tune was strong,
As shivering, 'twixt the trees they stole along;
None noted aught their noiseless passing by,
The world had quite forgotten it must die.

By William Morris.

ORPHEUM: MAY 8, MAX LINDER.

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MUSIC AND MUSICIANS

BY "C.A.O.D."

Stravinsky's "Fire Bird."

There can be no doubt that the performance last week by the Cape Town Orchestra of Stravinsky's "Fire Bird" Suite came as a revelation to local concert-goers and consolidated the high esteem with which this organisation is already regarded on the Rand. The extraordinary novelty of Stravinsky's mode of expression, his complete disregard of stereotyped standards and conventions, and his novel employment of orchestral resource by which he attains to a wonderful diversity and multiplicity of colour, created in the mind of the writer the impression that the composer is what may be termed a "direct-actionist" in musical composition, uninfluenced by either preconceived harmonic standards or any existing formal method or system.

A First Impression.

Stravinsky seems undoubtedly to typify the modern spirit in music. For years the tendency has been to widen the scope of musical science, and to make variable and plastic that which a past generation has regarded as final, complete and unalterable. It is merely the visible reflection of the law which governs what is termed progress, and further progress in music seems possible to-day only by the adoption of that attitude which the "Fire Bird" performance has shown is taken up by Stravinsky. Art, being a record of the finer faculties of humanity, reflects in its various phases this ceaseless development and expansion, and certain forms which were brought about by the social conditions of a past age become too inelastic and effete when those conditions are changed. In addition to this evolution, which is in constant operation, there occur at far removed periods certain revolutions in art which correspond to the upheavals in social life. The immediate cause is that the particular form of musical expression has had its day and no longer meets the requirements of the moment. The result is the sudden defiance of all rules which previously have been obeyed implicitly, and a rushing towards an extreme form of freedom both of style and expression. Such revolutionary periods are brought about by some man who, having the courage of his opinions and ideas, voices the convictions of the advanced thinkers of his time. Of such were Monteverde, in the sixteenth century, and after him Bach and Beethoven; then Chopin, Brahms and Wagner; then Debussy, Ravel, Strauss and Stravinsky. Time alone can wipe out the extravagances of artistic pioneers, for it is difficult for their contemporaries to divide the wheat from the chaff, and the most wide-minded musician can judge only according to his lights

MRS. HAROLD VICKERS,
The popular Rand soprano, who is leaving shortly for an extended visit to Europe. A Complimentary Concert will be given her in the Johannesburg Town Hall next Tuesday evening.

The Composer's Outlook.

It must be perceived by musicians that whenever we are confronted by a composition that contradicts the accepted canons of art, the first endeavour should be to ascertain, so far as possible, the composer's point of view, and to compare that outlook with results rather than compare the work itself with academic or other established laws and standards. In applying this principle to Stravinsky's "Fire Bird" Suite, two outstanding features impress themselves immediately. The first is the marked objective direction which he gives to musical thought. He leads one to see many musical theories, practices and conceptual motives in a clearer and unexaggerated proportion, and makes apparent many incongruities and absurdities. The paucity of modern academic productions has provided no real standard for comparison, and musicians have been forced to develop a wider range of interest—one which will provide comparative material not only in art, but also in the general aspects of life and thought. Stravinsky's new sense of musical relativities has done much to destroy many superficial reverences, and therefore its substance and manifestation embody most of the significant aspects, both intrinsic and potential, of modern creative musical tendencies. In every respect, whether in design, harmonic structure, or orchestral combination, the "Fire Bird" Suite seems to reflect this spirit in music, and reveals a consistently objective treatment and development of sound as the basis of musical craft, totally unconcerned with any considerations arising from existing standards and concepts. He does not recognise, and does not admit any obligation to, tradition; in fact, in place of conformity with example, he substitutes a curious, but fascinating, investigation of sound, and experiments with its essential nature and qualities.

Technical Method.

This was the primary impression of the first performance of the "Fire Bird." A secondary idea concerns the apparent technical method. The composer's treatment of orchestral forces seems to be the result of the disintegration of the old order of things which has now continued for a generation. Liszt and Wagner pointed the way, and emphasised the value and necessity of an individual scrutinisation of all existing standards and relationships. This faculty has come to be the distinctive mark of the modern creative intelligence, and we find Stravinsky speaking with a strange and graphic lucidity in the first part of the Suite. It is a wonderful piece of realism in sound attained by means the very antithesis of the stereotyped. Beneath the waves of sound was detectable a foundation of reasoned constructive thought, informed by that acutely reactive sensibility which we term imagination. The latter factor, indeed, is the great dominating part of the music, plus the influence of a strangely individual mobility in writing. In both the "*Danse Infernal*" and the final "*Berceuse*" the composer is concerned only with actuality, and he transports his ideas on to the orchestral frame with a striking intensity and condensed brevity. Nothing of immediate poignancy is omitted, but there is not a hint of alien sentiment or of subjective irrelevancy. He states definitely; he implies nothing; he can therefore be regarded, musically, as a super-realist, and this is how, on the present estimation, he will be regarded in the mind of the writer. That the composer of the "Fire Bird" is keenly alive to the humour and realities of life is evident. The Suite is illuminated time after time with touches of this spirit—surely a sufficient testimony to the composer's sanity

(*Continued on Page 25.*)

Patronised by T.R.H. Prince and Princess Arthur of Connaught, Lord and Lady Buxton, Lord and Lady Gladstone.

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NEW BIJOU: MAY 8, "EARTHBOUND."

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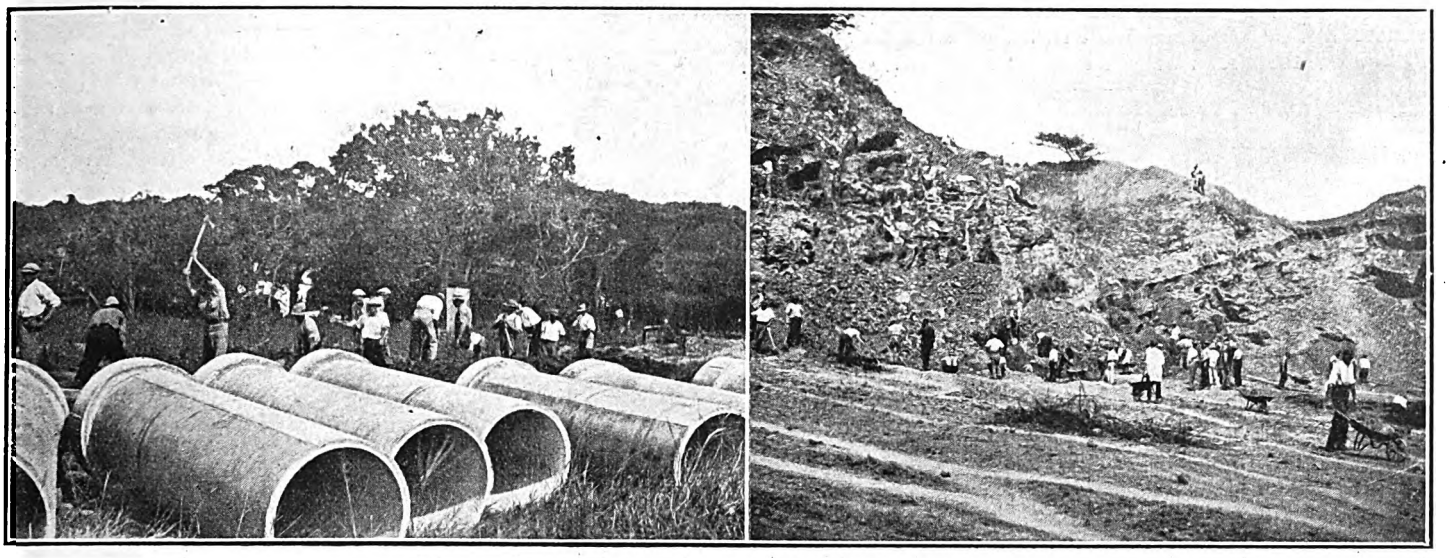
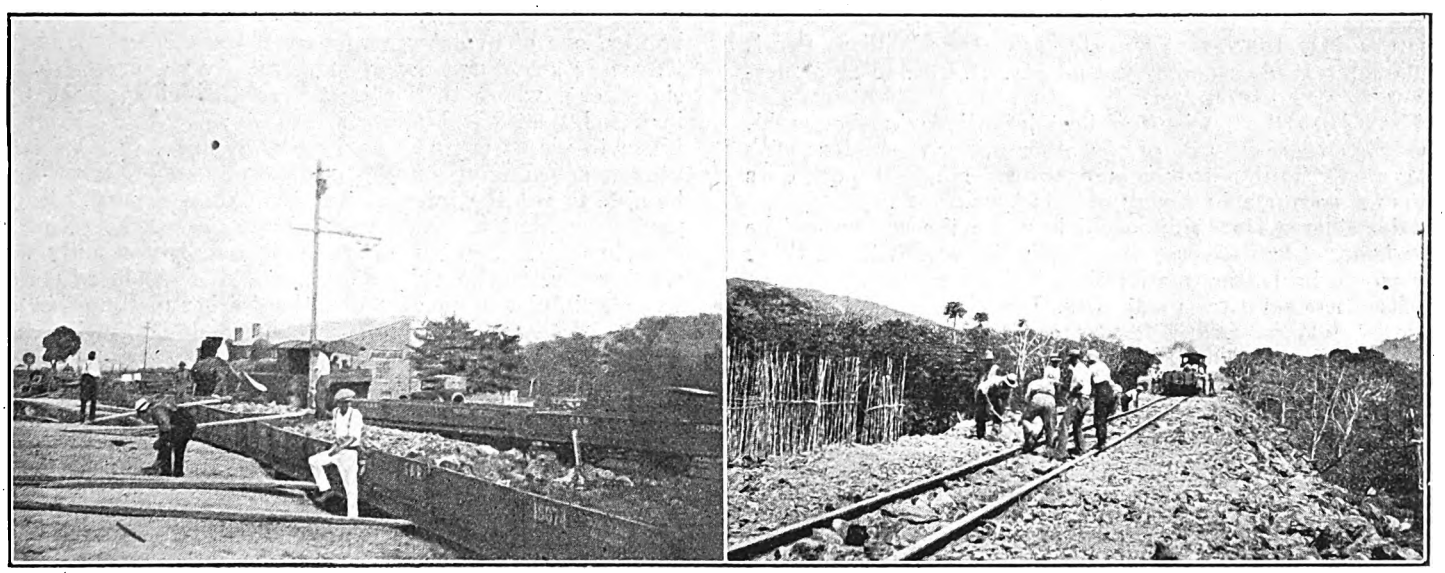
HOW DURBAN IS DEALING WITH UNEMPLOYMENT.



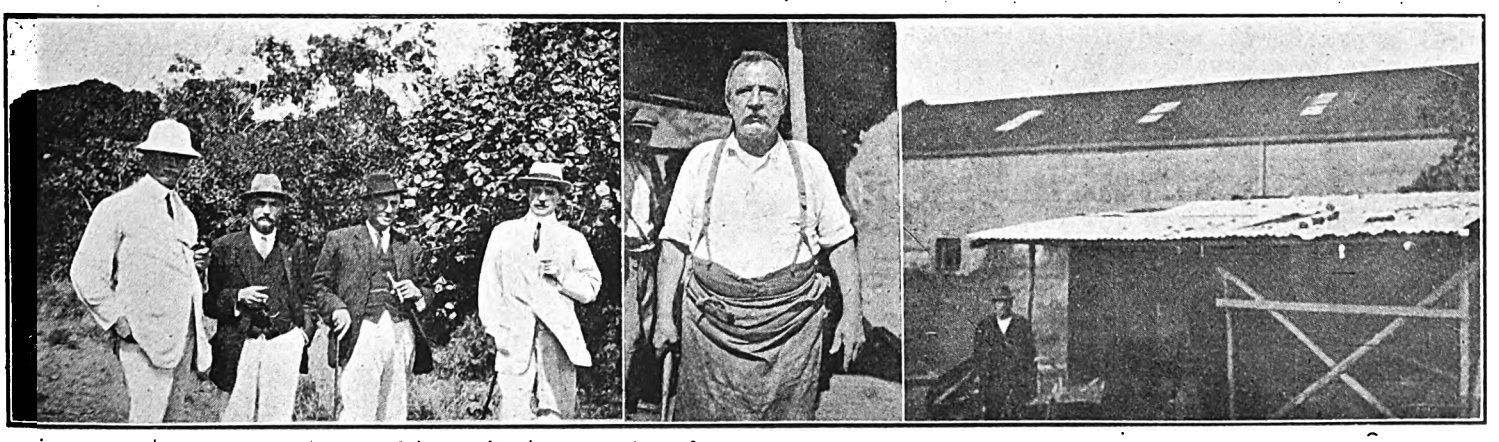
MUNICIPAL RELIEF WORK FOR THE UNEMPLOYED AT THE NATAL PORT.

Left: Unemployed engaged on the erection of a culvert to the site of the new Municipal Housing Scheme. *Right:* Unemployed at work excavating the Umgeni Quarry, the stones from which are to be used on the erection of a sea-wall. Over 100 white men are engaged in this work.



BUILDING A SEA-WALL FOR A NEW CIRCULAR TRAM RIDE.

Left: Loading the stones from the Umgeni Quarry. The South African Railways have placed a train at the disposal of the Unemployment Committee, and in it the stone is transported from the quarry to the site of the sea-wall. *Right:* Building a sea-wall along the banks of the Umgeni River. It is expected that this wall will eventually be used for the route of a circular tram-line from Durban Post Office to Umgeni and along the Marine Parade.



MEMBERS OF THE UNEMPLOYMENT COMMITTEE. **THE BLACKSMITH AND HIS FORGE.**

Left: Four members of the Durban and District Unemployment Committee: Messrs. J. H. Nicolson, M.P.C., H. Humphries, Emmanuel, and Col. Shaw. *Right:* The blacksmith on the Unemployed Relief Works is 75 years of age. He had seven sons serving in the War, and tried to enlist himself, giving his age as 40, but was turned down.

Photos for "S. A. Pictorial" by A. H. Forsbrook Taylor.

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In The Bright Lights.

ABE THE RAIL-SPLITTER.

Interesting Performance of John Drinkwater's Great Historical Play at the Standard.

THE production of "Abraham Lincoln" by the Courtneidge-Holloway Company at the Standard Theatre on Monday night was most interesting. I could not help thinking it was a pity Mr. John Drinkwater, the author, was not there to see it. Possibly Mr. W. E. Holloway, who produced the play and played the name-part, thought so too; possibly not.

Several of the more important secondary characters were very ably acted—notably the Burnet Hook of Mr. David Blake (who made the rest of Lincoln's Ministers look very un-ministerial), the General Grant of Mr. George Zucco, and the Frederick Douglas of Mr. Fred W. Permain. Mr. Permain was also good as William Tucker, leader of the deputation from the Republican Convention, but Mr. Zucco (if it *was* Mr. Zucco) as Johnson White, one of the Commissioners of the Confederate States, contrived to get a good deal further south with his accent than was really necessary, and Mr. Blake as the vanquished General Lee was so spick-and-span in comparison with the be-floured appearance of his conquerors, Generals Grant and Meade, that he might have stepped out of the last scene of "The Bing Boys on Broadway." Effective work was done by Mr. J. F. Graham as Seward, and in some of the smaller parts by Miss Leslie Graham as Mrs. Otherley, Miss Florence le Clercq as Mrs. Goliath Blow, Miss Dorothy Fletcher as Susan Deddington, Mr. Leycester Monck as William Scott, Mr. Walter Hudd as Slaney, and Mr. R. Braine as a messenger from Fort Sumter.

I'm afraid that, with the best intentions in the world, nobody could credit any of the other minor characters with being really well acted; and even the smallest part does count for so much in a play of this type.

Miss Cherry Hardy appeared between the scenes as The Chronicler. She delivered the Poet's lines well, but I think they would be better to read than to hear spoken.

Miss Leslie Lester made Mrs. Lincoln a prim, homely, motherly old lady, and it was difficult to see in her the "vivacious, witty, dashing and fascinating figure" for whose sake Lincoln once nearly fought a duel.

Mr. W. E. Holloway's Abraham Lincoln was, within definite limits, an arresting performance, and effectually dominated the play. In height and make-up, if never quite in carriage and character, he was the rail-splitting "Honest Old Abe" of history—without his big feet and awkward mannerisms. The fact that the actor had to rely on the prompter on more than one occasion probably prevented him from putting as much "character" into the part as he will doubtless succeed in doing when he is more certain of his lines; but, on the first night at any rate, he contented himself with playing Abe on more or less "straight" lines, in the manner of the conventional "leading man." Nevertheless, we received many gripping glimpses of Lincoln's great heart and simple, upright nature. Mr. Holloway was at his best in the President's famous interview with Frederick Douglas, the old negro preacher, in which he vetoed reprisals; in his explanation of his cause to Mrs. Otherley; in his reading of Artemus Ward's "High-handed Outrage in Utica" to his impatient Cabinet; in his rebuke and forgiveness of Seward for dallying with the South; and in his pardoning of William Scott, sentenced to death by Grant for sleeping on duty. At the finish he received an ovation from the audience and took numerous curtain-calls.

The play is staged in the simplest possible manner. The style, I believe, is laid down by the author. Grey canvas tabs ascend only partially on either side (further obscuring, I feel sure, the already-imperfect-enough view of the stage to be had from the boxes), revealing a plain grey "box-set" which, with variations of sparse furnishing and alterations of the centre-"flats," does duty for every scene.

The difference between "Abraham Lincoln" and "The Garden of Allah" is that, while both, from a theatrical point of view, are worth doing well, the former, as a literary and historical achievement of considerable note, is worth doing in any case. Its appeal is to the intelligent minority, who should be duly grateful to Mr. Leonard Rayne and Mr. Holloway for catering for their intellectual cravings in so admirable a manner.

Carlyon.

PASH. AND POSCH.

Champagne-like Production of "A Little Dutch Girl" Establishes Clever Comedy Trio.

"A Little Dutch Girl," produced with great *élan*, *éclat*, *bravura*, and several other equally descriptive Scandinavian terms of endearment, at His Majesty's Theatre last Friday night, contains many of the elements, romantic, musical, scenic and spectacular, that made "Katinka" such a huge success at the same theatre just two years ago. It is as different from its popular predecessor, "A Night Out," as champagne is different from whisky-and-soda; but there is no reason why it should not be an equal favourite, even although, in this instance, the Clicquot is taken on top of the White Horse—a proceeding usually apt to be followed with the most uncomfortable consequences. A charming story (which I told you all about last week), the last word in production (as, indeed, it ought to be, for it is the actual London scenery and dresses from the Lyric Theatre), a clever company, a brilliant trio of fun-makers, and some most delightful melodies, help to make "A Little Dutch Girl" a very jolly and very beautiful show, with a power for holding the interest and attention that will increase with successive visits.

Certain first-night roughnesses were not entirely absent. Paradoxically, the chief of these occurred when the curtain was down, for the first interval lasted half-an-hour and the second twenty minutes. These long waits were due to the extremely heavy nature of the setting of the second act, which contains what are practically two honest-to-goodness houses, one of two storeys. At the Lyric Theatre, London, these big structures could be wheeled on and off from the side-docks, where they were permanently lodged when not in use, but at His Majesty's they have to be built up and taken to pieces again at every performance, and I fear the utmost speeding-up on the part of the stage staff will not be able to cut the intervals by more than a third. So now you know what to expect; and, in any case, the result, not only in Act II., but in all three scenes, is distinctly worth waiting for. The third-act scene, The Palace Garden, though simpler in construction than either of the other two, is one of the most beautifully lighted and effective stage-pictures Johannesburg has ever seen.

The music of Mr. Emmerich Kalman (whoever he may be) is both delicious and distinguished, and fits "this kind of thing" like a glove. The *finales* are particularly dramatic and forceful, and there are several graceful waltz-tunes and numerous other cunning melodies. In fact, musically, "A Little Dutch Girl" is as near to genuine light-opera as makes no difference "The Dreamland Lover," "In the Spring," "The Bridal Hour," "By the Silver Sea," "Prince of My Maiden Fancies," "Little Dutch Girls," and other numbers, are, in a musical-comedy, rather notable examples of vocal and orchestral scoring; and in the two purely "comic" songs, "Tired" (sung by Mr. Coningsby Brierley), and "It's a Wonderful Land" (sung by Messrs. Brierley and Charles Harvey), the composer sufficiently displays that diversity of style that is called for to relieve what might otherwise seem an unintelligent preference, however well applied, for ball-room waltz-themes.

It would be a mistake to conclude, from these hints of the semi-highbrow, that the piece is deficient in comedy. On the contrary, in spite of its romantic story, its better-class music, and its whirl of colour, the very excellent fooling of Mr. Coningsby Brierley as Captain Posch, Miss Dorothy O'Shann as the Countess Eloise de Gousey, and Mr. Charles Harvey as Baron Bomba, emerges as the ultimate cause of success. If the love-story of Princess Julia and Prince Paul is all passion, the comedy is nearly all Posch. Pash. and Posch are the keynotes.

As Captain Posch Mr. Brierley "digs himself in" for keeps. May I express my meaning by saying that in this part, his third here, he finally reveals himself as the only comedian I have encountered who is at all likely to fill that place in the affections of Rand playgoers which was so long and successfully occupied by Mr. "Tommie" Pauncefort? As Joseph Pinglet in "A Night Out" Mr. Brierley gave us the best performance of a Leslie Henson part yet seen in South Africa; now he displays a genius for the pricelessly

(*Continued on Page 25.*)

ORPHEUM: MAY 8, MAX LINDER.

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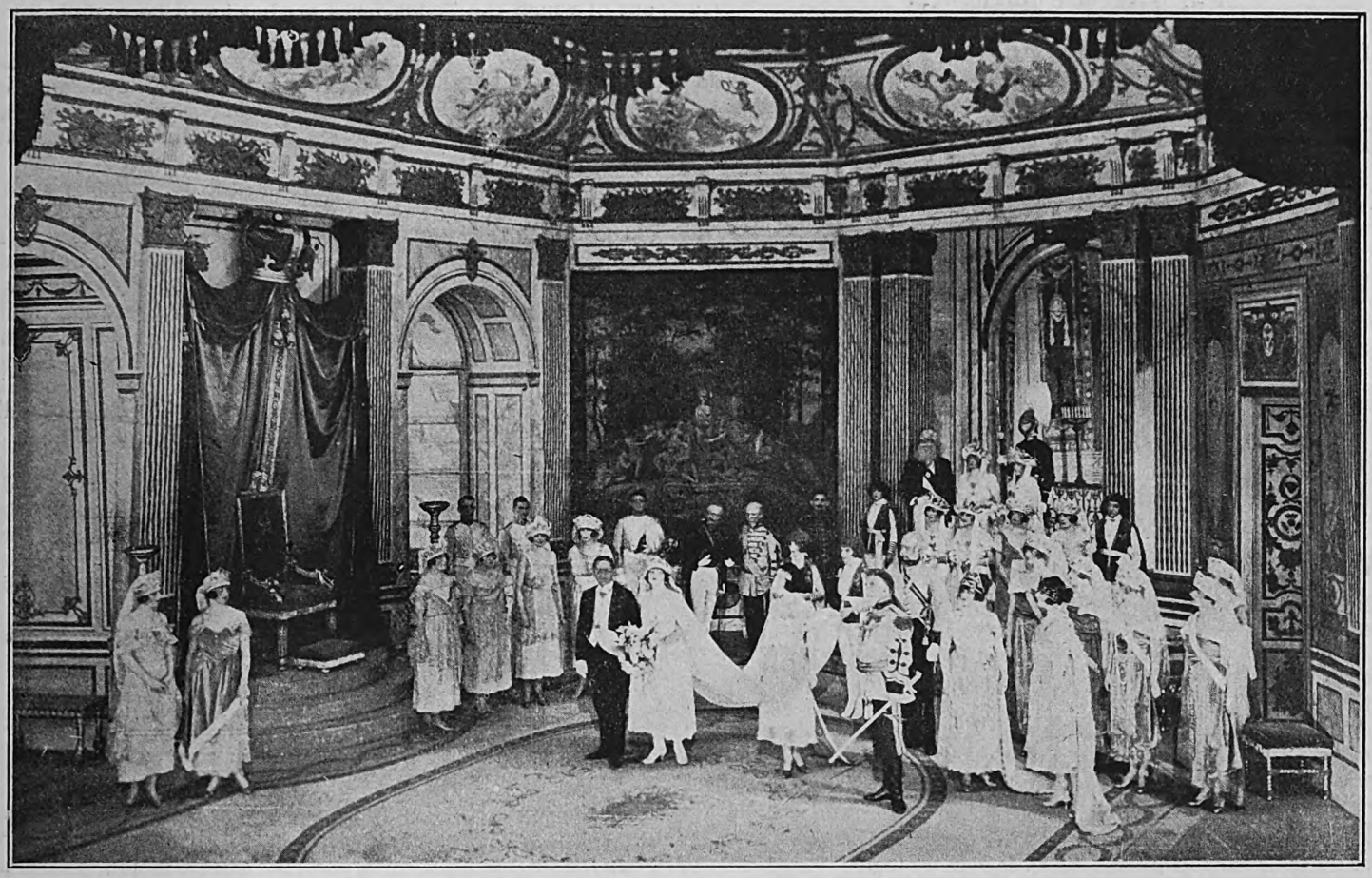
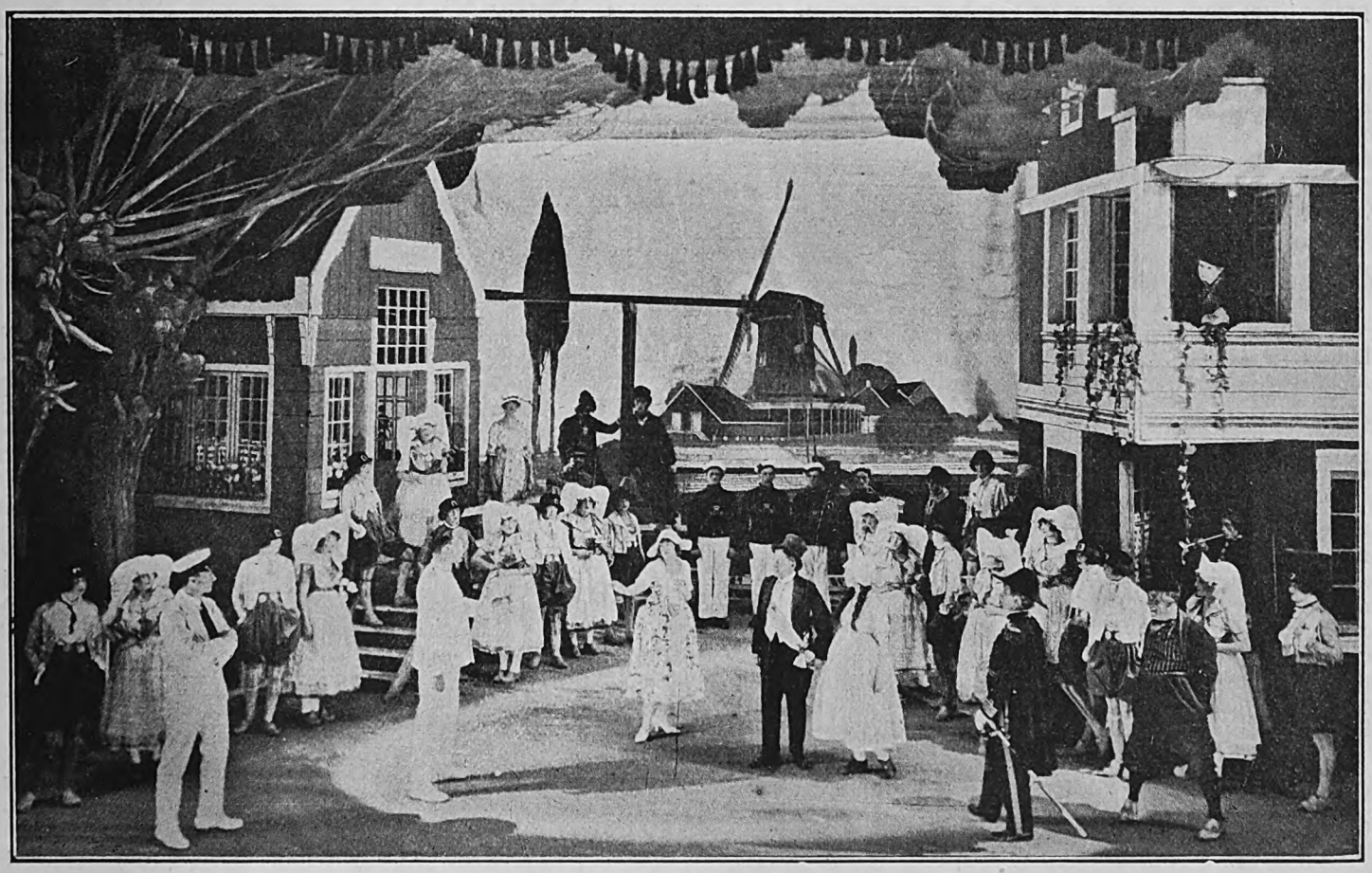
"A LITTLE DUTCH GIRL," ACTS I AND II.



ACT I.—THE THRONE ROOM OF THE SYLVANIAN PALACE ROYAL.

Centre of stage: Left to right: Mr. Coningsby Brierley as Captain Posch, Miss Olive Turner as Princess Julia, Miss Dorothy O'Shann as the Countess Eloise de Gousey, Mr. Charles Harvey as Baron Bomba, Miss Marion Edwardes as the Duchess Sabrina, and Miss Jessica Bevan as Mlle. Ninon Lambushard.



ACT II.—OUTSIDE THE YACHT CLUB AT FLORENDAAL, HOLLAND.

Centre of stage: Left to right: Mr. H. V. Cropton as Lieut. Seebourg, Mr. Norman Greene as Prince Paul, Miss Olive Turner as Princess Julia, Mr. Coningsby Brierley as Captain Posch, Miss Dorothy O'Shann as Eloise, Mr. Hugh Ormond as Admiral Vorstua, Mr. Charles Harvey as Baron Bomba, and (at window) Mr. Strutt Irwin as Klaas.

(A photograph of Act III is reproduced on page 12.)

Photos for "S.A. Pictorial" by African Film Productions, Ltd.

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SHOULD CRITICS CRITICISE?

By GEOFFREY WHITWORTH.

[*Mr. C. B. Cochran, the London manager-producer and boxing promoter, who has latterly acquired the reputation of staging the most gorgeously spectacular revues in the West End—" The League of Notions " was one of his enterprises—recently dropped a bomb into the Critics' Circle (and, incidentally, gained for his latest production, " Mayfair and Montmartre," at the New Oxford Theatre, much useful Press publicity) by announcing that, in future, Dramatic Critics would be barred from attending his first nights—at any rate as " guests of the management." Broadly speaking, this decision seems to have been prompted by Mr. Cochran's belief that his productions " have received consistently adverse notices from the Press, which the public have just as consistently failed to endorse." The controversy is dealt with by Mr. Geoffrey Whitworth in " John o' London's Weekly " in the following article under the heading of " The Critic in the Theatre."*]

MR. C. B. COCHRAN has been adding yet another incident to the age-long dispute between the producer of plays and the dramatic critic. Wherever art and commerce enter into a mutual relation there must always be the dilemma as to how far it may be within the interests of commerce to court the risk of adverse opinion by inviting the opinion of the professional critic.

The criticisms on " Mayfair and Montmartre " were too much even for Mr. Cochran, and now we are all wondering how long he will persist in his withdrawal of the usual first-night invitations and, if he does persist, how far the critics themselves will be willing to acquiesce in their ostracism. After all, no one can prevent Mr. St. John Ervine buying a ticket for himself and walking into the theatre in a wig and a false beard. And, really, it is all a little childish, though the advertisement accruing to Mr. Cochran and his revue is worth, no doubt, quite as much as, or a good deal more than, the most enthusiastic " chorus of praise " on the morning after the first production.

As a matter of fact, the influence of Press criticism on the popular success or failure of a new play may be easily exaggerated. A very bad Press criticism may certainly do harm to a play of serious purpose. But for the lighter kind of entertainment it is doubtful if the public pay much attention to such criticism. Certainly after the first week or two the criticisms are all forgotten, and the play must depend entirely on its native virtue if it is to gather to itself that great audience which comes and goes no one knows whence or whither, the laws of whose being are among the mysteries of crowd psychology.

Happily, there are many instances of good plays having survived bad criticism. As, unhappily, there are also instances of bad plays having survived it too! " Mary Rose," I remember, had a very lukewarm reception from the critics. " Romance " a not much better one. Indeed, " Romance " at last succeeded in the face of every augury of failure. On the whole, though, we should be surprised to find how nearly an average of the opinions of our critics tallies with the prevailing taste of the public. Instead, therefore, of denouncing the incapacity of the critics, Mr. Cochran would, I think, have been better advised to denounce the present system which makes criticism of the theatre on a true scale well-nigh impossible. For criticism should not merely register the public taste. It should explain and guide it. And under modern conditions this is almost impossible to expect of any critic, so far, at any rate, as the daily Press is concerned.

The faculties requisite in a reporter and a theatre-critic are not identical, and to expect a writer, however fluent, to deliver his considered verdict on a new play in the short half-hour which he can have to himself between the fall of the curtain and the time of the papers going to press is to expect something which is clearly impossible. Hurry and scurry is the secret vice of all our morning criticism. The marvel is that it presents so smooth a surface of literary style and, on the whole, preserves so sound a standard. For, besides the hurry, think of the emotional atmosphere of a first-night audience! The counterfeit applause of friendly guests of the " management " affords no clue to what the reception of the play will be on future occasions. And if one leaves one's seat between the acts one is overwhelmed in the interflow of suggestion and interrogation out of which the "considered verdict" will be manufactured within the hour. Only Mr. A. B. Walkley [the dramatic critic of *The Times*], sitting always perfectly motionless and silent in his stall, broods like a sphinx amid the surrounding hubbub. He, at any rate, one would say, is taking time by the forelock and concocting his criticism before the play is done.

Mr. Bernard Shaw, in the prologue to " Fanny's First Play," gave us a delightful parody of the methods and conditions of dramatic criticism before the War. If no reforms eventuated then, it is unlikely that Mr. Cochran's protest will have a more powerful effect. Yet there are certain changes easy enough to put into operation which would go far to make the critic's lot a happier one. A final " dress rehearsal," attended by what would be to all intents and purposes the first-night audience, would give the critic a whole day's respite, and would safeguard both his health and spirits, besides shielding him from the charge of delivering ill-considered judgments.

Such dramatic criticism does, of course, exist already. Mr. William Archer, the *doyen* of the craft, declares that theatrical criticism to-day is far abler than it was twenty-five years ago. Mr. St. John Ervine, in *The Observer*, Mr. E. A. Baughan in *The Daily News*, and other critics in the Sunday and Saturday journals, are a real force in moulding the taste of those who would take the art of the theatre seriously.

PROTEST BY THE CRITICS' CIRCLE.

In mail week the Committee of the Critics' Circle passed the following resolution:

> That this meeting of the Committee of the Critics' Circle, while not contesting the right of Mr. Charles B. Cochran to reply to his critics within the limits of fair comment, strongly resents his recent attack upon the professional honesty of Mr. Archibald Haddon, a critic whose sterling sincerity of purpose, integrity, and absolute independence of judgment are well known in journalism, and have been preserved unsullied for the last twenty years. This meeting of his colleagues unanimously wishes to impress its complete faith in his high sense of duty and his probity.

The resolution was signed by Messrs. G. E. Morrison, G. W. Bishop, S. W. Carroll, W. A. Darlington, Ashley Dukes, Edwin Evans, J. T. Grein, H. Klein, S. R. Littlewood, John Parker, H. A. Scott, H. M. Walbrook, Gilbert Webb, Bernard Weller, and T. H. F. Woodcock.

HUGE AMERICAN MERGER.

A 100,000,000-DOLLAR theatrical combination to control more than 90 per cent. of the playhouses of America is planned by Messrs. Lee and J. J. Shubert and A. L. Erlanger, according to a report from New York, which states that the Selwyns, George M. Cohan, Charles B. Dillingham, Al. H. Woods, Ziegfeld, Sam Harris, and other prominent producers have been asked to join with the Shuberts and Erlanger. One of the chief objects of the proposed merger, it is said, is to eliminate needless building of theatres, close old buildings because of a superfluity of houses, and do away with the simultaneous appearance in any city of attractions of a similar nature. The organisation also would see that no immoral or otherwise objectionable productions were permitted in the houses it controlled.

NIGHT PERMITS NO LONGER REQUIRED,*

IRATE WIFE (*at 1 a.m., from upper window, to Unsteady Husband at front door*): " Where have you been till this time of night?"

UNSTEADY HUSBAND: " Been at the Club, my love, dish-kussin' the Strike."

I.W.: " Then you may sit on the doorstep till morning and study the lock-out!"

[*Night Permits will no longer be required from date.—*Martial Law Regulation published on April 27.*]

NEW BIJOU: MAY 8, " EARTHBOUND."

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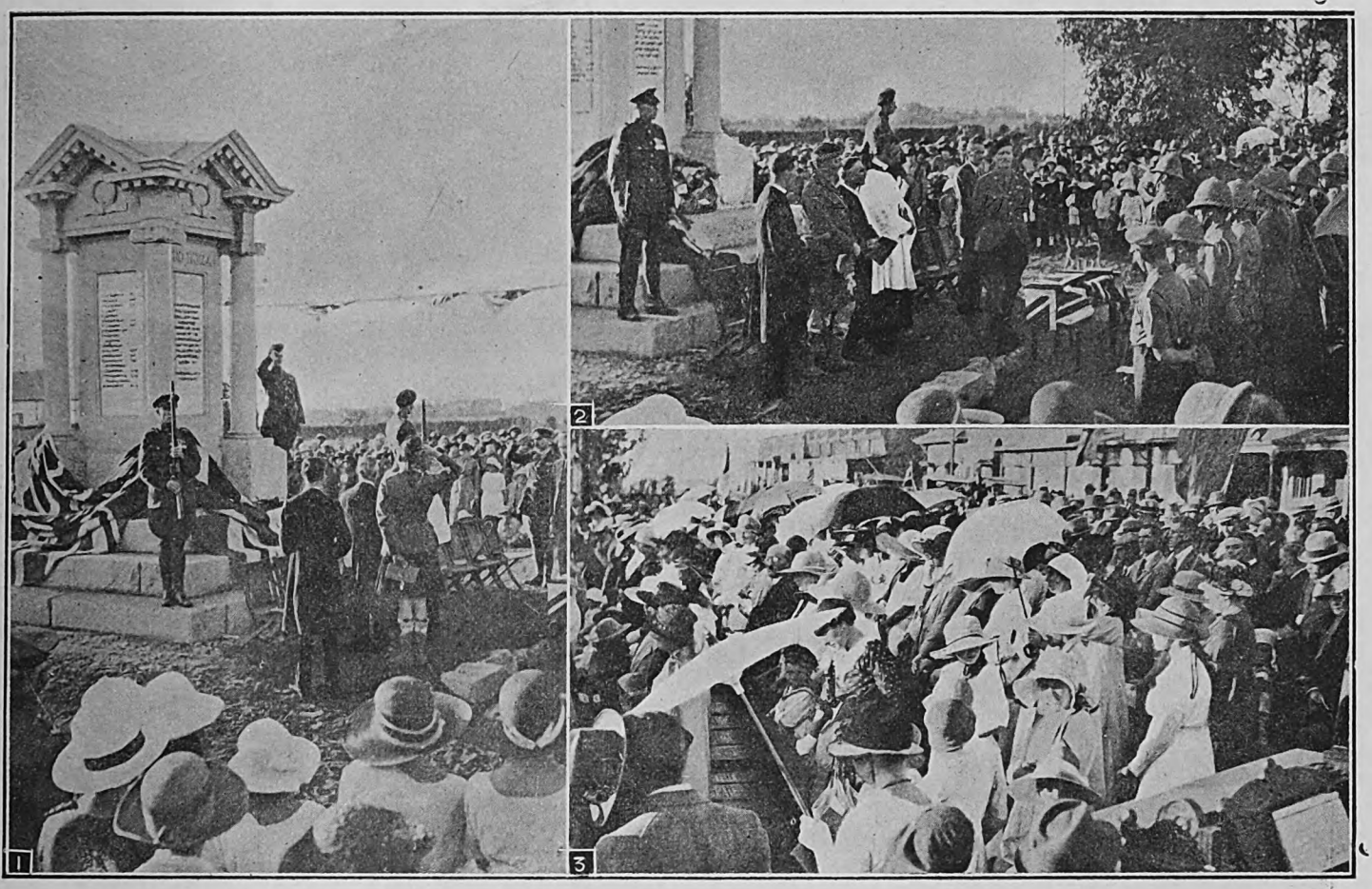
UNVEILING A WAR MEMORIAL AT WITBANK.



LIEUT.-COL. D. M. McLEOD, D.S.O., OFFICER COMMANDING THE TRANSVAAL SCOTTISH, UNVEILING THE MEMORIAL AT WITBANK ON SUNDAY, APRIL 23.

1. Col. McLeod saluting immediately after unveiling the Memorial, which bears the inscription: "This Memorial was erected by the people of Witbank and District in proud and loving memory of the honoured and gallant men of this District who laid down their lives in the Great War, 1914-1918. 'Their name liveth for ever more.'" **2.** Col. McLeod addressing the congregation and the Guard of Honour of the Railways and Harbours Rifles after the unveiling ceremony. **3.** Some of those who were present to witness the unveiling.

THE MAYOR OF WITBANK AND OTHERS WHO ATTENDED THE UNVEILING CEREMONY.

The group includes the Mayor of Witbank, Mr. N. W. Scott (second from left in front), Lt.-Col. McLeod (third from right in front), the Rev. W. O. Wellington, M.A., the Rev. J. A. Robertson, the Rev. H. G. Leverton, and the Rev. I. Hershman (Jewish Rabbi).

Photos for "S.A. Pictorial" by African Film Productions, Ltd.

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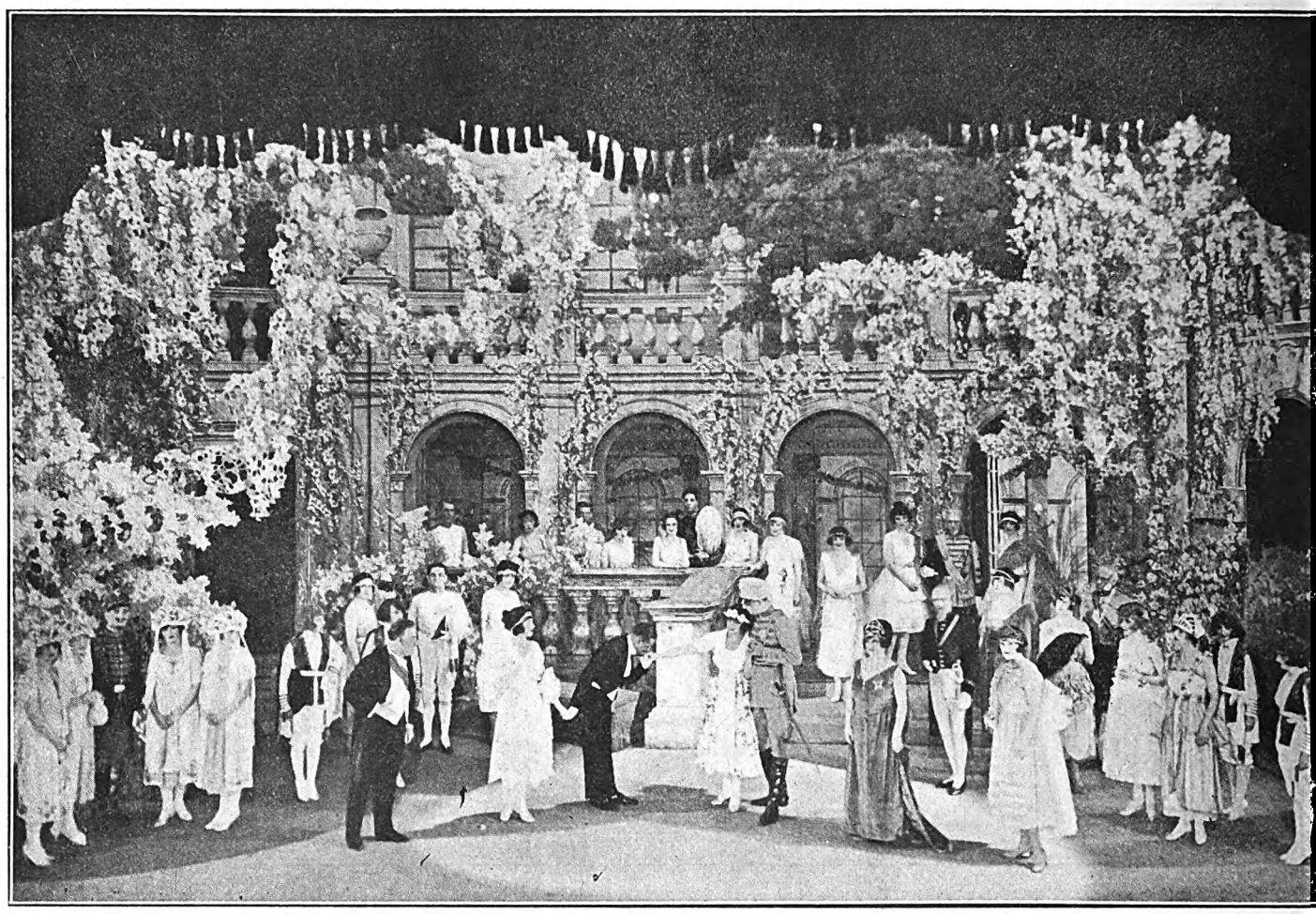
"A LITTLE DUTCH GIRL," ACT III.



THE GARDEN OF THE ROYAL PALACE OF SYLVANIA.

Centre of stage: Left to right: Mr. Charles Harvey as Baron Bomba, Miss Dorothy O'Shann as Countess Eloise, Mr. Coningsby Brierley as Captain Posch, Miss Olive Turner as Princess Julia, Mr. Norman Greene as Prince Paul, Miss Marion Edwards as the Duchess Sabrina, and Miss Jessica Bevan as Mlle. Ninon Lambushard.

Photo for "S.A. Pictorial" by African Film Productions, Ltd.

JOHANNESBURG, Tuesday afternoon.

WHETHER the joys of the Easter holidays just passed or anticipations of Labour Day were the reason, the majority of members decided not to extend their working-day. In that they will be like the London banks in closing at four o'clock, and unlike them in extending the hours as from June next to pre-War conditions. Some people evidently think that there is little enough to do and plenty of time to do it in as things are. This view is rather confirmed by this morning's High 'Change, when there were dealings in the shares of only eleven companies, of which a round half-dozen were under par. Modder Deep was one of the few stocks which came to business (at 41s. 9d.), but there were no actual sales in such usually active shares as Government Areas, quoted 83s. 3d.—83s. 6d.; Modders, 72s.—72s. 3d.; or Springs Mines, 38s. 3d.—38s. 6d. The reason for this inactivity is the fact that in London May 1 is always kept as a holiday in Capel Court. It is a "clearing day" which applies to the "House"; not to brokers or their clients. The tendency, always in evidence on Mondays, to await London's opening cables, was consequently manifest this morning instead.

Anglo-Americans have dipped below par, the annual report not being very well received. The profit for last year was £257,000, or about £90,000 less than that earned in 1920. Substantial allowance had to be made for writing down investments. The corporation's numerous and varied holdings appear in the balance-sheet at £3,245,000, which represents 20s. per share. Consolidated Diamonds are a trifle easier at 13s. 10½d.

Transvaal Silvers are weak at 16s. 6d. sales at lunch-time.

A little diversion has been created by dealings in By-Products, Ltd., and the £1 shares have been run up (in small lots) from 7½ to 9½, which looks very much like a pool. I don't know quite why a company formed to make bricks out of tailings or slimes should be thus named, as one generally thinks of a by-product as something produced incidentally in a principal manufacture, as tar in the production of coal-gas. The scheme takes one back almost a quarter of a century, when you were supposed to be doing an injustice to your family if you had not a few hundred "Herman's Patents." Herman was quite a picturesque figure. I hope those who are buying the shares at high premiums will not regret it, and will not afterwards enquire "Who threw that brick?"

The Mozambique Cement Co. is making an issue of £100,000 first mortgage debentures, of which £40,000 in bonds of £25 each are being offered at £23 15s. Interest is 8 per cent., and the redemption date December, 1926. The debentures are convertible into shares at par until December, 1923, and until December, 1924, at 30s.

The shares of the African Oil Corporation recently fell to about 3s. 6d. The particulars given at the annual meeting scarcely justify such a severe drop. It appears that the boreholes put down did not cut the shale as expected. The engineer of the Royal Dutch group, which has an option over the properties, has expressed the opinion that one half the payable tonnage estimated will have to be cut out. But as a set-off, an unexpected extension of outcrop has been found. The Royal Dutch people apparently insist that they must have sufficient payable shale to treat 1,000 tons daily for 40 years. Accordingly, the African Oil Corporation has secured control of further areas to make up the necessary tonnage.

NEW BIJOU: MAY 8, "EARTHBOUND."

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ON JOHANNESBURG SCREENS NEXT WEEK.

MISS NAOMI CHILDERS,
In "Earthbound," at the New Bijou.

MISS MADLAINE TRAVERSE,
In "The Hell Ship," at the Carlton Theatre.

Answers to Correspondents.

[*Contributions intended for publication, whether MSS., Printed Matter, Drawings, or Photographs, should be accompanied by a stamped and addressed envelope, cover or wrapper, if the sender requires their return in the event of non-acceptance. No replies to notes and queries will be given through the post. Replies will not be published to anonymous communications.*]

E. J. C. (Johannesburg): All right—don't get excited!

Bacon (Cape Town): Sorry, your lines are not in our line.

C. G. (Bulawayo): Thanks very much! We appreciate your appreciation.

P. McS. (Forest Gate, London): Thanks for paper. Very acceptable. Please keep it going.

Amateur (Johannesburg): "The Geisha" was produced at Daly's Theatre on April 25, 1896, with Miss Marie Tempest as O Mimosa San.

E. D. (Maritzburg): Very sorry, but we are unable to hold out any immediate prospect of publishing anything you may submit. You might try *The Sunday Times*.

Interested (Johannesburg): "Ta-ra-ra-Boom-de-ay" was first sung by Lottie Collins at a Saturday matinee on November 7, 1891, at the old Royal (now the Holborn Empire).

Bass Clef (Pretoria): Mr. Theo. Wendt was musical director at His Majesty's Theatre, Johannesburg, under the Wheeler *régime*, before taking charge of the Cape Town Orchestra on its formation.

E. J. C. (Germiston): (1) The horse you mention is obviously being kept "in the refrigerator" for a long price. (2) When Ballantrae won the Cambridgeshire in 1902 she started favourite at 9 to 4 against.

A. Noyd (Johannesburg): No thank you! You're a scandalous person, "which (like Mrs. Gamp) we don't hold with such." Besides, the name you sign to your letter looks to us suspiciously like an anagram indicating that the grapes are sour.

Enquirer (Johannesburg): (1) J. W. Rickaby has left Australia, and is now on his way home *viâ* San Francisco and New York. We believe he has an engagement to appear at the Palace, New York. (2) Tom Leamore is on his way to Australia.

Too Lenient (Johannesburg): Did you never hear of the notice that was posted up on the stage at a village concert in America: "Don't shoot the pianist. He's doing his best!"? For which (as Captain Cuttle says) overhaul the catechism, and when found make a note.

Playgoer (Johannesburg): Yes, there were several "allusions" in "A Night Out" which generally failed to "penetrate." "Oh, Uncle, I *will* give you the lamp" was, of course, a reference to Aladdin being shut up in the cave by Abanazar. "Not *hin*?" and "Tell 'em what I did to Colin Bell" were also more or less lost on local audiences.

E. W. L. (Johannesburg): The "Farewell to the Fairies" quoted in "Puck of Pook's Hill" was written by Richard Corbet (1582-1635). He was the son of a gardener who rose to be Bishop successively of Oxford and Norwich. He wrote a great deal of buffoonery and doggerel, among which the "Farewell to the Fairies" stands out as inspired verse.

Amateur (Port Elizabeth): (1) Miss Ada Reeve was the original Lady Holyrood in "Florodora" (a part she played in South Africa in 1920-21). (2) No, our recollection is that she *was* to have appeared as Ada Branscombe in "Three Little Maids" at the Apollo in 1902, but was prevented from doing so by illness, and that the part was taken by Miss Madge Crichton. Nevertheless, the part is credited to Miss Reeve in "Who's Who in the Theatre."

C. W. (Johannesburg): The second time "The Ginger Girls" appeared at the Empire was merely a week's "return visit" at the end of the tour, and therefore cannot correctly be classed as a "revival." We agree with you that the revue ought to revive well now, and, as a matter of fact, there is a performer in the country at present who could play Leon Rogee's part to perfection. It is extremely unlikely, however, that the Empire management would consider a production depending so completely on the Hebrew form of humour immediately prior to, or even following, the coming visit of Julian Rose.

Several Answers are unavoidably held over.

ORPHEUM: MAY 8, MAX LINDER.

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MOST of the happenings of last week were concerned with the Congress of the Women's S.A. Party, opened on Wednesday at the Clubhouse. Numbers of delegates from all over South Africa attended, and after Wednesday's opening session there was a reception of the members of the conference. Mrs. Anthony, chair of the Women's Party on the Rand, welcomed everyone, Mr. Julius Jeppe addressed the meeting, and a pleasant little musical programme, arranged by Mrs. Herbert Johnston, was given. Mrs. Johnston sang, also Miss Beatrice Rowe, Miss Gloria Raymond (a pupil of Mme. Opperman-Urquhart) and Mr. R. Smith, Miss Kalusky accompanying.

* * *

Those present included Mrs. Smuts, Mrs. Louis Botha, the Hon. Mrs. Hugh Wyndham, Mrs. I. de Waal, the Mayoress (Mrs. S. Hancock) and her daughter, Mr. and Mrs. Anthony, Mr. and Mrs. Pemberton, Dr. M. Nathan, Mr. and Mrs. T. F. Allen, Mr. and Mrs. Waldie Peirson, Mrs. Paul Selby, Mrs. Haagner (Pretoria), Mr. and Mrs. T. A. R. Purchas, Miss Purchas, Mr. and Mrs. H. S. Potter, Mrs. Lockie (Roodepoort), Mr. and Mrs. Blinman, Miss Joyce Jeppe, Mrs. Wolhuter, Mrs. Maude Rogers, Mrs. Seymour, Mrs. Bulman, Mr. Chappel, Mrs. Statham, and Mrs. F. E. T. Krause, who spoke during the evening in reply to Mr. Julius Jeppe, and in thanks to the artists for the programme of music they had provided.

* * *

On Thursday the delegates were entertained at the United Party Club, at a bioscope entertainment and dance, being welcomed by Mr. H. C. Gain on behalf of the chairman, Mr. H. A. Young. In the course of a brief speech, Mr. Gain paid tribute to the wonderful energy and skill of General Smuts in quelling the rebellion, and spoke of the great recuperative power of Johannesburg. He mentioned the fusion of the two parties in a common bond of friendship and love for South Africa, and of the splendid work done in the past by Mrs. Pemberton for the old Unionist Party, work which she was continuing for the new party. In thanking Mr. Gain and the Club generally, Mrs. Smuts spoke of the happy years during which she had lived in Johannesburg, and felt sure the delegates would cherish a warm recollection of their visit and of the royal reception they had received.

* * *

Saturday's dance at the United Party Club was as well attended as ever, and among those present were Mr. and Mrs. Gemmill and party, Mr. and Mrs. J. E. Jones, Captain and Mrs. Parrack, Mrs. George Marais and her daughter with a party of guests, from Pretoria, Mr. Hedley Port, Mr. and Mrs. Japhet and party, Miss Margery Morrison, Mr. C. Goldsmith, Mr. and Mrs. Shepherd, Mr. and Mrs. M. Alexander, Mr. Jeffrey, Mr. de Lancey, Mr. Heeger, Mr. and Mrs. Walker, Mr. Gaydon and party, Mr. M. Levy, Mr. Troutman, and Mr. M. Brady (secretary).

A DAINTY EVENING GOWN, Shown by STORE BROS.

* * *

The date of the big *fête* to be held for distress and the Children's Memorial Hospital, and to be called "Ye Rustic Fayre," has now been definitely fixed for September 6 and three following days, the date having been changed to suit the preference of most of the conveners. This will be held in the Town and Selborne Halls, and a large number of well-known people have already promised to convene stalls and help generally. It is hoped to make Ye Rustic Fayre a huge success, and many novel features are being planned. The Mayor (Councillor S. Hancock) is chairman of the Executive Committee.

* * *

"A Little Dutch Girl" at His Majesty's is a very well-dressed young woman indeed. The bridal procession of the first act is a very beautiful one. Princess Julia (Miss Olive Turner) in her wedding-gown of ivory lace and brocade sewn with crystals, pearl ornaments and glittering head-dress, is attended by a quartette of charming bridesmaids in white, carrying garlands of lilies-of-the-valley and wearing the same flowers in their hair. Miss Dorothy O'Shann (as Eloise) looks very dainty in a court gown of pale primrose. Picturesque Dutch dress later provides a captivating setting for the ladies as the plot progresses, and in the last act, where all ends as it should, of course, Miss Olive Turner wears a beautiful gown of silver tissue draped with leaf-green satin, and Miss O'Shann looks very sweet in white, with a huge fan of ostrich feathers. The staging is delightful, the chorus look charming in suitable frocks for all the varied scenes of the play, and the dancing is a feature, with tango-dancing cleverly done by Miss Irene Stewart and Mr. Louis Williams.

* * *

There is planty of life and humour in the story, and the music is catchy and tuneful, so that "A Little Dutch Girl" should prove as popular as she is attractive. There are some wonderful stage-pictures that are strikingly beautiful, too.

* * *

Sunday is the date of the big tennis-day at the Automobile Club, in aid of the Administrator's Fund for Distress. I hear that most of the tickets—which are 7s. 6d. each, and include the cost of luncheon—are sold, and anyone who has not already secured tickets should make prompt application for these to the organisers.

ORPHEUM: MAY 8, MAX LINDER.

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All our Bats for the coming season have been specially selected by H. W. Lee, late Pro. at the Wanderers'.

SPORTING REQUISITES OF ALL KINDS

Not having the faintest intention of removing to a flat—chiefly because there are too many pianos, gramophones and door-bangers in the world—I have been amusing myself by looking at other people's ideas of what you should give anyone to live in. First necessity in some of them is that you should consider one minute chair, one small table and a cup and saucer on the mantelpiece—if any—enough to put in a sitting-room. Having put them in, you fold yourself up carefully at the door and by careful management get to your bedroom, where one small bed and one Liliputian dressing-table allow you to sleep, though if you turned round—as someone said once—you'd have to go out at the back door and come in again at the front door to manage it.

* * *

Heard, too, of a party the other evening where someone wanted to open a bottle and hadn't a corkscrew. One of the experienced decided he could do it by the patent process of putting said bottle against the wall and beating it with hand. Bottle at second blow promptly went through the wall into the next flat, and a picture had to be hung hastily over the unauthorised ventilation before the party proceeded!

* * *

A novel entertainment is planned in aid of the Girls' Diocesan Association Hostel. This is a *fête* to be held at the Town Hall, Johannesburg, on June 10, when the interior of the " House that Jack Built " will be shown. The stall-holders and their helpers will be dressed according to the designs shown in Caldecott's Nursery pictures of Jack's house, and each stall will represent a room in the house, such as the drawing room, dining room, bedroom, library, kitchen, store room, pantry, still room. At each stall appropriate goods will be sold. The stall-holders will include Lady Kathleen Villiers, the Hon. Mrs. Hugh Wyndham, Mrs. A. J. Walton, Mrs. Dennis Buckeridge, Mrs. Lancelot Ussher, Mrs. Southwell, Mrs. Wentzel, Mrs. Solomon, Miss MacLeod and Miss De Beer. Mrs. Ashburnham is arranging a series of side shows consisting of concerts, fortune telling, Punch and Judy, Houp-la, with dancing displays by the pupils of Miss Donald and Miss Mossop.

EVE.

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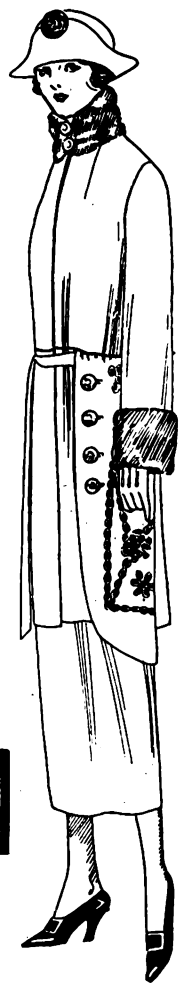

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NEW BIJOU: MAY 8, " EARTHBOUND."

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RECENTLY the Technical Trials Committee of the Transvaal Automobile Club gave a dinner at the club house, and presented certificates to the competitors in the trials to Durban that took place last year, the guests of the evening being Mr. Buckle and Colonel Godley. The chairman, Mr. Stanton, stated that the Administrator, the Mayor and Mayoress, Major and Mrs. Trigger, and Dr. Bensusan had sent apologies for not being present. Mr. Cramer proposed the health of the guests. Mr. Buckle and Colonel Godley replied, the latter thanking the motor community for their help during the recent disturbances. Mr. Stanton then called on Mr. Buckle to present the certificates to the successful competitors. These were as follow: Schlesinger Trophy: Dr. A. Bensusan, Messrs. G. Harper and J. W. Saaler. T.A.C. Motor Marathon: Messrs. A. Williams, R. G. Lucas, Captain H. Carpenter, Messrs. D. Owen, P. E. Hunt, B. J. Penney, H. I. Walsh, S. Anderson, N. H. Ackerman, H. R. Coningsby, The Bartle Organisation, J. Cohen, F. G. Connock, H. P. Rose, F. A. R. Zurcher, E. C. Haine, C. J. Saker. Commercial Vehicle Trial: Messrs. D. H. Saker and Co., Messrs. Connocks, S.A. Motor Co.

* * *

Great success attended the dance given at the Freemasons' Hall, in aid of the dependents of the Transvaal Scottish killed during the rebellion. Among the guests were the Mayor and Mayoress of Johannesburg (Councillor and Mrs. S. Hancock), Lieut.-Colonel McLeod, D.S.O., M.C., D.C.M., and Mrs McLeod, Mrs. T. Hancock, Colonel Thompson, D.S.O., Captain and Mrs. Bouwer, Colonel Godley, Mr. and Mrs. T. F. Allen, Captain and Mrs. Ford, Captain and Mrs. Randall, Captain and Mrs. Mason, Captain and Mrs. Grierson, Captain de Beer, Mrs. Buchanan, Mrs. and Miss Henry, Mr. Quinn, Mr. Hayer, Lieuts. Thorburn, McCalgan, D.C.M., Captain Fletcher, the Misses Barry, Frickel, Mr. Sewell, Enid Silva, Michaelis, Mr. L. Goldsmid, Mr. Sacke, and many more.

* * *

Mrs. Deecker was chair of the committee responsible for the successful arrangements, and was assisted by Mesdames Hamilton, Frampton, Malloch, Scott and Bond (secretary). Professor R. S. Ashworth was the D.C., and the following were M.C.'s: Captain C. G. Mason, Lieut. McCalgan, D.C.M., Captain Fletcher, Messrs. F. Bonar, E. Alexander and Norman Cutler. Mrs. Scott was the con-

MISS RUBY MILLER AND HER SISTER.
The well-known London actress-manager, who is coming to South Africa next month to play in "The Edge o' Beyond," snapped with her sister at the National Hunt Meeting at Cheltenham.

vener of the sweet stall, and Mrs. Hamilton did well at the cigarette stall. During the evening there were American auctions, which helped to swell the funds; and the U.P.C. Jazz Six played an excellent programme of up-to-date music. Colonel McLeod thanked Mrs. Deecker and the ladies' committee for their kindness in getting up the dance, and apologised for the unavoidable absence of Colonel Sir Wm. Dalrymple, who was at the Cape attending the meeting of the Delville Wood Memorial Committee. Dancing was kept up till a late hour (by special permission of the Control Officer), and the dance in every way was a huge success.

* * *

The staff of the University gave a big ball last Friday for the sports ground fund, for which they are working so enthusiastically, and great success attended the occasion. The patrons included Sir William and Lady Dalrymple, Sir Robert and Lady Kotze, Principal Hofmeyr and Mrs. Hofmeyr, and the committee included Professor C. M. Drennan, Professor J. Wilkinson, Professor J. Findlay, Dr.

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Edelstein, Professor Watt, Miss Hodgson, Mr. A. D. Stammers and Mr. C. Duthie, with Dr. Eustace Cluver as hon. secretary and D.C. The ladies' committee, which had been very active in the sale of tickets, consisted of the Misses Bennett, Dorfman, Murray, Rose-Innes, Kling, Osborne and Mayne. The M.C.'s were Messrs. Wakefield, Grubb, Wilson, Clucas, Croxford and Duthie. It was regretted that Professor Drennan was unable to attend, owing to indisposition. The United Party Club Jazz Six played a delightful programme of music for the dancers which was much appreciated.

* * *

Among those present were Professor and Mrs. Watt, Professor and Mrs. Findlay, Professor and Mrs. Wilkinson, Mr. and Mrs. Rheinallt Jones, Dr. and Mrs. McCrae, Mr. and Mrs. Bernard Price, Mr. and Mrs. A. D. Stammers, Mrs. Colby, Dr. Greenberg, Dr. Levy, Dr. Edelstein, Dr. L. Rubidge, Dr. Pratt Johnson, Dr. McGregor, Mr. and Mrs. van den Burg, the Misses Michel, Franks, Murray, Messrs. Adler, Goldstein, Kops and Constantin.

* * *

The marriage took place quietly last week at St. Paul's Church, Durban, by the Rev. Canon Fenton, of Mr. Richard Fritchley, of Messrs. Fisher and Simmons, Durban, and late of Nottingham, England, and Mabel, third daughter of Mr. and Mrs. W. Hunter, late of Johannesburg.

* * *

The bride and bridegroom were the recipients of beautiful presents and handsome cheques from relatives and friends. After the reception, which was held at the Beach Haven, Durban, the bride and bridegroom left on a motor trip up-country. Doris, youngest sister of the bride, acted as bridesmaid, and Mr. Hodges Hobbs was best man.

* * *

The 10th annual West Rand Poultry Show takes place at the New Market House, Krugersdorp, on May 12 and 13. Entries, which close with the hon. secretary, Mr. John Martell, on May 5, are coming in rapidly. The show is a popular one, and is well known as one of the foremost poultry contests in the Union. There are over 100 classes, and about a dozen cups as well as numerous cash and trophy prizes. The judges this year will be Mr. R. Bourlay, of the Potchefstroom Experimental Farm, and Mr. W. A. Bartlett, the well-known expert. Additions to the published programme and entry form are classes for White Orpingtons and Black Leghorns. In addition to the four specials given to the popular bantam classes there will be a prize of a guinea for the best bantam on show, and a cup is under consideration.

* * *

This week there was opened in the Selborne Hall, the third annual exhibition of art work and craft in the name of the South African Academy. This is one of the undertakings of the Association of Transvaal Architects, and aims at encouraging individual artistic expression and the growth of public appreciation. It is urged that as many school children as possible should be taken to this exhibition. The students of primary and secondary schools, public and private, on the Witwatersrand, are invited free of charge if accompanied by a teacher, or any weekday from 9 a.m. until 1 p.m. The secretary (Mr. M. K. Carpenter) will make arrangements upon application to Box 2266 or to the Selborne Hall direct. The show remains open until Tuesday next.

* * *

Mr. Aubrey Feitelberg had a good send-off at his concert last week, which was a farewell before he leaves for Europe. Artists who contributed included Mr. Feitelberg, Misses Anne Immink, Poppins Salomon, Marjorie Silva, Gloria Raymond, Cuthbert Rose, Mrs. L. Japhet, Signor I. Mirwish, and the Misses Muriel Alexander and Marion Norman. Mr. Aubrey Feitelberg, in addition to several other items rendered, concluded the programme with a rendering of the quarrel scene from "The School for Scandal," with Miss Enid Silva as Lady Teazle. Later Mr. Feitelberg thanked those who had worked to make the function such a success. He made special mention of Miss Anne Immink, who acted as hon. organising secretary.

* * *

Last Saturday a pretty wedding took place, the bride being Miss Dorys Lilian Moorcroft Lamb, younger daughter of Mr. H. J. Lamb, M.P.C., and Mrs. Lamb, Johannesburg, and the bridegroom Mr. Gordon Edwin Foster, only son of Mrs. Foster, of Croydon, Surrey, England, and the late Major A. E. Foster (Indian Army). A reception was held in the afternoon at 33 York Street, Berea, Johannesburg, by Mrs. H. J. Lamb, and numbers of well-known people attended. The honeymoon is being spent in Parys.

* * *

The Merry Mascots' dance, held last week at the Freemasons' Hall, was as popular and successful as all the Club's social evenings are, and the proceeds go to the Administrator's Distress Fund. Mrs. Herring, president of the Club, had the help of an able committee, and a large number of people thoroughly enjoyed the evening.

* * *

The organisers of the *Café Chantant* — Mesdames Freeman, Hans Meyer, Rosettenstein, and H. Miles— recently held at the Grand National Hotel, in aid of police funds, wish to announce that the sum of £115 8s. has been handed to Colonel Godley. The committee also wish to thank all those firms who so generously helped towards the success of the evening.

PRESIDENT WILSON AND THE "LUSITANIA."

"He seemed to be deeply moved as I adverted to some of the facts surrounding this regrettable and tragic affair. At times tears stood in his eyes, and, turning to me, he said: 'If I pondered over those tragic items that daily appear in the newspapers about the *Lusitania*, I should see red in everything, and I am afraid that when I am called upon to act with reference to this situation I could not be just to anyone. I dare not act unjustly, and cannot indulge my own passionate feelings.'

"Evidently he saw that his turning away from the topic in this apparently indifferent way did not sit well with me. Quickly he understood my dissatisfaction and said: 'I suppose you think I am cold and indifferent and little less than human, but, my dear fellow, you are mistaken, for I have spent many sleepless hours thinking about this tragedy. It has hung over me like a terrible nightmare. In God's name, how could any nation calling itself civilised purpose so horrible a thing?'"—From "Woodrow Wilson as I Knew Him," by his Secretary, Joseph Tumulty.

TWO FORTHCOMING NOVELS.

Sir Harry Johnston, the distinguished African pro-consul and explorer, who achieved such a big success with his first novel, "The Gay-Dombeys," which was a continuation of "Dombey and Son," has selected another Dickens book, "Our Mutual Friend," for his fourth novel, which will be published shortly.

Mr. Compton Mackenzie's next novel will be called "The Altar Steps." It sounds as if it might have been a continuation of "Sinister Street" if "Sinister Street" had not already been continued in the "Sylvia Scarlett" books.

NEW BIJOU: MAY 8, "EARTHBOUND."

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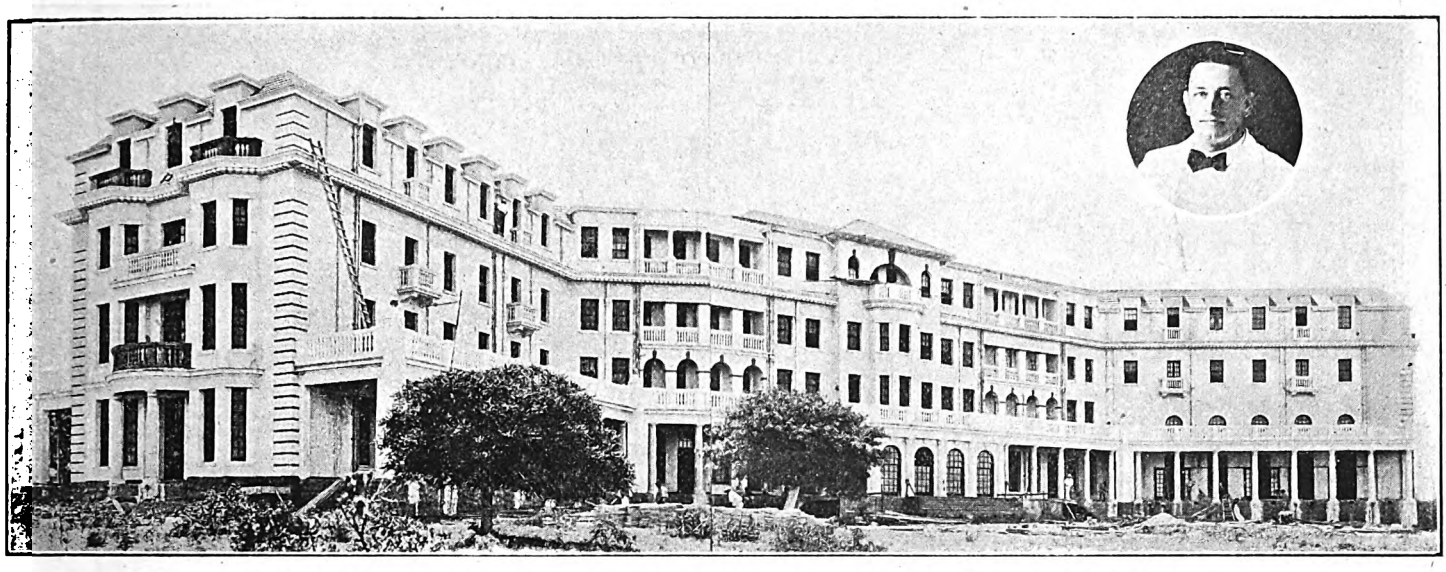
DELAGOA BAY'S NEW HOTEL.



THE NEW POLANA HOTEL, LOURENCO MARQUES. AND (INSET) MR. J. KERSHAW, THE MANAGER.
The new hotel, said to be the finest in Africa, has already, though the mortar is scarcely dry on it, been nicknamed "The Sol's Arms," because Mr. "Solly" Joel is believed to have a considerable financial interest in it.

Photo by A. W. Bayly & Co.

OF COBWEBS.

(Continued from page 2.)

accepted it as a fact, deplored it after his fashion, and honestly (as I believe) tried to avoid temptations to anger. I laughed at first; but I did not fall out with X; and in a few months I laughed no more. Then X and a man we both knew fell in love with the same girl, who reasonably preferred the other man to X. The other man died, in a horrible though natural way, within three months; and the horror to me chiefly consisted in the fact that I knew that X had foreseen his death, albeit in no way being deliberately responsible for it. The girl was one of those rare staunch women one occasionally meets, and she steadily refused X. She is still living; but she lies hopeless and helpless, with some incurable malady of the spine. X is no longer in Australia, but he is not dead. Perhaps somtimes he rather wishes he were.

I cite this curious instance of a force not to be explained by the orthodox, merely as an introduction to my statement that I believe the unwillingness of the dominant majority of the cobwebbed to investigate obscure natural phenomena intelligently and without bias is doing a vast amount of harm in the world. There is the whole great province of what we vageuly call Spiritism, still given over to the charlatans. I never waste a moment discussing this matter with the glib average person who assures me that there is "nothing in it." I know that there is a good deal in it; and if I do not regard it as supernatural, it is only because I feel that the natural is a vast labyrinth of which we have barely set foot on the threshold. The science of a later day will probably look back to us as to children fumbling in the mud. Meantime, we go gropingly step by step, stumbling blindly among our smother of cobwebs. Then when a something inexplicable reaches swiftly out from the vague and smites some fellow dead, we talk about the folly or impiety of dealings with the devil, and all that drivelling nonsense. It is a very good thing to deal with the devil, if by your dealing you can keep him safely confined to his proper place. When we shake off our cobwebs we need fear no devils; for man is the master of things.—*The Triad.*

The *British Weekly* says that Mr. A. S. M. Hutchinson's new novel will bear the arresting title "This Freedom" ("And the chief captain answered, 'With a great sum obtained I this freedom'"). The story is of a girl who earns her own living, and marries on the understanding that she is to continue her profession. The story tells of what happens to her when she realises that the price of this freedom is the wrecking of the lives of her children and her husband.

How to Develop the Hidden Beauty of the Hair.

Perfect beauty is given to few women, but, with a little intelligence, all could make the best of whatever good looks they possess. Nothing makes more difference to a woman's appearance than the condition of her hair; it greatly enhances the charm of the pretty woman, if it is glossy and well-groomed, and beautiful hair atones for plainness in the less fortunate.

A great deal depends on the shampoo used. The hair, to look its best, must be frequently cleansed. Many shampoos, which do not lather well, only partially cleanse the hair; consequently it never appears as bright and glossy as it should. Many society women and actresses who know the value of beauty and the importance of preserving it, are now forsaking hairdressing establishments, and having their hair washed at home by their maids. For this purpose a shampoo is made with stallax granules and hot water. This substance produces a sweet scented foaming lather which thoroughly cleanses the hair. After rinsing the hair is quickly dried with hot towels, and the results are most satisfactory.

All the hidden sheen of the hair is brought out, and it is beautifully soft, wavy, and easy to do up.

All shampoos have a tendency to dry the hair. In cases where the scalp is naturally very oily, the use of stallax acts as an excellent corrective. For those whose hair is inclined to be dry and brittle, massaging the scalp with olive oil before each shampoo, is recommended.

Brushes should be kept thoroughly clean. A little ammonia in the water used for washing them, ensures this. They should be finally rinsed in cold water, so as to stiffen the bristles. A

"OLD BILL, M.P."

Captain Bruce Bairnsfather was cast to appear as Himself in "Old Bill, M.P.," scheduled for production at the Golders Green Hippodrome on Easter Monday. Included in the cast are Mr. Edmund Gwenn as Old Bill, and Lord Lyveden as Lord Torymore.

SAXOPHONES IN SYMPHONY ORCHESTRA.

It transpires that during his recent visit to the United States Richard Strauss astonished American musicians by declaring that he must have four saxophones in his orchestra, as many of his works were scored for a quartet of those instruments.

ORPHEUM: MAY 8, MAX LINDER.

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Rand Racing Nice and Thick, With Plenty of Spice.

PHILOSOPHIC PUNTERS.

RACING would become too stereotyped altogether if the so-called reformers of the sport got all their own way. The Rand racegoer likes his sport nice and thick, with plenty of spice about it and all that sort of thing. He doesn't mind a bit if he

Does His Money In,

so long as he can get on the inside or outside of a "joke," whether it comes "unstuck" or duly materialises. A "ramp" to him is the quintessence of fun if it comes off and he is in it to the extent of having a bit on the winner. If he isn't, he takes it philosophically; snorts a bit, of course, swears off racing, and comes up smiling the following Wednesday or Saturday, full of the mystery of the Royal pastime and rubbing together a pound or two to punt with.

* * *

Yes, racing here to-day is just one round of romance—that is, if you, gentle reader, are not so obtuse that all the pathetic little tricks and hilarious jokes and "ramps" now regularly put across the tolerant public have no meaning for you. The reason of the topsy-turviness of racing at the moment is the prevailing overwhelming shyness of our stewards. They are

All Good Fellows

in their way, are our stewards, but they rub shoulders with the owners, sizing up the quick and the—er, dead, and they bet. In short, they tumble into the jokes, willingly or otherwise, and there you are. How can they act when a "ramp" looks a bit obvious? A sort of guilty paralysis steals over them and—and the hooter remains silent as if in sympathy.

* * *

Well, not being a discontented punter, I have no snarl to utter, and my remarks can be taken as the impressions of the looker-on, who, as such, is popularly supposed to see most of the game. Assuredly have I seen enough in the past few weeks to warm the heart of a Nat Gould. To criticise, to castigate, to

Rake the Authorities

fore and aft, is one's inclination at the moment, were it not for the fact that in such action strength would only be added to the efforts of certain interested parties to gain control and create what one fears would be an even worse state of affairs than exist at present. However, one need not fear for the attendance at our courses while the sport is thick. It seems to arouse enthusiasm. The spicier it is the better they like it. One day they will see red—and then things will fly and stewards will awake from their lethargy.

* * *

Whether it is because a few of the English trainers are giving some of their promising young horses a bit of a chance to develop along sane lines and become sound racing propositions at three years of age has not been disclosed, but it is apparent, thus early in

The English Racing Season,

that there are quite a few hitherto obscure horses of that age that are capable of holding their own with the best two-year-old performers of last season. The winners of the Two Thousand (Louis V.) and One Thousand Guineas (Silver Urn) did not distinguish themselves in their probationary year; indeed, they were given very little opportunity, and amongst those they defeated last week were the crack colt Pondoland and the flying filly Golden Corn. Maybe this season we shall see the Derby won by a horse which had no great amount of experience as a two-year-old, though Pondoland, Tamar, Lembach and Scamp, useful performers last season, are all greatly fancied for the Blue Riband. Collaborator is not engaged.

* * *

Whilst chatting to Lord Lonsdale on his recent visit to Johannesburg, I asked him if the useful practice of putting number-cloths on the runners was likely to become general in England—it had only been adopted by the National Hunt Club at that time—and he replied that he was in favour of it and thought it quite a useful idea and one much appreciated by the public. The latest news tells us that

Number-Cloths Were Used

for the first time at Newmarket last month, and that they were thought very much of. It took a long time for the English racing authorities to tumble to the most accommodating of all the conveniences introduced in the colonies for the benefit of racing patrons.

* * *

Last week the Auckland Park Racing Club, by the courtesy of the West Rand Racing Club, carried out a meeting on their course in aid of the Administrator's Distress Fund. As far as stake-offerings were concerned, the West Rand's usual programme was adhered to, and, judging by the purely Wednesday character of the fixture, as far as results go it was just as well, and

The Fund Will Now Benefit

substantially. What can be described as a little better than the ordinary Wednesday attendance put in an appearance. For some reason or other maiden galloway races are not much favoured—certainly not to the extent of the popular maiden pony races. The event for galloways drew a poor entry and only eight runners. The winner, Rosie, has been racing a couple of seasons unsuccessfully and is not likely to qualify for the Purse at Headquarters.

* * *

The Maiden Horse Handicap, over nine furlongs, drew about a dozen moderates. A combination of circumstances, with the assistance of a few easy-going jocks, gave the five-year-old mare, Jubilee Bend, a chance to shed her maiden status. The two-year-old race was a bit of a joke in its way, and went to the best performer of the

Modest Little Bunch

of nine runners. This was Edelwild, who won by 15 lengths, a dirty slur on the other runners, and one which suggests they should be put to some more useful occupation than racing. However, after Edelwild had got a decent break on his field, the other jocks got up a *wacht-een-beitje* stunt which, I believe, was won by Griqua Lad, he being the last to cross the line.

* * *

Plum Duff had some form to recommend him for the stiff nine furlongs "A" division horse race. His sterling condition enabled him to outlast a sturdy challenge from Miss Joffre and Idle Story, the favourite, White Prospect, running a poor fourth. Silent Shore clicked in the "C" six furlongs, as his form suggested he would. It was an easy-going bunch that Crafty Belle downed in the Maiden Pony event, yet

The Hardy Way

in which the Boarscroft filly did her work suggested that she required no favours from her opponents, whom she will probably "lather up" any time she meets them in future. Punters were right bang on the goods when they made Sneeze and Fondling joint favourites for the "B," seven furlongs. They ran as named, the filly finding it a bit beyond her to concede 36 lbs. to John Stevenson's gelding. Six-and-a-half thousand through the machine will ensure a decent margin of profit for the Fund.

ORPHEUM: MAY 8, MAX LINDER.

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There was very little improvement noticeable in the racing at Turffontein on Saturday. The owners are not always to blame either, for frequently nowadys one hears that the lad aboard a dead'un has had

A Few Pounds on Another Runner.

This state of affairs prompts owners frequently to ask, "Where are we? We never know how we are!" Owners are much to blame in this respect, for they sometimes ask their jockeys to punt or to find a punter for them, and this gives the boys a false sense of their duties and obligations, which too often leads to wrong-doing.

* * *

Of the doings at Turffontein on Saturday one incident is to form the groundwork for a stewards' meeting this week. Mike Browse's stable was in great form and his successes with Cross Roads, Stately and Noble Knight ought to provide oats and carrots for the winter, with a bit over. Lioness, at sixes, lost her maiden certificate in the Junior Pony Plate. In the Junior Galloway Plate, over the stiff mile stretch, a shapely filly, Marguerite, trained by George Butt, was

All The Rage,

and was one of the first beaten in the run-in. Mon Cheri, second in demand, won with ease from a disinterested bunch. Flagship once more proved her stamina and sterling merit by comfortably downing the lightly-weighted and better-backed Midge at the end of a mile. Dundo was the medium of a small gamble in the Pony Purse, and, after an interesting set-to with Guna, arrived with very little in hand, her pilot, C. Anderson, apprenticed to J. Duval, shaping quite well. Devoir was lucky to beat Joyous, Jack Gard's pony getting no assistance whatever from the apprentice jockey, Main.

* * *

The pessimists who were tipping a disastrous St. Leger meeting on the semi-holiday last Monday got a rousing shock when they reached the course. Those who travelled by rail were excellently served, and the huge crowd that rolled up on the platform before 10.40 a.m. was a practical assurance of a successful day. The St. Leger was the draw-card, of course, but as far as the race was concerned it was

A Bit Farcical,

for none of Dignitary's opponets had any pretension to making the stylish colt put his best foot forward. The tote was robbed in this event by the wiseacres. Money flowed on the colt for a place and the club had to dig into its reserve to pay out. It isn't often the tote loses over an event, but in this instance it must have cost a nice few pounds to make up the deficiency in paying out 11s.

* * *

The first event, for two-year-olds, drew four runners, and Cherry Blossom was hard put to it to head Wald entering the last furlong, when Holme drove the filly along to win comfortably. Doubtful II. just pushed her head in front in a snuggly scramble for the line in the Maiden Horse race. Cheeky has been endeavouring to drop her maiden certificate for the last two years, and in doing so she beat the weakest field of ponies seen out for many a day. The dust-up in the Boksburg "A" was

A Real Thriller,

the fight between Medeboeler, Connemore, Idle Story and Headgear being a very fine set-to, the quartette finishing as named. Lord Mayor improved on his Springs win last month and beat a much better field than on that occasion. Happy Match, after a period of poor form at the coast, seems to have struck something of his juvenile sprightliness, and easily accounted for Brown Study, Plum Duff and Co. in the "B" six furlongs. Sneeze looked the good thing of the day and was backed to odds-on, the issue never being in doubt.

* * *

Starting Prices of Winners Last Week-end.

TURFFONTEIN.

6/1 Lioness.
4/1 Cross Roads.
7/2 Mon Cheri.
10/1 Flagship.
2/1 Stately.
*9/4 Noble Knight.
5/1 Dundo.
9/4 Devoir.
*Tipped by THE PICTORIAL.

DURBAN.

2/1 Irish Lawn.
7/2 Crested Wave.
1/1 The Vigneron.
11/2 The Kid II.
6/4 Peep o' Day.
5/4 Dametal.
9/2 Intrepid.
7/4 Stomello.

MILNERTON.

10/1 Vinolia.
4/1 Tevrede.
7/4 Fighting Cock.
2/1 Bargain.
10/1 Banco.
10/1 Bonaise.
10/11 Jericho.

BENONI.

Monday, May 1st.

*4/7 Cherry Blossom.
8/1 Doubtful II.
*4/1 Lord Mayor.
9/4 Medeboeler.
*1/20 Dignitary.
*7/1 Happy Match.
10/11 Sneeze.
*4/6 Cheeky.
*Tipped by THE PICTORIAL.

* * *

My selections for Germiston this Saturday are as follow:—

12.20 p.m.—Rose Deep "D," about 5 furlongs.
Premier, Little Marvel, Vista II.

1 p.m.—Simmer "C," about 1 mile 1 furlong.
Plumbago, Grey Pietri, Brigitta.

1.45 p.m.—Rose Deep "C," about 7 furlongs.
Pretender, Cobweb, Olive.

2.25 p.m.—Gosforth Park Plate, about 7 furlongs.
Cardinal's Jess, Duchess Trenton, Hornet's Hope.

3.5 p.m.—Simmer "A," about 1 mile 1 furlong.
White Friar, Plum Duff, Poetry of Motion.

3.45 p.m.—Rose Deep "A," about 5 furlongs.
Headgear, Connemore, Medeboeler.

4.25 p.m.—Simmer "B," about 1 mile.
Mentmore Bride, Lord Mayor, Happy Match.

5.5 p.m.—Rose Deep "B," about 6 furlongs.
Corinna, G. F. Butt's best, Algol.

GERMISTON RACES.

Saturday, MAY 6th.

GOSFORTH TWO-YEAR-OLD PLATE,
(run at 2.25 p.m.)

8 RACES 8

First Race at 12.20 Last Race at 5.5 p.m.

DOUBLE TOTE ON 5th AND 6th RACES.

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JAS. D. DALLAS, *Secretary.*

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SPRINGS RACES.

Next Wednesday, MAY 10,

8 RACES 8

FIRST RACE AT 1 p.m. LAST RACE AT 5 p.m.

The Popular Mid-Week Meeting.

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NEW BIJOU; MAY 8, "EARTHBOUND."

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MUSIC AND MUSICIANS.

(*Continued from page 6.*)

and vitality; for only the courageous and virile have the benediction of the humorous sense. The whimsicality of the "Fire Bird" is by no means its least attractive feature, and the performance by the Cape Town Orchestra revealed its further great achievement—that of a unique and wonderfully sensitive mind for orchestral colour and combination.

Mrs. Harold Vickers.

A complimentary concert to Mrs. Harold Vickers will be given in the Johannesburg Town Hall next Tuesday evening May 9.

IN THE BRIGHT LIGHTS.

(*Continued from page 8.*)

asinine form of light-comedy of which Mr. Jack Hulbert is a master. His success was emphatic and complete.

There is an inspiration in Miss Dorothy O'Shann's work that should land her somewhere near the top one of these day. She contrives, while on the stage, to radiate a personality of devilment and impudence which almost shines around her like a visible aura, and from the attractive effect of which a certain "hard" quality of speaking-voice is unable to detract. There is very little, that I can see, between Miss O'Shann and that paradise of good soubrettes, a *pukka* West-End engagement.

Mr. Charles Harvey, as Baron Bomba, completes a trio whose popularity is already established beyond making or marring by the pens of critics. It is only necessary to say that his Bomba is as good as his Papa Matthieu in "A Night Out"—and should be even better by now, for it is a better part, and Mr. Harvey appears to be one of those unfortunate actors who are constitutionally unable to do themselves full justice on a first night.

The principal singing *rôles* are taken by Miss Olive Turner as Princess Julia and Mr. Norman Greene as Prince Paul, and both acquit themselves with much credit, and, happily, act as well as they sing. Miss Turner makes a sweet and charming Princess, and Mr. Greene a stalwart Prince, and both of them fulfil requirements all the time they are on the stage.

The supporting cast is an extremely capable one, and good work in small parts and chorus is done by All Concerned. The speciality dance without which no musical-comedy production is nowadays complete occurs in Act III. in the form of a Tango, finely danced by Mr. Louis Williams and Miss Irene Stewart.

The first-night applause was both loud and long; and here, of my largesse, are some more bouquets, for those "behind the scenes," to wit, Mr. Fred Coyne, the producer; Miss Vivien Tailleur, the *ballet* mistress; Mr. Gordon Stamford, the musical director; and the stage manager and his assistant, Messrs. Hugh Ormond and W. Jubb.

Altogether a very fine and memorable production—and one to which I am indebted for a new definition of "*cocotte*" as "the outside of a silkworm."

PARADINE.

EMPIRE PALACE.

"THE PEEP-SHOW" is proving a big and steady attraction at the Empire, and provides one of the liveliest and best evening's entertainments that could be desired. On second seeing it is as full of go and fun as before, and has improved now that audiences have become better acquainted with the novelty of the many ideas that it exploits. In the capable hands of Mr. Billy Fry, Mr. Frank Foster and others, the humorous side is well dealt with, and to Miss Billie Bell, Miss Billie Desmond and a captivating chorus is safely left the duty of looking dlightful and singing, acting and dancing with grace and accomplishment. The fourteen "Peeps" provide so much varied interest that there is something to please everyone, though the big Dickens scene and the descent from the moon, with the Song Shop and the breathless *finale*, are outstanding features that never fail to elicit their full share of applause.

FALCONER.

BACK FROM AUSTRALIA.

ANDY MCPHERSON BRINGS NEWS OF MANY WELL-KNOWN THEATRICAL PEOPLE.

MR. ANDY McPHERSON, the well-known Scots comedian, returned to South Africa from Australia by the s.s. *Ceramic*—the boat on which the Springbok Athletic and Cycling Team came home after their triumphs "down under." Mr. McPherson left South Africa last August under a twelve-weeks' contract to play the Fuller circuit. His contract was eventually considerably extended, and he was away nine months in all, during which time he appeared in all the principle towns in Australia and New Zealand.

ANDY McPHERSON,
A caricature drawn on board the "Ceramic" by R. Johnston, the South African quarter-miler.

He brings news of, and greetings from, many players and performers well known in South Africa. When he left on his return voyage Cecil Kellaway was playing Papa Matthieu in "A Night Out" at Her Majesty's Theatre, Melbourne (under the Williamson management); Jack Sprightly was second comedian in a Fuller revue; Allen Doone and Edna Keeley had just opened in Sydney in "Broadway Jones"; Marie Tempest and Graham Browne (with them Miss Dorothy Hamilton) were on the point of completing a long season in Australia; Wilkie Bard had returned to England after a most successful tour under the Musgrove banner; J. W. Rickaby (who was also with the Musgrove management) had left for New York, *viâ* San Francisco; J. G. Taylor and Dolly Summers were in New Zealand; so was Sam Stern and Brightie and Carlyon—the two latter with Annette Kellerman; Maurice Jaffe was still with Humphrey Bishop; and Brull and Hemsley were going strong in vaudeville after having been in Australia ever since they left South Africa in 1916.

THE WOODS-BUTLER COMPANY.

THIS week the Woods-Butler Dramatic Company are at the Opera House, Pretoria, where they played "Smouldering Fires" on Monday, Tuesday and Wednesday, and are playing "The Muddler" on Thursday and Friday. (The Opera House will be occupied by the Cape Town Orchestra this Saturday night.) Next week the company will play "Smouldering Fires" at the Grand Theatre, Bloemfontein, on Monday and Tuesday, and on Thursday and Friday at Scott's Theatre, Maritzburg, with "The Muddler" at the same house on Saturday (May 13). From May 15 to May 27 they will be at the Theatre Royal, Durban. On Tuesday, May 30, they will return to Johannesburg, opening at the Standard Theatre with a new production, "A Sinner in Paradise."

THEATRICAL BENEVOLENT FUND CONCERT.

In place of the Theatrical Garden Party which it was proposed to hold at the Johannesburg Wanderers' at Easter, but which was indefinitely postponed on account of the many calls on the public's purse through the distress following the Strike and the Revolt, the Theatrical Benevolent Fund will give a concert at His Majesty's Theatre on Sunday evening, May 14. It is hoped to secure the services of all the prominent professional players and performers at present in town.

ORPHEUM: MAY 8, MAX LINDER.

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By Captain Harry Graham and Seymour Hicks. Music by Emmerich Kalman. Lyrics by Captain Harry Graham. By arrangement with Seymour Hicks and J. L. Sacks.
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"SEVEN YEARS' BAD LUCK,"
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"THE HELL SHIP,"
5-Part Fox Drama, featuring **Madlaine Traverse.**

Standard Theatre.

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WEDNESDAY & THURSDAY, MAY 10 & 11.
"IN THE DARK,"
6-Part G.C.I. Drama, featuring **Ria Bruina and Albert Pasquali.**
FRIDAY AND SATURDAY, MAY 12 & 13.
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5-Part Goldwyn Comedy-Drama, featuring **Mabel Normand.**

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"BAB'S MATINEE IDOL,"
Famous Players Drama in 5 Acts.
FRIDAY & SATURDAY, MAY 12 & 13.
Ria Bruina and Albert Pasquali in
"IN THE DARK,"
G.C.I. Drama in 6 Parts.

Next Week's Calls.

WEEK COMMENCING MONDAY, MAY 8.

Tivoli, Cape Town.—Till May 9. Taylor's "Dream Stars," Raynor and Roy. Continuing: Bert Coote and Company, Elliott and Godley, Tom E. Finglass, Eddy Duo, Weynen and Company. Opening May 10: Duncan and Godfrey, W. V. Robinson.

Opera House, Cape Town.—Horace Hodges and Company.

Empire, Johannesburg.—"The Peep-Show."

His Majesty's, Johannesburg.—"A Little Dutch Girl."

Standard, Johannesburg.—"Abraham Lincoln."

Orpheum, Johannesburg.—Hayman and Franklin, Bert Southwood and Pink Lady.

Jeppes, Johannesburg.—Deb Webb.

Appollo, Germiston.—Tex MacLeod, Lilly Denville.

Grand, Pretoria.—Kitchen Comedy Four, Sparkling Mozelles.

Vaudette, Krugersdorp.—May 12 and 13: Taylor's "Dream Stars."

Criterion, Benoni.—Gilbert and French, Witt and Stevens.

Rinko, Maritzburg.—Dainty Danes, Jan De Martell.

Criterion, Durban.—Hilda Denton, Norton and Simmonds, Hunter and Bob.

Grand, Bloemfontein.—May 8 and 9: The Woods-Butler Company in "Smouldering Fires."

Scott's, Maritzburg.—May 11, 12 and 13: The Woods-Butler Company in "Smouldering Fires" and "The Muddler."

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NEW BIJOU: MAY 8, "EARTHBOUND."

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"A LITTLE DUTCH GIRL"

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Lyrics by Captain Harry Graham.

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Lyrics by "VALENTINE"
Music by the Late J. W. TATE.

Produced by Philip Levard

Booking at Carlton Hotel

ORPHEUM: MAY 8, MAX LINDER.

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S.A. PICTORIAL.

STAGE & CINEMA.

VOL. XIV. No. 354.] SATURDAY, May 13TH, 1922. (Registered at G.P.O. as a Newspaper.) PRICE 1/-

A PAIR OF PLUS-FOURS!

These young ladies were snapped in the business streets of Cincinnati, Ohio, U.S.A., where they are daily to be seen going about their occasions in the mannish costumes depicted. We don't know what their golf handicap is (if any), but they look as if it ought to be "plus four"!

Photo by M. Edward's Agency.

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"HOW TO WRITE SCENARIOS."

By DONALD H. CLARKE.

QUOTATION marks enclose the title of this article for what the writer considers a mighty good reason. That is, the title was first used by some one else about the same moment that writing for the screen first became a reasonably profitable job. It is impossible to state here exactly how many persons are writing articles—and advertisements—under that title, or similar ones, at the present moment. We'll admit it's quite a number and let it go at that.

The first point is that it is a great deal easier to tell some one else how to do something than it is to do it one's self. Directions for shinnying to the top of a flagpole are simple. Actually mounting a flagpole is something quite different. It's not only real work, or looks remarkably like real work, but it also requires a sort of native aptitude. Real flagpole climbers are rather scarce.

So far as the records show there have been no correspondence schools for flagpole climbers. A young chap just naturally goes in for it, and before he knows it—if he lives—there he is, a full-fledged flagpole climber. Some call him a steeplejack. You may prefer that word yourself.

Correspondence schools didn't make William Shakespeare a playwright, or John Keats a poet, Rupert Hughes a successful novelist and photoplay writer, or Jack Dempsey heavyweight champion of the world. They learned in the school of hard knocks—particularly the last-named.

Statements thus far may have given rise to the impression that an attack on correspondence schools is under way. Nothing could be further from the thought or the purpose of this writer. Schools of all kinds are the greatest single force for progress in the world.

The present purpose is entirely different. It is this: "Taking a course," or reading a few books, or listening to a few lectures on "How to Write Motion-Picture Scenarios" or "How to Make a Success Raising Onions," is only a very small beginning. It makes a good leavener for the necessary ingredients of natural talent and hard work. The recipe might run something like this:—

"Add as much education and information as possible to as much talent and ambition as happens to be in the pantry at the time and then pour in hard work continuously until done. Serve hot."

Heywood Broun wrote the other day that the mere mechanical task of writing is as arduous and as uninteresting as the job of making buttonholes—thousands of 'em day in and day out. The rewards of success at writing are, however, a heap more noticeable than the rewards that come from doing buttonholes.

Hard work—everything else being equal—is the big thing. A serious purpose and hard work that disregards everything else in life so far as is humanly possible are necessary to real success in any field of endeavour. Of course, this doesn't affect the *dilettante*, or anyone else who's merely a dabbler.

Paul Bern, editor of the Goldwyn Scenario Department, has written an article called "Advice to the Amateur Scenario Writer." He begins by saying:—

"*Don't* write scenarios. But if you feel you really must, that there is nothing that means more to you than the writing of stories for the screen, then go ahead, and write voluminously and exhaustively and continually."

Mr. Bern then goes on to detail some necessary points, such as, to write simply, to avoid speech as much as possible, to be dramatic and stirring, to be bright and not morbid, to deal with subjects with which you are familiar, and concludes with the words:—

"Don't write scenarios, but if you feel you must, then write with everything in you, with your heart, your soul, your blood—for the screen is a jealous mistress and demands everything you have to give. Then perhaps you will succeed."

Which all means that the way to write for the screen is to work like the dickens. There's no short cut to success as a motion-picture writer any more than there is to success in any other profession. If there was one, a lot of the people who are giving advice would be following it.

WEEPING FOR THE SCREEN.

By L. M. GOODSTADT.

TO be "like Niobe, all tears" isn't as easy as it looks. While many emotional actresses have learned how to cry on short notice, others have to be coaxed or bullied into weeping, and generally, when a photographic close-up is desired of the actual tear-drops, glycerine is still used considerably.

Some actresses can turn on the lachrymal deluge with ease, but others find it hard to bring their mental condition to the point where they can weep over vicarious wrongs or feel sad about something that isn't real at all.

The screen demands realism, and there have been directors who actually went to the length of calling their stars names and abusing them verbally to induce them to become angry enough to enact a *rôle* of emotional heights. Music sometimes serves to evoke the temperamental evidences of grief in the shape of shoulder-shaking sobs and flowing tears.

But most talented players can cry without much effort, by putting themselves mentally in the place of the character they are interpreting and feeling as sad as possible. It is an exhausting process, and after the scene is over many an artist has to rest for a time to recover the good spirits they have temporarily pushed into the backgrounds of their minds.

Such stars as Gloria Swanson, Betty Compson, Agnes Ayres, Ethel Clayton and others, are able to induce a tearful condition with comparatively little effort, for they feel keenly and are naturally talented and gifted with the imagination that is essential to a perfect rendition.

But still the good old glycerine-bottle and eye-dropper remain in every "prop" kit, ready for use if the natural tears refuse to come when the 'script calls for them.

A POPULAR FALLACY.

By TOM SANTSCHI.

THE great popularity of the motion-picture is one of its misfortunes. This will sound paradoxical, but it isn't, on reflection.

The picture's immense appeal to all ages and classes, and the necessity of keeping it within the scope of all, have a tendency to standardise too much the character of the photoplay. Now we hear demands to the effect that its nature must be based upon child psychology, because children attend picture theatres.

How wrong this is may be seen from recent reports to the National Board of Review from about 100 theatres in all parts of the United States. Averaged up, these showed that 10·8 per cent. of the total attendance may be classed as youth.

Several managers reported approximately 5 per cent. So it is apparent, if this is a representative condition, that nothing like the harm is being done to children that proponents of censorship allege.

The stage has never been expected to produce drama down to the level of the youthful mind, but has always reflected the life of its period. The solution of the photoplay question is in the hands of exhibitors. In the large cities the down-town theatres have meagre child patronage; in the suburban theatres and small-town houses the managers know their patrons so intimately that they give them little that could be objected to.

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"THERE ARE NO SPIRITS."

By PROFESSOR CHARLES RICHET.

[*The following is the full text of Professor Charles Richet's latest article on Spiritualism which has been several times referred to in connection with the screening of the Goldwyn photoplay, "Earthbound," at the New Bijou Theatre, Johannesburg, this week. Professor Richet occupies the Chair of Physiology at the University of Paris, and is one of the foremost authorities in Europe on psychic phenomena. The article was first printed in "John o' London's Weekly" on April 8, 1922.*]

THE psychic phenomena with which I am concerned may be divided into subjective and objective. Subjective phenomena belong to the realm of lucidity. They are phenomena of the human mind, and are exclusively intellectual. Telepathy and clairvoyance are examples.

Objective phenomena, on the other hand, are manifestations which anyone can see, hear, or feel. That is to say, if the same thing is visible to all eyes, or is audible to everyone, or can be felt, it is objective, whether it happens to be a light, a sound, or a movement, or the production of a substance. If I can see a thing and someone else cannot see it, then it is a subjective phenomenon. Faith does not enter into my consideration: I am a rationalist. My work is confined to the phenomena of observation or experience.

* * *

Metapsychical phenomena appear to be the product of unknown but intelligent forces. These phenomena include the astonishing vagaries of the subconscious mind. Hitherto science has been devoted to the study and analysis of forces which are blind. Scientists have devoted their attention to the observation of cause and effect in things which in themselves are without consciousness—without personality or will. Mercury is dilated by heat without its possessing the power of understanding anything. Again, the sun projects its rays of warmth, electrical and luminous, without the slightest voluntary intention, without personality or choice.

On the other hand, metapsychical forces which produce telepathy, the movement of an object without contact, apparitions, and certain mechanical and luminous phenomena seem not to be so blind and unconscious. On the contrary, they appear to possess an intelligent element.

* * *

In subjective metapsychics one notes occurrences which seem to indicate a mysterious faculty of understanding: a form of lucidity which is outside our physiology of sensations. This unknown faculty I call cryptesthesia, because it is a form of sensibility the explanation for which escapes us. As I have said, it is purely mental, non-material; it is within us. Objective metapsychics are material and external. I will give you examples.

The assassination of Queen Draga of Serbia was formally alluded to at the very instant of its occurrence by a medium in Paris. The medium in question was without any rational knowledge of the crime. That was a case of subjective metapsychics. But if a medium, pinioned at every point, holds her hands eighteen inches below a heavy table and the table rises three or four feet in the air, without contact of any sort, we have an objective phenomenon.

* * *

While there is not one person, roughly speaking, in twenty thousand with subjective lucidity, there is certainly not one in twenty millions capable of objective manifestations. There have been few indeed of the latter variety to my knowledge: Home, Florence Cook, Mme d'Esperance, Miss Golligher, and Kluski. The United States, though their people are of the positive type, are, curiously enough, infested with charlatans. There is in America an industry, almost a school, of fraud in connection with spiritism. Nevertheless, the best subjective medium of the day, and perhaps of all time, is an American, Mme. Piper.

The powers of a medium are a gift of nature. They can never be acquired, and rarely developed. Sometimes they increase or diminish slightly, it is true; but they are more often stationary. The temperament of a medium is not merely tormented; it is tormenting. Such persons are not, however, abnormal in their manner, appearance, or conversation. But a great medium contains what can be described as a person within a person.

* * *

A remarkable experience I once had took place in the presence of Sir Oliver Lodge, Frederic Myers, and Ochorowicz. In a half-light I firmly held the hands of the medium, Paladino, her left hand in my right and her right hand in my left. While I was in that position a third hand touched my face, pulled my hair, and struck me on the shoulder. My three colleagues heard the blow I received. It was a manifestation of what I have called ectoplasm.

When I hold the hands of a medium, and an object—say a melon weighing six pounds—is moved from the sideboard to the table, a distance of more than a yard, it is called telekinesia. Cryptesthesia occurs when, for instance, a medium tells a man she has never met or heard of before the names of members of his family, living or dead. Was it a case of cryptesthesia when a cobbler in America completed Dickens's unfinished novel, "Edwin Drood," in the manner and style of the author?

* * *

The human brain is like a town in which all sorts of activities are going on in the first hours of the night. A man walking down the street of such a town sees only a few lights or objects at a time. So with the conscious mind, which takes cognisance of only a very limited number of things, although many other things are occupying the subconscious mind. We have an example of the subconscious and conscious minds when a medium actively carries on a conversation while writing about something else.

A medium is not always, I may explain, in a hypnotised, nor even in a partly-hypnotised, state during a *séance*. Quite the contrary very often; though for the medium to attach his (or her) subconsciousness to the personality of someone else involves his being in an abnormal condition while the experience is in progress.

* * *

It is an entire fallacy to imagine that the occultists of bygone times excelled those of to-day in any way. We know more of such things than they knew—infinitely more. Moreover, in my view, we know that our discoveries refer to *natural* phenomena. There is no magic or anything of that sort. There is no mysticism in it. There are no spirits. One might as well believe with the early inhabitants of the world that when there is an eclipse of the moon a dragon is eating it! Life is, of course, made up of things which we do not understand. There are habitual and "unhabitual" things. For one material thing to attract another material thing to it is "unhabitual." It would surprise us to see a pear attract a piece of cardboard. Yet a magnet attracts a piece of steel. The average man has no idea why this is so, but he is accustomed to the phenomenon, and therefore it is "habitual." Again, an apple falls from a tree. Why it should fall few can explain. But it is a commonplace thing for the apple to do; it is therefore habitual. We are accustomed to it. Metapsychical phenomena are "unhabitual" for the most part, and for this reason they are amazing. Nevertheless, they are a manifestation of nature, like the apple falling from the tree, or the magnet attracting a needle.

* * *

La Rochefoucauld said: "Whatever discoveries we make in the domain of *amour propre*, we always find unknown lands." It is the same with science. For my part, I am as severe in accepting evidence as a judge who is trying a man for his life. I cannot accept as *proved* that we have a life hereafter, nor do I attach credit to the conversations of mediums with the spirits of the dead. There is no *evidence* whatever to support either conclusion. But I consider as certain the existence of (1) cryptesthesia, or lucidity, or telepathy, and of (2) certain materialisations—very rare—notably of the medium Eusapia Paladino, who produced a hand which I held for twenty-nine seconds. Mme Curie and two other persons of great scientific importance were present at the time.

MAURICE BANDMAN'S WILL.

The late Mr. Maurice E. Bandman, the well-known impresario, left £33,052, and by his will gave "one-fourth of all I die possessed of to my secretary, Annie Lewinstein (Nancy Lewis) in recognition of her loyal and faithful service; also all silver and personal trinkets and jewellery, furniture, and a Renault motor car."

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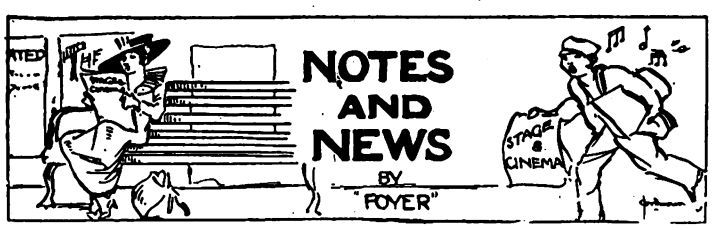


A New Australian Combine.

Following the recent news that Mr. Hugh J. Ward had resigned from the Board of Messrs. J. C. Williamson, Ltd. (with whom Messrs. J. and N. Tait are now associated) comes the announcement that Sir Benjamin and John Fuller, Dame Melba and Mr. Ward have formed a new theatrical combine in Australia.

200 Performances.

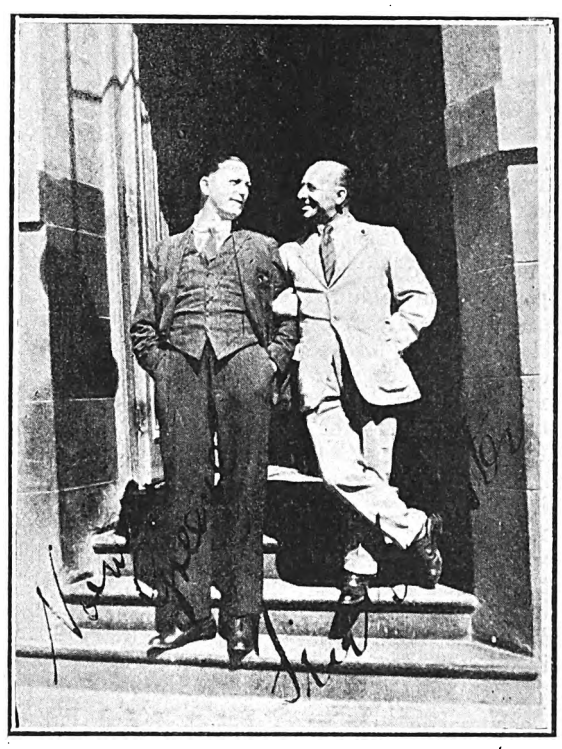
"Welcome Stranger," the Jewish comedy in which Mr. Harry Green has established a London reputation, reached its 200th performance at the Lyric Theatre in mail week. To commemorate the occasion each lady member of the audience was presented with an order for a pair of gloves. South Africa will welcome "Welcome Stranger" in due course.

Leslie Henson in Management.

Mr. Leslie Henson and Mr. Tom Walls have gone into management on their own account as Messrs. Tom Walls and Leslie Henson, Ltd. They began their first London season on April 13 (evidently they are not superstitious!) at the Shaftesbury Theatre with a new farcical comedy entitled "Tons of Money." Mr. Henson himself is not in the cast, but his wife, Miss Madge Saunders (formerly of Johannesburg), plays a leading part.

Related to Hans Andersen.

Miss Betty Chester, who was one of the most prominent members of the London Co-optimists, is a grand-niece of Hans Christian Andersen, the fairy-tale teller. Her real name is Elizabeth Grundtvig. She took her stage name from the London square in which her parents live. So next time you are in London and see Miss Chester on the stage you can indulge in the pleasant reflection that probably it was for her immediate relatives of the older generation that one of the world's greatest story-tellers wove the immortal tales of "Thumbelina," or "The Hardy Tin Soldier," or "Soup on a Sausage Peg," or "The Tinder-Box," or "Great Claus and Little Claus," or "Ole Luk-Oie," or "The Snow Queen," or [Hi! Hi! Chuck it!—ED.]



"PEACE DECLARED!"

"War Declared!" was the announcement the other day, when the managers of His Majesty's and the Empire Theatres began to "beat each other up"—in an advertising campaign. Hostilities, however, did not spread to the members of their companies, and here we see Mr. Norman Greene, of "A Little Dutch Girl," and Mr. Frank Foster, of "The Peep-Show," fraternising on the steps of the King's Hotel.

The Most Orignal Kiss.

Cynthia Stockley's novel, "Wild Honey," has been filmed in America with Priscilla Dean in the principal part. Several of the scenes are "laid in South Africa," and I read that "Priscilla Dean wanders after a rabbit [*sic*] into the veldt [more *sic*—but even Kipling spells veld with a final "t"] and gets lost." The New York correspondent of *The Referee* says the film contains the best dam burst and the most original kiss he has ever seen. The recipe for the latter is as follows: Offer the lady wild honey from the nearest tree. Let her lip be stung by a bee. Then, seize her, squeeze the lip, and draw out the sting with a long kiss. This effected, look at her penitently, as if no more than the above surgical operation had been intended. The lady will ultimately accept your hand.

"And The Twins!"

There was a unique scene at Wyndham's Theatre, London, in mail week, when Miss Edna Best appeared as the heroine in the first performance of Mr. A. E. W. Mason's new play, "Running Water." Since springing to fame in "Brown Sugar" Miss Best has become: (1) Mrs. Beard; and (2) the mother of twin sons, John (named after Mr. John E. Vedrenne, the well-known theatrical manager) and James (named after Sir James Barrie). When the curtain fell on the *première* of "Running Water" Miss Best endeavoured to make a speech about the play and to indicate that the author was sitting in one of the boxes. But the gallery were not interested in the play or the author. "Tell us about the twins!" they shouted. The embarrassed lady gracefully tried to hint that she would convey the audience's congratulations to "the company and the author." "And the twins!" roared "the gods."

"Oss-stryl-yun."

A visitor to Australia who has just returned says he overheard some children playing—not "street children," but the sons and daughters of well-to-do people. They were playing the game of "Sheep, sheep, come home," and this is what they were saying to each other: "Shape, shape, ker mowme." "'Fried." "Woh-tov?" "Woo-ulf." "Woo-ulf wown't be 'owme ten erclock ter noight sow shape, shape, ker mowme." The names of these children, according to themselves, were: Mervun, Vy-o-ler, Persurvul, Gryce, Winstun and Rowze. The other day I heard what I took to be the real American language spoken in Johannesburg. The speaker said these words: "Saaay, yew gaaata waaatch? Whaaatsa taaaime?" But perhaps I only thought it was American. You remember in "Kidnapped," when David and Alan were hiding on the top of the rock and a British dragoon put his hand against the rock and said "'Ell, it's 'ot!" and David gravely recorded that "that was the first time he had heard the English language spoken."

Victorine's Understudy.

The value of organised detail in theatrical matters was shown at His Majesty's on Thursday night last week, when Miss Beryl Arlene, a member of the chorus, was able, at practically a moment's notice, to go on and give a word- and movement-perfect performance in "A Little Dutch Girl" of Countess Eloise de Gousey in place of Miss Dorothy O'Shann, who was indisposed. Even as an interpretation of the part it was a brave and sound effort, although not strictly comparable to Miss O'Shann's rendering of the character. Miss Arlene has had much stage experience, principally as a dancer, for which she was trained (like Jenny Pearl) in the *ballet* at Covent Garden. She came to South Africa in her middle teens as principal dancer with "The Million-Dollar Girl" revue company in September, 1916, after which she was, for several years, a prominent member of the chorus in revue and musical-comedy productions at the Empire and His Majesty's. She left the stage two or three years ago, but returned to it in March as a member of the present company, and was the Cora of Matthieu's four daughters in "A Night Out." By the way, Johannesburg playgoers seem, by mutual consent, to have named Miss O'Shann Victorine, from her part in "A Night Out," and the name looks like sticking to her for as long as she remains here.

The Latest Fiction.

THE PICTORIAL has received, and hopes to review in due course, copies of the latest novels of two distinguished fiction-writers: "Try His Majesty's First," by Gilbert E. Fletcher, published by the Eureka Press at 1s. 6d. net (with soda); and "Our Supreme Empire," by W. F. Woodman (Messrs. Fred Coyne and Co., 10s. 6d., bound in plush, with tip-up edges).

A SHOW TO SEE: "A LITTLE DUTCH GIRL."

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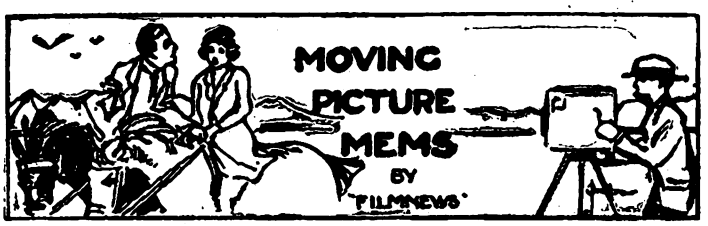

"Sonia" on the Screen.

Mr. Stephen McKenna's popular novel, "Sonia," has been turned into a photoplay by the Ideal Company, with Mr. Denison Clift as producer, Miss Evelyn Brent as Sonia, and Mr. Clive Brook as David O'Rane. The film will be shown at the Johannesburg Bijou next Thursday, May 18.

Edith Roberts Indignant.

Miss Edith Roberts, the pretty little leading *ingénue* of many pictures, has a thoughtful brain at the back of the beauty that has brought her so much celebrity. The other day at her studio she was reading a newspaper in which the acts of two wayward boys were credited by someone manifestly hostile to films, to the motion-pictures. "I wonder!" she said, laying down the paper. "And why the movies? Are not crook-plays popular on the stage? And aren't boys in large numbers occupants of gallery-seats at the theatres? But maybe that's begging the question. Very well. I've seen many screened melodramas, but never one that incited to crime or told how it could be done without retribution; never one in which a criminal was glorified or made an object to emulate." And here is where Miss Roberts proved herself a good debater. "What about the thousands and thousands of people of all ages who have been inspired by the wholesome photoplays to more kindliness, honesty and better citizenship? Such plays have had the greatest circulation. Only a couple need be mentioned. Millions have seen those classics of motherlove, 'Humoresque' and 'Over the Hill,' and more millions that story of wayward men regenerated, 'The Miracle Man,' and others of its kind. Police officials and welfare workers will tell you that the most vicious thing in the lives of boys is idleness. By drawing boys away from such a life to pleasant entertainment for a small sum, the movie has placed vast numbers of parents and society in general under its debt. At these shows they have learned courage, decency and the other virtues. They've seen that the way of success is open to any boy. They've seen how wickedness drags people down, and how blessings come with manliness and worth."

MISS MADGE KENNEDY,
One of the leading comediennes of the screen, who will show what she can do in a dramatic part in "The Highest Bidder," a Goldwyn photoplay, at the Johannesburg Orpheum next week.

Theodore Roberts.

Mr. Theodore Roberts, who is illustrated in this issue as "The Man with the Talking Cigar," does not, by any means, depend solely upon his cigar to get a laugh or a tear from audiences. Mr. Roberts, in a recent interview, said, "Make-up *behind* the skin—not *on* it—is the thing that counts in character work! True make-up for the character man is a matter of thought. It is a mental state rather than a physical one. It consists in being the character for the time—not merely looking the character." Not one word of credit does the veteran of a hundred characterisations give to the cigar that has become so associated with him that he is almost universally known as "The man with the cigar." It has got to that pitch now that when Mr. Roberts appears on the screen without his cigar "the fans" "put up a howl." It's almost as bad as having Chaplin shuffle into a scene wearing a pair of well-fitting patent-leather shoes. It all started as a result of Mr. Roberts' weakness for cigars. He smokes 'em before, during, and after scenes. He has the fireman stationed at the Lasky studio in a perpetual sweat, worrying over the fact that he might get careless some day and burn down the place. Mr. Roberts was one of the first of the prominent stage stars to join the Jesse L. Lasky Film Company when it started in 1913. And from then on this veteran actor has managed to smoke a cigar in almost every picture he has played in. And it is remarkable how that cigar helps him in his acting. Mr. Roberts is one of the best character actors in motion-pictures to-day, but "the fans" love him most when he is chewing his cigar. Perhaps one of the funniest situations Mr. Roberts was ever responsible for was the one in the shipwreck scene in Cecil B. De Mille's "Male and Female" (Sir J. M. Barrie's "Admirable Crichton"). It is impossible to do justice to the incident by trying to describe it, but anyone who has seen the picture will agree with the writer that the sight of Mr. Roberts as Lord Loam, the pompous English nobleman, holding on to a cricken-crate in mid-ocean and calmly puffing his cigar was alone well worth the price of admission to the theatre. History does not record whether he was allowed to smoke while he was playing on the stage many years ago, or at what tender age he first blew rings from a cigar, but the fact remains that he has capitalised his weakness to the extent that now, if he appears in a picture without a cigar, "the fans" write in asking if some silly old doctor has made him swear off.

Wallace Reid.

Wallace Reid, who is depicted in this issue at home with his wife and small son, was born in Missouri, but most of his boyhood was spent in New Jersey. He was the only child of Bertha Westbrook and Hal Reid. It was from his father he inherited his love for drama, although Mrs. Reid sometimes played the feminine leads in the plays her husband wrote and in which he, himself, always appeared in the leading *rôle*. It was not until Wallace had tried several other professions that he finally listened to his father's wisdom and attempted a part on the stage. In this he was successful, and although Hal Reid to-day receives no word of praise for his son's career, when Wally is old and feeble and his son "Bill" is spending his father's fortune—for successful stars do amass fortunes—Wally doubtless will realise that it was his father's persistency which ultimately led him to the foot of the rainbow.

Made in Japan.

Motion-pictures are to be made in Japan and taken to Hollywood for assembling by a new company just formed for the purpose. Marion Fairfax, prominent scenario expert, and John Jasper, are promoters of the unique plan. E. K. Tanaka, a native Japanese, has been trained to direct the films.

Poets' Corner : Piccadilly.

Beautiful, tragical faces,
Ye that were whole, and are so sunken;
And, O ye vile, ye that might have been loved,
That are so sodden and drunken,
Who hath forgotten you?

O wistful, fragile faces, few out of many!

The gross, the coarse, the brazen,
God knows I cannot pity them, perhaps, as I should do,
But, oh, ye delicate, wistful faces,
Who hath forgotten you?

—*By Ezra Pound.*

BEAUTIFULLY STAGED: "A LITTLE DUTCH GIRL."

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Tchaikovsky.

The fact that the Cape Town Orchestra included three Tchaikovsky Symphonies in the Johannesburg programmes for the season just concluded is a sufficient indication of the growth of Russian music. German domination seems to have given a by no means unimportant place to the Russian art, and an examination of the causes would appear to be a fairly strong vindication of Russian claims—so far at any rate as the more modern writers are concerned. In art it is perfectly justifiable to welcome anything new, characteristic or strongly individual, and these very qualities are responsible for the great and growing popularity of Tchaikovsky. There is an undeniable novelty and directness about Tchaikovsky's music which, to say the least, is refreshing. Moreover, it is essentially modern in expression and very much so in the manner of its presentation. Tchaikovsky is never at a loss, orchestrally speaking, and we heard time after time recently how eloquent he can be when the matter for expression demands it. Another attraction about this composer's work is the strong barbaric element which imparts a rugged strength and brings us very near to human nature. A generation ago the general ideas about Russia and its artistic state were vague. The due appreciation of Russian music seems to have commenced with the first English performance of the "Pathetic" Symphony, the work chosen by Mr. Wendt as a farewell to Johannesburg and obviously a work by the performance of which he wished his orchestra to be remembered. The mystery and tragedy surrounding this Symphony, combined with its extraordinary and emotional power, make it an outstanding achievement in the form, and its attractive power to-day is disputed only by such great things as Beethoven's Third, Fifth and Ninth Symphonies, and perhaps the Franck, though a full appreciation of the latter work implies repeated hearings and undiminished attention.

MISS ELSPETH DOUGLAS-REID,
Vocalist and elocutionist, who will be associated with Miss Effie Archer in a concert to be given in the Selborne Hall, Johannesburg, on May 26.

A Taste for Russian Music.

Tchaikovsky had the power of inventing strikingly characteristic melodies, and with that he had a remarkable sense of orchestral colour and combination. With the growing taste for orchestral music and an acquaintance with the bigness of Richard Strauss came Stravinsky, with his daring realism, but Tchaikovsky will remain, I fancy, the favoured composer among present-day conductors. Effect in music is just as necessary as in any other art, and in Tchaikovsky's works this quality is found in abundance. The performance of the Symphony was a *tour de force* even for the Cape Town Orchestra. Mr. Wendt's reading had several new qualities that previously had escaped attention. The true five-four rhythm of the second part was finely realised. There was due emphasis in the first section; the unmistakable outspoken directness and almost morbid insistence on the principal theme of the *finale* conveyed the composer's message in unequivocal terms. Indeed, the whole work was pervaded by a brooding melancholy spirit, which was felt, even by the casual listener, to be present from first bar to last. The *finale* is one of black pessimism if not of hysterical despair.

Experiments.

The remainder of the programme was in the nature of jokes and experiments, which collectively seemed to the writer ill-advised, having in mind the nature of the concert and its place in the season's scheme. Signor Ribera, for instance, elected to play the *Andante* from Mendelssohn's Violin Concerto, but the performance suggested that his acquaintance with the movement was not such as to justify a public experiment. It was very badly played both as to notation and spirit, and he would be well advised to resort to greater preparation before repeating the effort. I fail to see the humour in the Haydn Symphony. It might have held that quality a century ago, but it seems out of place in a present-day programme. A work of more serious, or at any rate of some musical, import would surely have been a more fitting final performance. Anyway, the audience seemed to be greatly interested in the stupid proceeding, so the whole business might be left at that. Then came Professor Kirby's orchestral experiment. Technically the experiment had a measure of success, for there were some instances of graceful scoring in his Suite, "In Summer Time." But the Professor's holiday, musically, seemed a curiously conventional, uneventful one, similar to that taken by hundreds of composers before, who had much the same impressions and who gave expression to them in much the same way. Professor Kirby's work would have preserved whatever attraction it holds if it had been directed in a less stilted and amateurish fashion. I think experiments of this nature should not be intruded on important evening concerts. They should be reserved for matinee performances.

Miss Effie Archer's Recital.

On May 26, in the Selborne Hall, Johannesburg, Miss Effie Archer, A.R.C.M., will give a Piano Recital assisted by Miss Elspeth Douglas-Reid. The latter lady is an elocutionist and vocalist at present at the Conservatoire of of Music, Hillbrow. She was a student at the Royal Academy of Dramatic Art, gaining the silver medal for acting, the certificate of honour, certificates of merit and the Lyal-Swete Delsarte Prize. Miss Douglas-Reid was for a year with Sir Gerald du Maurier at Wyndham's Theatre, and she also appeared with Ellen Terry.

Musical Society.

The Johannesburg Musical Society's activities will take an exceptionally interesting form at the forthcoming concert in the Selborne Hall. The programme will be sustained by Signor Danza, Mrs. Whitehouse and Mrs. Durell, and will include a concerted number, some solos, also 'cello solos by Mrs. Durell. The Trio will be Beethoven's first, and Dvorak's Pianoforte Quartet will be played. The concert should prove a highly attractive event.

Chamber Concerts.

I am advised that a further Chamber Concert will be arranged for the near future. The artistic and financial success of the previous concert was such as to justify a continuance of these ventures.

W. WHITE & SON MUSIC SALOONS.
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A REAL LONDON PRODUCTION: "A LITTLE DUTCH GIRL."

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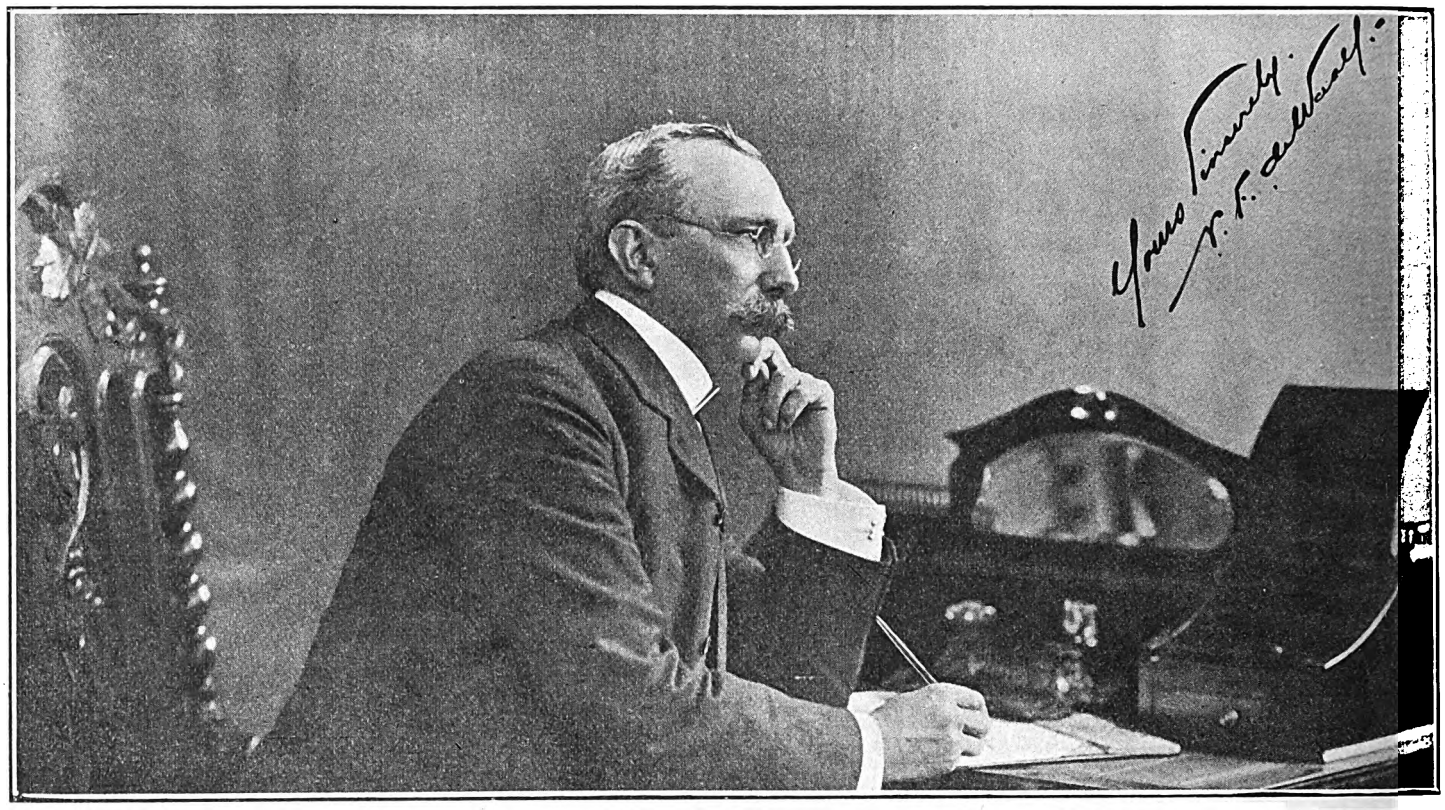
THE ADMINISTRATOR OF THE CAPE PROVINCE.



HIS HONOUR SIR FREDERIC DE WAAL, WHOSE ABLE ADMINISTRATION OF THE CAPE PROVINCE SINCE UNION HAS BEEN ONE OF THE OUTSTANDING SUCCESSES OF THE PROVINCIAL COUNCIL SYSTEM.

In The Bright Lights.

HIS MAJESTY'S THEATRE.

A Word for Sydney, the Sagacious Shetland.

"A LITTLE DUTCH GIRL" at His Majesty's Theatre, with delightful music, scenery that is exceptionally fine and decidedly lovely, much good singing and capable acting, and an interesting story, is a real hit. The entire London production is transferred to Johannesburg, from the dresses to the last bit of scenery, and the result is a show that even excels "Katinka" in beauty and interest. Mr. Fred Coyne has surpassed himself as a producer, and with Miss Olive Turner, Mr. Norman Greene, Miss Dorothy O'Shann, Mr. Charles Harvey, and the versatile Coningsby Brierley, to play the leads, all goes cheerily and well, from the deputy wedding ceremony of the first act to the "happy ever after" ending that finishes the third act.

There is plenty of scope for good acting and singing, which is taken the fullest advantage of by all the company; the stage-pictures are delightfully effective and beautiful; and there should be a most successful season for the new production.

By the way, all the critics seem to have been so busy praising the show and the human actors in it that they have quite overlooked Sydney, the sagacious Shetland, who draws Princess Julia and the Countess Eloise from Sylvania to Florendaal in a diminutive pony-cart, and nightly takes a bored but intelligent interest in the proceedings to the extent (almost) of discussing the situation with Baron Bomba. Sydney is by no means one of the least important members of the cast.

Falconer.

EMPIRE PALACE.

The Only Grumblers Are the People Who Can't Get In.

IF there is a grumble in town about "The Peep-Show" it is from the people who have been wanting front seats at short notice and have found themselves unable to get them on the spot! Packed houses are revelling in the novelty and fun of "The Peep-Show," the brilliancy of the staging and dressing, and the ever-changing interest of each "Peep." The versatile artists who compose the company are all playing at the top of their form, headed by Mr. Billy Fry as one of the most popular purveyors of laughter seen at the Empire for some time. Miss Billie Bell and Miss Billie Desmond share the honours on the feminine side, and the Dickens Scene and the Song Shop lead up to the hilarious final jazz-band "Peep" that sends everyone home in good humour and tops off a big success in fine style. The Ministry of Waste scene has now been replaced by a new "Peep" entitled "Building a House," which is very popular.

Falconer.

STANDARD THEATRE.

"The Faithful Heart" Follows "Abraham Lincoln."

"ABRAHAM LINCOLN," which has had a short but successful run at the Standard, with Mr. W. E. Holloway in the name-part, makes way this week for "The Faithful Heart," which is stated to be the most attractive play that will be seen during the Courtneidge-Holloway season. Monckton Hoffe's big London success will provide good parts for Mr. Owen Roughwood, Miss Leslie Graham, Miss Cherry Hardy and Mr. George Zucco. It has recently reached its 200th performance in London, and was played by the Courtneidge-Holloway Company at Cape Town before big and delighted audiences. Thursday of this week sees the opening performance here.

Falconer.

THE AMPHIBIAN.

From *The Star:* "A dispatch to *The Manchester Guardian* says that Mr. Lloyd George is in the last trench fighting desperately, and that the tide is rising against 'the strongest swimmer in Europe.'"

Nevertheless, he will continue to battle with the waves until all his ammunition is exhausted.

Close on $1,000,000 is to be spent by Douglas Fairbanks on his next picture, based on the career of Robin Hood. The immense sets erected for this picture at the Fairbanks studio are one of the sights of Hollywood.

He is a wise man who says nothing at the right time.

UPROARIOUS COMEDY: "A LITTLE DUTCH GIRL."

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DICKENS STREET AND PRE-WAR LAND

NINTH PEEP: DOWN DICKENS STREET.

Some of the characters shown in the picture are: Oliver Twist (Miss Billie Desmond), Scrooge (Mr. Billy Fry), Nancy (Miss Billie Bell), Bill Sykes (Mr. Alexander Haviland), Agnes Wickfield (Miss Dorothy Sutton), Mr. Micawber (Mr. Frank Foster), Mr. Pecksniff (Mr. Jack Parry). On the coach: Mr. Tupman (Mr. M. Barling), Mr. Pickwick (Mr. H. Armstrong), Mr. Snodgrass (Mr. V. Kernack), David Copperfield (Mr. Edwin Styles), The Fat Boy (Miss Folly Foster), and Tony Weller (Mr. Harry Brunning.)

SEVENTH PEEP: IN PRE-WAR LAND.

Photos for "S.A. Pictorial" by African Film Productions, Ltd.

D

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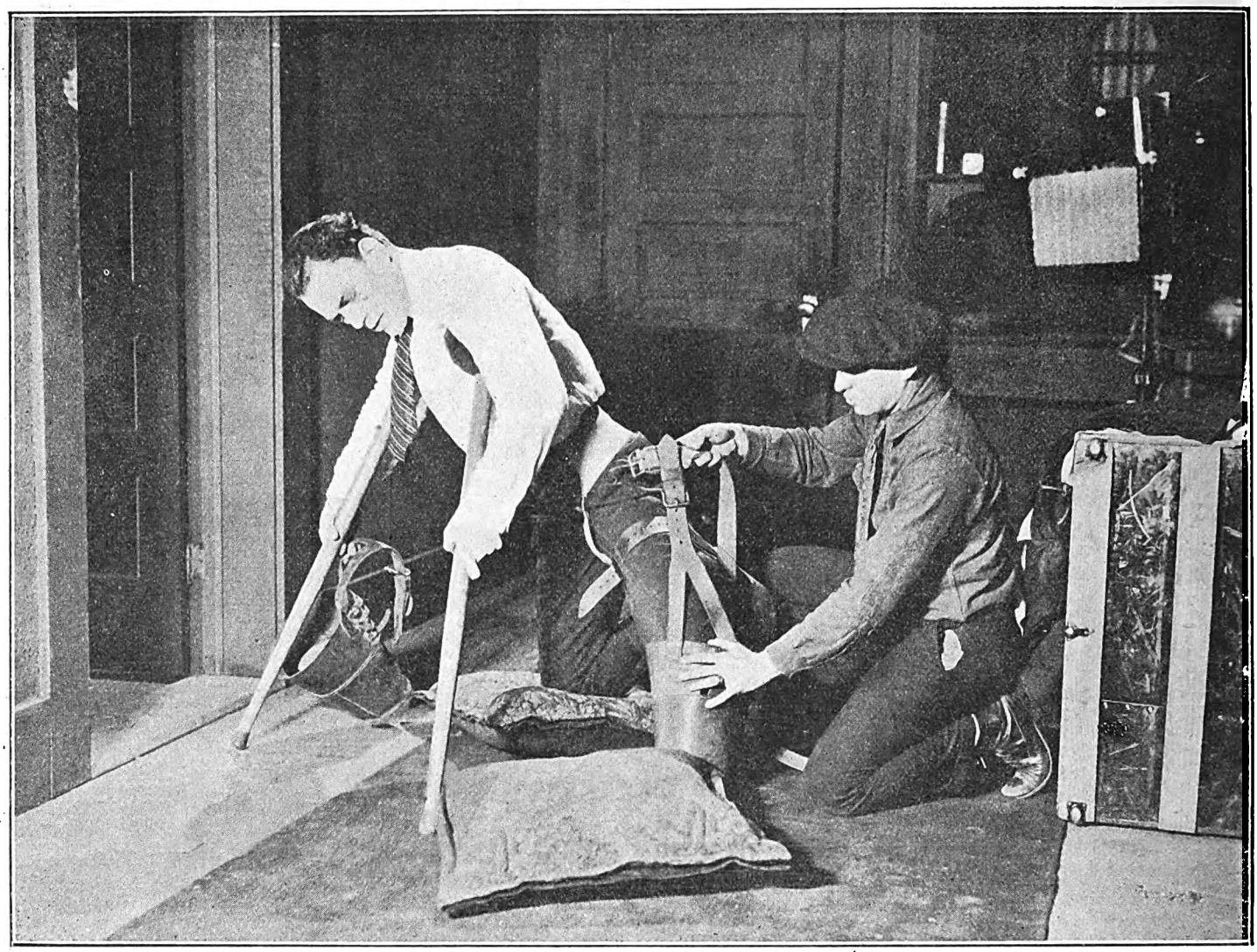
HOW LON CHANEY LOSES HIS LEGS.



A UNIQUE PICTURE SHOWING MR. CHANEY PREPARING FOR HIS PART IN "THE PENALTY."

By a singular coincidence, "The Penalty;" a Goldwyn photoplay from the novel by Gouverneur Morris, was one of the first films screened in Johannesburg (at the New Bijou Theatre) after the recent Red Revolt, for many of its scenes are almost an exact replica of what occurred on the Rand during the Reign of Terror of March, 1922. In fact, we believe the management of the theatre privately congratulated itself that the picture had not occurred in one of its programmes *before* the Revolt, for in that case the much-maligned "movies" would almost certainly have been blamed for inspiring the revolutionary outbreak!! In this film Mr. Lon Chaney plays the part of a revolutionary cripple, "a man with half a body and half a soul." In order to get rid of his legs it was necessary to have them strapped to his back, so that he walked on knee-pads. The actor was unable to endure the pain of the harness for more than ten minutes at a time, owing to the stopping of the blood circulation. "The Penalty" is now on the African film circuit.

JOHANNESBURG, Tuesday afternoon.

IT is certainly rather anomalous to see the market going up with the price of gold going down. This particular precious metal ("There are others") is now about 93s. an ounce, and the banks up to yesterday were charging nearly two per cent. to bring back gold sales funds to Johannesburg. Indeed, according to the "Corner House" return, the net premium in April was only 5s. 3d. an ounce. But I am told this is the only visible fly in the ointment, and my bullishly-inclined friend trotted out quite half-a-dozen, if not a Scriptural seven, reasons to account for the humming market, "Bees" being appropriately noisy yesterday "forenoon" (as the say in Scotch).

Here is the catalogue: Cheap money; English banks paying only 3½ per cent. on deposits tends to divert funds into good "Kaffirs," which yield three times as much income. The representatives of the financial houses who have been interviewing Sir Hamilton Fowle at Cape Town about enemy shares have returned to Johannesburg, having, it is rumoured, come to agreement in all but one case, albeit a very important one. Native labour is returning to the mines faster than was anticipated. London is about to reintroduce the contango system, which helps speculation. Locally there is a pretty "hefty" Bear account open. Mr. Burton's budget imposed no new taxation, and those who thought the high-grade mines would be singled out for fresh attention—"differentiation" is the fashionable bogey—have had their fears allayed. Over and above these, is the prospect of reduced working costs, now that the "houses" are masters in the labour house as well as in their own offices; the exact degree of reduction being unknown, adding spice to speculation.

A few weeks ago I pointed out that Modder Bees had a very substantial portion of their quotation represented by profit actually in sight, and were, therefore, attractive at about 27s. Yesterday they opened at 30s. 9d., and were leading the market at lunch-time at 31s. 6d., which is also their price to-day. I notice that Mr. G. A. Denny, the well-known engineer, was also impressed. He points out that the ore-reserve contains 38,500 ounces more than it did a year ago. Because the volume of ore is smaller, there is an additional profit of 6s. per ounce, or £418,500 in the whole ore-reserve. This he works out at 3s. per share, which is rather less than the actual rise which has taken place. A little hint like this in the leading London financial daily helps quite a lot.

I hear that the big Modder enemy-share deal is not completed, the Custodian insisting on dealing with all the

(Continued on page 25.)

A CLEVER COMPANY: "A LITTLE DUTCH GIRL."

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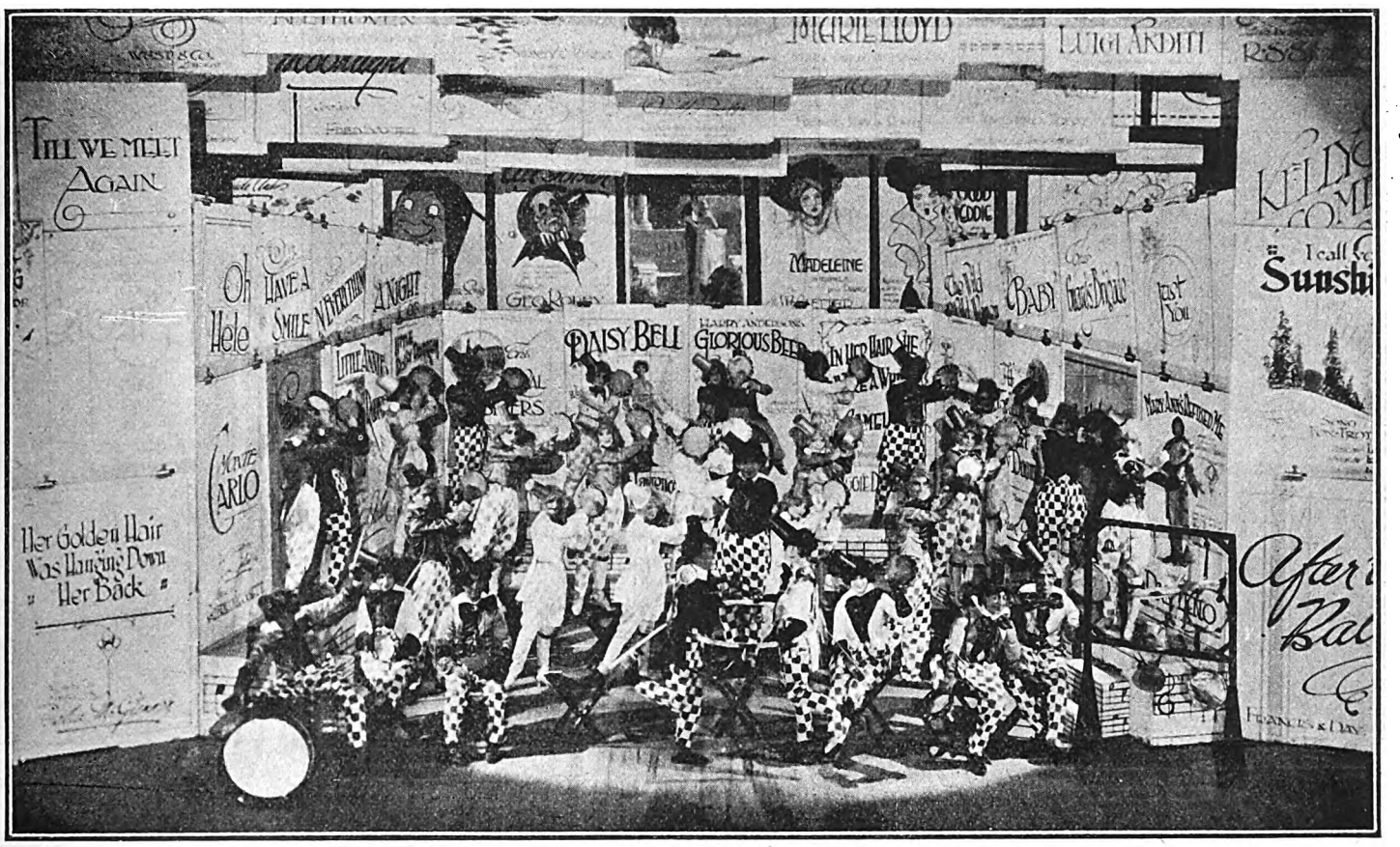
THE ROUSING FINALE OF "THE PEEP-SHOW."



THE FAMOUS "SONG-SHOP" SCENE AT THE JOHANNESBURG EMPIRE AND THE "QUICK-FIRE MINSTREL FINALE" OF THE REVUE.
Those in front (reading from left to right) are: Mr. Edwin Styles, Miss Peggy Lovell, Mr. Harry Brunning, Mr. Billy Fry (standing), Mr. Frank Foster (standing on chair), Miss Billie Desmond, Miss Billie Bell, Mr. Alexander Haviland, and Mr. Jack Parry.
Photo for "S.A. Pictorial" by African Film Productions, Ltd.

Answers to Correspondents.

[*Contributions intended for publication, whether MSS., Printed Matter, Drawings, or Photographs, should be accompanied by a stamped and addressed envelope, cover or wrapper, if the sender requires their return in the event of non-acceptance. No replies to notes and queries will be given through the post. Replies will not be published to anonymous communications.*]

W. M. P. (Exeter, England): Thanks.

G. N. (Cape Town): Too late to be topical.

James (Pretoria): Oh, have the next one with us!

C. E. G. (Port Elizabeth): Not very interesting—what?

Legallos (Johannesburg): (1) No. (2) Yes. (3) Don't know.

A. C. C. (Durban): Using athletes. Others not much in our line.

Chores (Johannesburg): The American word "chore" or "chores" is the same as our word "char," as exemplified in "charwoman."

J. F. (Cape Town): Thanks—but please don't write notes on the backs of receipts. This one was almost overlooked.

Punter (Johannesburg): Tickets in the Calcutta Sweep can only be obtained from, or through, members of the Calcutta Turf Club.

F. W. F. (Johannesburg): No, as a matter of historical fact, George Eliot's married name was not Lewes, but Cross. Her own name was Marian Evans.

Misquotation (East London): If you found it in Lamb, that's nothing. He is certainly the most persistent misquoter, and probably the most prolific quoter, in English literature.

Amateur (Johannesburg): The music-hall rights of the song "I'm Real Haristocracy Now" are held by Miss Dorothy Varick, who sang the number at the Empire when she was here.

Historicus (Cape Town): Pull your socks up! That's a very poor figure. We believe, for instance, that it is not uncommon for 50,000 people to visit the British Museum in one day.

R. E. B. (Durban): Of course you've won the bet. Genée was dancing in the Empire (Leicester Square) *ballets* before the South African War. Pavlova made her first public appearance in London early in 1909.

F. G. M. (Johannesburg): We fancy the last Drury Lane pantomime in which Dan Leno and Herbert Campbell appeared was "Mother Goose," produced on Boxing Night, 1902. Herbert Campbell died on July 19, 1904, and Dan Leno on October 31, 1904.

M. G. L. (Ladysmith): You are confusing two writers named Day. Thomas Day, author of the once universally-read "History of Sandford and Merton," lived 1748-1789. "The Parliament of Bees" was written by John Day, one of the lesser Elizabethan dramatists.

Rex (Benoni): We are afraid you cannot now refuse to take delivery of the car because, "when seen from the top of a high building, it looks like a beetle." Perfectly ridiculous, in fact! The best way to get the car into town would be to wrap it up in brown paper and post it to a friend.

Roma (Johannesburg): The quotation about Greece and Rome occurs in the very-well-known three-verse poem, "To Helen," by Edgar Allan Poe, beginning:

Helen, thy beauty is to me
Like those Nicean barks of yore
That gently, o'er a perfumed sea,
The weary wayworn wanderer bore
To his own native shore.

First-Nighter (Johannesburg): Sorry we cannot print your letter, although personally we agree with a great deal of it. We differ from you when you say that a critic "speaks for his paper," because criticism has nothing to do with editorial policy, and one member of a staff may write an entirely different criticism from that which would be written by a colleague on the same paper. A critic ought, as far as he is able, to "speak for the public," but mostly, we fear, he speaks only for himself, and that is why we believe that all criticisms should be written in the first person and signed, if only with a *nom-de-plume*.

(Several Answers are unavoidably held over.)

A SHOW TO SEE: "A LITTLE DUTCH GIRL."

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MRS. P. M. LOTZ, Nooitgedacht, P.O. Klerksdorp, writes:—

"For three years I have suffered from severe pains in the kidneys and bladder. My bladder was often so swollen that I could hardly walk, and I had to go to bed. I used various medicines, but they were of no use. My husband advised me to try De Witt's Pills. The morning following my first dose I was able to get up and do all my housework again. From the time that I used your pills not a sign of pain has appeared. I shall always praise De Witt's Pills."

This lady, although she suffered for three years with kidney and bladder pains, has been completely cured by De Witt's Pills after other remedies have failed. Mrs. Lotz did not have to wait long for her relief. After the first dose she was able to carry on with her household duties. De Witt's Pills give this immediate relief because they go to the centre of the trouble, which means that these wonderful Pills will give benefit more quickly, more lasting, and at a considerably less cost than any other remedy.

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Mr. R. Dickason, 283, Christobel Street, West Pretoria, writes:—"I had great pains in my back. Before I had used one box of De Witt's Pills I was completely cured."

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Sold by Chemists and Storekeepers throughout South Africa. When you get the Pills be sure they are De Witt's in the white boxes, printed in blue and gold, with the blue wax seal on the cork. There are two sizes—6s. 6d. and 3s. 6d. The 6s. 6d. size contains 2½ times the quantity in the small size. If your chemist or storekeeper does not stock them, send the price of the package to E. C. de Witt & Co., Ltd., 31, Loop Street, Cape Town, and they will be sent post free in a plain wrapper.

A trial box of De Witt's Pills, sufficient to show good results, will be sent by return if you send 3 penny stamps for packing and postage.

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"A LITTLE DUTCH GIRL"

A MUSICAL PLAY IN THREE ACTS.

By Captain Harry Graham and Seymour Hicks. Music by Emmerich Kalman.

Lyrics by Captain Harry Graham.

PERFORMED BY THE 1922 MUSICAL-COMEDY COMPANY. Produced by Fred Coyne.

By Special Arrangement with Messrs. Seymour Hicks and J. L. Sacks,
——the whole Production has been brought to Johannesburg——

DIRECT FROM THE LYRIC THEATRE, LONDON.

BOOKING AT CARLTON HOTEL.

BEAUTIFULLY STAGED: "A LITTLE DUTCH GIRL."

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THE most popular and useful wear of the moment is the hanky, plus a sneezeful expression and a voice that sounds as though it needed much cough-mixture. Everyone you meet tells you, in a tone hoarse with sympathy and the same 'flu that you've got yourself, that he or she has been completely cured by an entirely different remedy. And you wipe your streaming eyes with your ninth hanky, and don't believe it! Otherwise you'd be bankrupt buying yet another bottle of an entirely different colour, or in collecting another box of somebody's patent something that doesn't do a thing to the special brand of cough you keep for these occasions!

* * *

For me, the Advice-Giver ordained one pint or so of turpentine in ye evening boiling bath. After which I emerged convinced that five thousand fiends from the place where they belong had stuck ten thousand red-hot needles all over me, and after barking at the fire for several hours, I dreamed I was a newly-painted aeroplane sailing through thousands of purple and pink stars, that were all mewing like kittens. Then I woke up, thanks, and wished I hadn't enjoyed the icy breeze that was floating round o' Sunday.

* * *

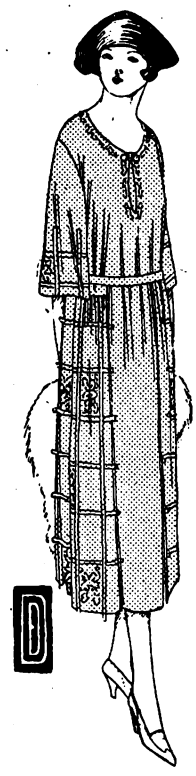
Spent most of that day at the Automobile Club, by the way, where Mrs. Peter Kaplan (Chair of the Committee), Mesdames Kaltenbach, H. Landau, Scott, Youlden and Rothkugel had arranged a big tennis tournament for the benefit of the Administrator's Distress Fund. Believe the committee began the day soon after eight, and by 9.15 the players were busy. There were 86 entries, and at luncheon—kindly provided by Mr. I. W. Schlesinger—173 people were entertained. In the afternoon Russell's band played delightfully, and tea was served at small tables on the lawn.

* * *

Mrs. Frank Phillips presented the prizes at the end of the tournament, and the finals were played by electric light. The winners were: 1st, Miss Rent and Mr. Wood; 2nd, Miss Starfield and Mr. Friedman; booby, Miss Goldstein and Mr. Gradman. The raffle-winners were: Mr. Lurie, who carried off the big box of chocolates; Mr. Ferreira (cigarette case), Dr. Edelstein, Mrs. L. R. Audrey, and Mr. Steinberg.

* * *

Mrs. Rothkugel introduced Mrs. Frank Phillips, whose kindness in being present to present the prizes was much appreciated by the committee. Among helpers at the tournament were the Misses I. de Leeuw, G. and I. Starfield, T. Edelstein, L. Mitchell, G. Sasserath, Mrs. W. Rosenthal and Mrs. Gerstle, Mr. B. Lapedus and Mr. Max Rothkugel. The Club premises were kindly lent by the committee. It is expected that a substantial sum will be handed to the Administrator's Distress Fund as a result of the day, which was thoroughly enjoyed by everyone.



A SMART LITTLE — DRESS — shown by STORE BROS

* * *

On Wednesday, May 24, the Merry Mascots will give their next club dance, the proceeds going to the Administrator's Distress Fund. The occasion will be a fancy dress carnival, and the Freemasons' Hall has been chosen. Double tickets are 10s.

* * *

The Merrythought Club had a most enjoyable dance at the Freemasons' Hall last Tuesday evening, the proceeds of which went to a fund to buy fuel for distressed families. On the same evening the first of the new series of *diners dansants* was given at the Carlton, and the Johannesburg Operatic and Dramatic Society gave a well-attended entertainment at the U.P. Club, arranged by Mr. H. R. Sharp, the Chairman of the Society.

* * *

Rehearsals are just beginning for the next big performance to be given by the J.A.O.D.S., which is to be "The Pirates of Penzance," to be produced in October next.

* * *

The big *fête* to be given for the Distress Fund and the Children's Memorial Hospital, which is to be called "Ye Rustic Fayre," has been fixed to take place at the Town and Selborne Halls on Wednesday, September 6, to the 9th, inclusive.

* * *

On Saturday, May 27, Mrs. Gerstle and a strong committee will give a dance in the Selborne Hall for funds for the cigarette stall at "Ye Rustic Fayre," Mrs. Gerstle being the convener for that stall. Tickets, 4s. each, may be had from Mrs. Gerstle, 7 Hunter Street, Yeoville ('phone 2190, Yeoville), the Novelty Bazaar, Pritchard Street, Mme. Mosinger, Kerk Street, and Messrs. Stern, Harrison Street.

* * *

On Tuesday, May 30, at the Selborne Hall, the U.P. Club Jazz Six will hold their first annual ball. Tickets, 5s. each (including refreshments), may be had from the offices of the band at the U.P. Club.

* * *

On Wednesday, May 31, the Navy League has an ex-Service Men's dance at the Town Hall. Among the novelty ideas that evening, "battle effects" are promised, but it is believed that it will not be necessary for guests to take out extra life-insurance, and the only arms needed will be the usual two required for dancing.

* * *

"What goes up must come down," murmured the lift-boy to himself, as he shot about twenty people to the top

A REAL LONDON PRODUCTION: "A LITTLE DUTCH GIRL."

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of a high building in town towards midnight last Saturday. He was right. But not till next morning.. For these were the people who, particularly on the night of Sat.-Sun., are afraid to go to bed before breakfast-time lest they should meet themselves getting up. Their motto, like that of the Southern Confederacy in the American Civil War, is "For gawd's sake leave me as I am!" they live on tea and bread-and-dripping, and their favourite recreations are "Yachting" and changing the needles in the gramophone. Hear there was a rival party o' the same night not a thousand miles from Park Station, where a Real Jazz Band kept tune and time with the trains that would have been dashing up and down outside had the sun, instead of the stars, been shining.

EVE.

AT A NATIVE DANCE ON A RAND GOLD MINE: MESSRS. BERT COOTE AND BILLY FRY.

Photo by African Film Productions, Ltd.

Bessie Barriscale is on the stage to remain indefinitely, it is probable. She has made a pronounced hit in big-town vaudeville in America with her new playlet called "Picking Peaches."

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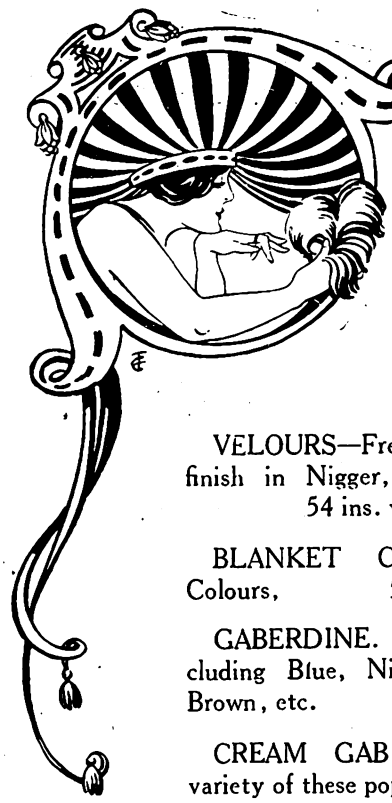

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IN aid of the District Nurses' Association, Mrs. H. A. Neame held a very successful produce sale and bridge afternoon last week at her house, "Rushetts," Jan Smuts Avenue. The Hon. Mrs. Hugh Wyndham, Mrs. Francis Phillips and Miss McLeod were in charge of a well-stocked book-stall, Mesdames T. Simpson, G. Chalkley and Thurlow presided at the fancy stall, and produce was sold by Mesdames Burt Andrews and Ralph Martin. Mrs. Paul Selby had a successful fortune-telling section, and bridge-tables were well filled all the afternoon.

* * *

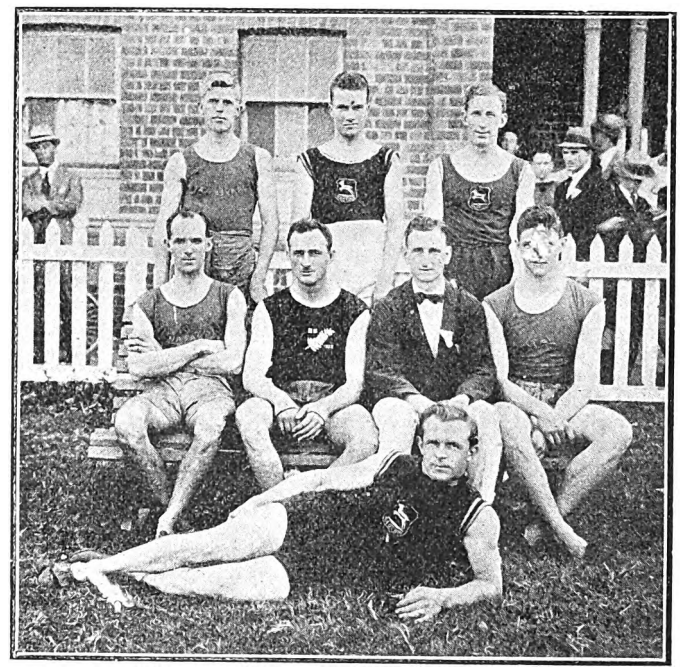
Among those who were present were the Mayoress (Mrs. Hancock) and her daughter, Mrs. Diamond, Mrs. Joe Cohen, Mrs. Holtby, Mrs. Saul Solomon, Miss Bennett, Mrs. Jack Ferguson, Miss Dorothy Wentzel, Miss Dicey, Mrs. Wilmot, Mrs. Slack, Mrs. Juta, Mrs. Robbins, Mrs. Healey, Mrs. Watt, Mrs. Buckeridge, Mrs. Kanthack, Mrs. Young and Miss Addison.

* * *

In aid of the University Development Fund a *fête* is being given at "Arcadia," Parktown, Johannesburg, in the middle of August (by kind permission of Sir Lionel and Lady Phillips).

* * *

At the Town Hall, Johannesburg, on May 23, a fancy-dress ball will be held in aid of the Defence Force Assistance Fund, under the auspices of the Railways and Harbours' Brigade Committee, of which Colonel Anderson is the chairman. Eight prizes will be awarded, the total value of which exceeds £50. The orchestral band of the Railways and Harbours has been engaged, and two novelties will be introduced, "Good-bye Shanghai" and "Cho cho san." The Committee is making excellent arrangements to ensure the enjoyment of the dancers. Special trams will leave the Town Hall for the various suburbs at 2.30 a.m. Spectators will be admitted to the gallery to view the dancing between 7.15 p.m. and 10 p.m. The Defence Force Association Fund was formed with the object of assisting the dependents of members of the Defence Force who were killed or disabled in the recent revolt. The Committee charged with its administration comprises the various commanding officers. Colonel E. F. Thackeray, C.M.G., D.S.O., is the chairman, and the members are Colonel Temple Mursell, Colonel S. S. Taylor, Colonel H. G. L. Panchaud, Colonel D. McLeod, Colonel P. Anderson, Colonel S. B. Schlam, Colonel C. F. Stallard, Major Adler, Major Abbot and Captain Buchanan, with Captain R. Hemphill as hon. treasurer and Captain Batty as hon. secretary. Donations should be sent to the hon. treasurer, Captain Hemphill, P.O. Box 2755, Johannesburg. The calls on the fund have been numerous, and further support is needed from the community.



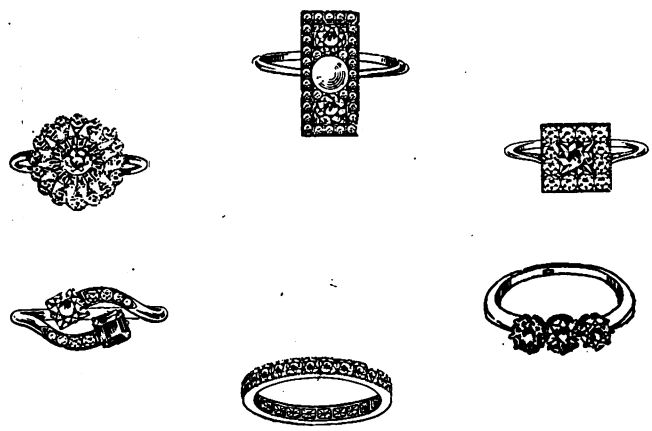
BACK FROM AUSTRALASIAN TRIUMPHS: THE SOUTH AFRICAN ATHLETIC TEAM.

Left to right: Standing: R. Johnston, H. Kaltenbrun, J. W. Bukes. *Sitting:* D. A. R. Leathern, J. K. Ayres-Oosterlaak (wearing the New Zealand vest presented to him during the tour for breaking New Zealand records), Mr. I. Emery (manager), H. P. Kinsman. *In front:* G. E. Thursfield.

Photo for "S.A. Pictorial" by A. C. Coyne, Durban.

* * *

The marriage took place recently, by special licence, at Bloemfontein, of Major J. D. Johnson, well known in military circles, and Ettie, eldest daughter of Mr. and Mrs. George Dickson, of Luipaard Street, Krugersdorp. After the ceremony a reception was held at Enfield House, Bloem-



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fontein, where many telegrams and messages of congratulation were received. Major and Mrs. Johnson are spending their honeymoon at Cape Town.

* * *

The bridge drive organised by the Committee of Sir W. Hoy's Own Troop, held in the Recreation Hall, S.A.R. Headquarters, on Thursday evening last week, was well attended and much enjoyed. The winners were Mrs. Armstrong, Mrs. Alm, and Mr. F. E. Wells. Messrs. P. and G. de Villiers and Mrs. G. de Villiers gained the second prize. The prizes were distributed by Mrs. T. G. Jones. Refreshments were served by Mr. and Mrs. Frampton.

* * *

On June 10, in the Town Hall, a *fête* on original lines will be held in aid of the Diocesan Association's Girls' Hostel. "The House That Jack Built" is the title, and each stall will represent a room. Frocks chosen from the famous Caldecott pictures will be worn, and many novel ideas will

THE LATE EARL OF ST. GERMANS AT PORT ELIOT.

The Earl of St. Germans, who died from pneumonia in Johannesburg last month, aged 31, is here seen at his family seat, Port Eliot, Cornwall, seeing the Countess off to a meet of hounds to which he himself was unable to ride owing to his delicate health. The photo was taken just before the Earl sailed for South Africa. He is the figure on the left, wearing a cap and smoking a pipe. The Countess of St. Germans was Lady Blanche Somerset, daughter of the ninth Duke of Beaufort. She is the mother of two small daughters. Mr. Granville Eliot, a cousin, succeeds to the title.

Photo by W. M. Pile.

be featured in the goods that are for sale. Lady Phyllis Ponsonby is the president of the Committee, and Miss Ritchie Thomson hon. secretary. The stall-holders will be Lady Kathleen Villiers, the Hon. Mrs. Hugh Wyndham, Mrs. Wentzel, Mrs. Salomon, Mrs. Baumann, Mrs. A. J. Walton, Mrs. Buckeridge, Mrs. Lancelot Ussher, Mrs. Southwell, Mrs. Nelson, the Women's Reform Club, Miss Gordon, Miss Macleod, Miss De Beer, Mrs. Beckingham, Mrs. Frood, Miss Mackie. Side-shows will be run by Mrs. Ashburnham.

* * *

Last week at Cape Town the marriage took place of Miss Doris Fillis, daughter of Mr. S. H. Fillis, manager of the Jeppes Theatre, to Mr. Roy Jefferies, of the duo Raynor and Roy, recently seen at the Johannesburg Empire in a successful season.

* * *

The Marist Brothers' Old Boys' Association are desirous of securing the names of any old Marist boy who made the great sacrifice during the Great War for inclusion of his name on the war memorial tablet which is now being erected at the school. Parents or friends are asked to communicate with Mr. V. B. Pickett, hon. secretary, P.O. Box 6476, Johannesburg.

* * *

The Red Cross Society is arranging classes in first-aid and home nursing for ladies in Johannesburg and suburbs. The first two classes commenced last week. At the Yeoville Congregational Church Hall on Monday there began a course in "Home Nursing." Application to join this class should be made to Mrs. Thomas, 'Phone 606, Yeoville. This Friday, May 12, at 7.45 p.m., at the Y.W.C.A., Jeppe Street, a course in "First Aid" will be held, to join which application should be made either to Mrs. Berman, 'Phone 1519, Yeoville, or to the Red Cross offices, Sauer Street.

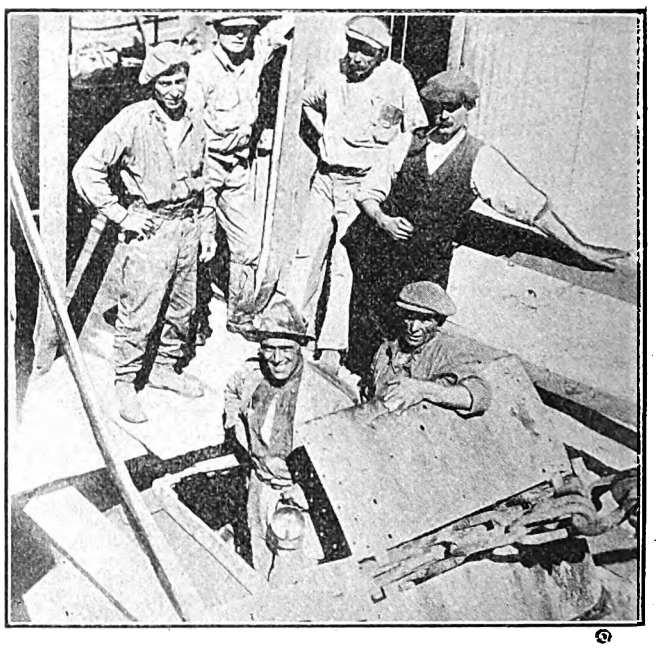
At St. John's Church, Belgravia, on Saturday afternoon, the wedding took place of Miss Henriette Thomasson, eldest daughter of Mr. and Mrs. L. Thomasson (Johannesburg), to Mr. Alfred George Keys, only son of Dr. and Mrs. Keys (Uitenhage, C.P.). The Rev. Godfrey Evans officiated and the service was fully choral, as the bridegroom is the hon. organist of the church. The bridesmaids were the Misses J. M. and W. Thomasson, and Mr. W. Last was the best man.

* * *

The wedding will take place at the Wolmarans Street Synagogue, Johannesburg, at 7 p.m. on Monday next, May 15, of Miss Lena Meyerowitz to Mr. Louis Greis. The ceremony will be followed by a reception at "Entabene," Louis Botha Avenue, Johannesburg.

VARIETY COMING BACK.

The Alhambra Theatre, London, opened with variety on Monday in mail week to a house that was, if not capacity, as near as no matter. The statement that has been made to the effect that there is no call for variety in the West End was disproved (says *The Performer*) beyond question or doubt very early in the afternoon of the first performance, which started at 2.30 p.m. Sir Oswald Stoll took more than a big chance when he inaugurated variety at the Alhambra—a house notorious for the difficulty experienced by artists in "getting over." But the artistry of the artists, plus the appreciation of the audience, more than counterbalanced any little difficulty that may have been felt in that direction. Already it would appear that with the Alhambra coming back to variety, variety is coming back to the West End



DISASTER AT THE WEST RAND CONSOLIDATED MINE,

Where 13 natives were entombed last week. The picture shows a rescue party going down, but all hope of rescuing the unfortunate victims subsequently had to be abandoned.

Photo for "S.A. Pictorial."

Mlle Andrée Peyre, French "stunt" aviator, has arrived at Hollywood to do thrilling things in a new serial which Ruth Roland is making.

Star headline:

"Pitched Bottle at Montreal."

And that's how the battle started.

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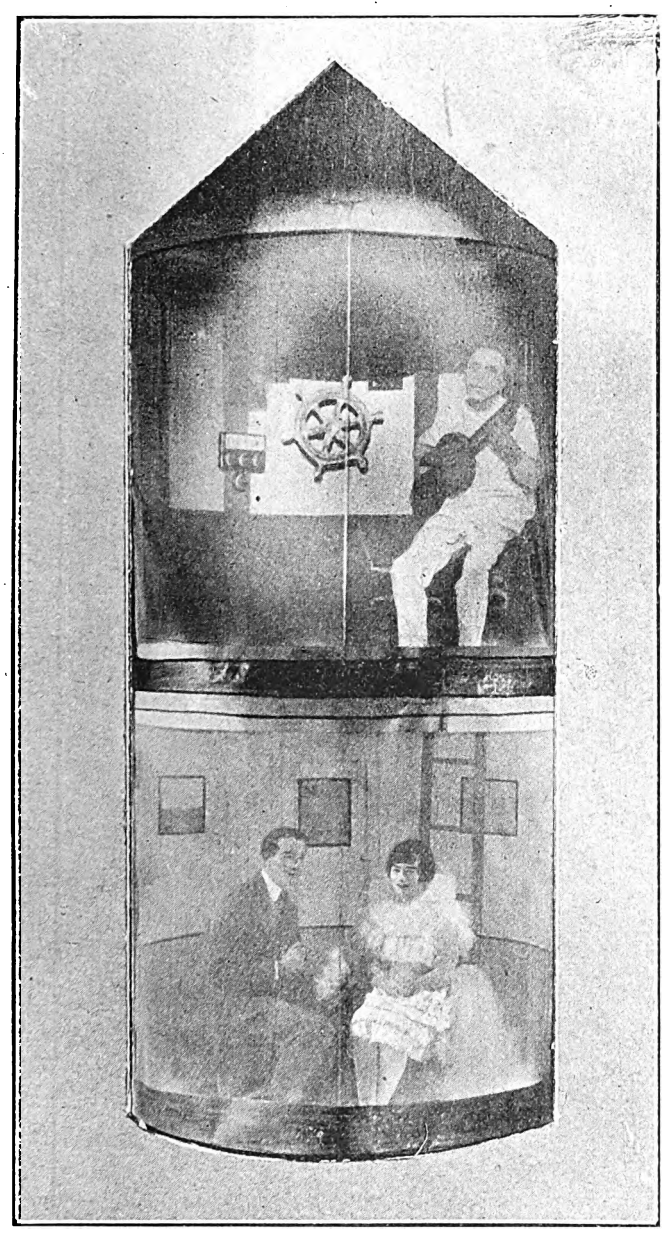
THEATRICAL BENEVOLENT FUND.

SUNDAY NIGHT'S CONCERT AT HIS MAJESTY'S THEATRE.

ON Sunday night, at His Majesty's Theatre, a concert will be given by the principal artists at present appearing in town on behalf of the Theatrical Benefit Fund—a fund so well-deserving of support of all theatre-goers. It will be a prodigious programme, including all the principal members of the Musical - Comedy Company and "The Peep-Show" Company, and the best local talent. Everyone knows how members of the theatrical profession give their services for the benefit of charity, and therefore, now that they are having a concert for the benefit of the humbler members of their own profession, it is hoped that a full house may be recorded. The plans are open at the Carlton Hotel



DASHING THROUGH SPACE AT 1,000 MILES A SECOND!
The Rocket in "The Peep-Show" at the Johannesburg Empire coming back from the Moon. George Chickweed (Mr. Billy Fry) is seen in the combined charthouse and kitchen, and Lord Harry Coe (Mr. Edwin Styles) and Light o' the Moon (Miss Billie Bell) are below in the living-room.
Photo by African Film Productions, Ltd.

"DIANA OF THE CROSSWAYS."

Ideal Films have just completed the picture version of the first novel by George Meredith to be filmed. A distinguished cast, including Miss Fay Compton in the difficult *rôle* of Diana was engaged, and the original "Crossways," a red-brick house not far from Dorking, was used. Mr. Denison Clift, the producer, also received much assistance from Mr. William Meredith, the great novelist's son. The private view of the picture, to be gven quite shortly in London, is being eagerly anticipated.

How to Develop the Hidden Beauty of the Hair.

Perfect beauty is given to few women, but, with a little intelligence, all could make the best of whatever good looks they possess. Nothing makes more difference to a woman's appearance than the condition of her hair; it greatly enhances the charm of the pretty woman, if it is glossy and well-groomed, and beautiful hair atones for plainness in the less fortunate.

A great deal depends on the shampoo used. The hair, to look its best, must be frequently cleansed. Many shampoos, which do not lather well, only partially cleanse the hair; consequently it never appears as bright and glossy as it should. Many society women and actresses who know the value of beauty and the importance of preserving it, are now forsaking hairdressing establishments, and having their hair washed at home by their maids. For this purpose a shampoo is made with stallax granules and hot water. This substance produces a sweet scented foaming lather which thoroughly cleanses the hair. After rinsing the hair is quickly dried with hot towels, and the results are most satisfactory.

All the hidden sheen of the hair is brought out, and it is beautifully soft, wavy, and easy to do up.

All shampoos have a tendency to dry the hair. In cases where the scalp is naturally very oily, the use of stallax acts as an excellent corrective. For those whose hair is inclined to be dry and brittle, massaging the scalp with olive oil before each shampoo, is recommended.

Brushes should be kept thoroughly clean. A little ammonia in the water used for washing them, ensures this. They should be finally rinsed in cold water, so as to stiffen the bristles. A

TO SUPPRESS THE KILLJOY.

No effort should be spared (says *The Performer*) to support the movement that is being inaugurated by all branches of the theatrical and variety profession, backed up by the Fellowship of Freedom and Reform, to "put the lid on" the killjoy fraternity, that is doing all in its power, by excessive restrictions and taxation, to destroy the happiness of the people and suck the life out of those who are responsible for most of the pleasures of living.

ACTOR KNIGHTS.

Sir Squire Bancroft, now easily the "Father" of the British stage, has gone on a health voyage to Algeciras.—Sir John Martin-Harvey has been forbidden by his medical advisers to resume work at present after his two serious operations recently, and he will therefore not reappear on the stage till August. It is not generally known that Sir John Martin-Harvey came near to arranging to visit South Africa this year.

King George has sent a letter to Jackie Coogan telling him how much he enjoyed seeing him on the screen.

COMMERCIAL CRICKET LEAGUE

A DANCE

WILL BE HELD IN THE

WANDERERS' HALL on TUESDAY, 23rd MAY, 1922.

Half Proceeds to be Donated to the ADMINISTRATOR'S DISTRESS FUND.

CLARK & ADELER'S PERSONAL ORCHESTRA.

TICKETS: Double 12/6, Single 7/6. Dancing from 8 p.m. to 2 a.m.

Tickets can be obtained from the following:— Hon. Sec. Mrs. M. Maxfield, P.O. Box 3790; Ward & Salmons, Eloff Street; Mitchells Paul Piano Saloons, Limited, Eloff Street; M. S. Aaron & Co., Pritchard Street; S.A. Toilet Requisite Co. Ltd., Johannesburg.

A SHOW TO SEE: "A LITTLE DUTCH GIRL."

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JOCKEYS' "JOKES."

Riders and Ringmen Who Have Owners on Toast.

THE GREEN JACKET WANTED.

THERE are considerable rumblings of discontent amongst Rand owners at the moment. The trouble is the deep-seated distrust of certain jockeys to whom they are from time to time obliged to entrust the riding of their horses. Owners are well aware to-day that many of the jockeys bet—some heavily—but they would have no

Quarrel With Them on That Score

if the transactions were legitimate. It is the fear which exists—and with some justification, it must be added—that certain riders put their heads together occasionally and back a certain horse, not caring very much for the arrangements made by owners, or the instructions received from them, and entirely regardless of whether they are riding a horse backed by the owner and public.

* * *

A certain incident which occurred at the recent Autumn Meeting is still being talked about. It happened in a particular race in which there appeared to be an abnormal number of non-triers, one of which ran prominently but was beaten, and another of which was "strangled" early in the running. Both of them were said to have been dealt with by a particular Ringman in such a way as to

Suggest That He Was Well Primed

that they had no chance. To be brief and perfectly straightforward about it, they were "in the bag." Sometimes an owner gives his horse to a bookmaker to go on with for a consideration. The "consideration" is very useful occasionally when an owner is down and out, so to speak, and is unable to back his horse. Of course, such a thing is not permissible according to the rules of racing, but it goes on very regularly and is an extremely difficult offence to sheet home. And so it has come to be accepted almost as part of the pastime—a very serious reflection on the sport, you will agree.

* * *

But a worse state of affairs exists, and it is this. It is said that connivance occurs between certain jockeys and members of the Ring reputed to deal in "dead stuff" occasionally (they love it, some of them); also a very sad state of affairs as far as the morality of the sport is concerned. In one of the above-mentioned cases of alleged "roping" the owner and connections had

A Lot of Money

on the horse, and were, on the animal's form, justified in backing it. Imagine their amazement when it finished out of a shop, especially when they could observe no effort on the jockey's part to carry out his contract with the owner. The truth of the matter is that the jockey was probably working in with the bookmaker he has had the credit of dealing with for years.

* * *

That is a bold conclusion to place in print, but if you discredit it get busy and pick out any reputable owner whom you think will discuss the subject openly and honestly with you, and he will supply the missing words, with possibly very little doubt in his mind as to their correctness. I have merely

Picked Out One Case

which was much talked about in those circles where such matters are discussed, but, believe it or not, much of this outrageous rascality does exist, and reputable owners of horses are feeling very sore on the subject. Even the foregoing mild criticism will probably have a slight effect on the blighters, but will only prove, at best, momentarily useful.

* * *

Since I began writing notes for these pages I have never gone in for any destructive criticism without being able to offer some palliative, or some constructive measure. Since it is extraordinarily

Difficult to Prove Anything

against the desperadoes, except in a circumstantial way, there is nothing left but to try to scotch the evil, or introduce a preventive. There is nothing original at all in my forthcoming suggestion—perhaps you can guess it. The "Green Jacket"! What about it?

* * *

I know there would be an uproar if it were introduced. Some of the better-class owners regard it as undignified to have such a rule. Others fear it for reasons best known to themselves. A few owners are perfectly straightforward about it and would welcome it; others are reserved and fear it for the best of all reasons, its possible misuse. But

You Can Bet Your Life

that once owners know it is law the evil will automatically cease. Bookmakers will refuse to touch "dead meat" because of the possibility of a resurrection, and the evolutionary result will be that, as there will be nothing to be got out of a dead 'un there will be no further need for clandestine arrangement between jocks and pencillers, except perhaps for one other desperate arrangement which I will not touch on in these notes.

* * *

The possible misuse of the "Green Jacket"—and I agree with those who fear any such possibility—would be greatly minimised by the moral effect which the creation of a rule embodying its use would have on owners. They would not be inclined to start a form horse which they would have to ask the boy to stop. I have

Seen the Rule in Operation

at Auckland Park in pre-affiliation days, where the utmost care was taken by the stewards that it was only exercised on rare and expedient occasions, and never without justification. Its use was popular, and some extraordinary and amusing stampedes were observed in the Ring when the Club's jockey was seen making a bee-line to stir up a dead 'un. The market sort of hardened about the doubtful one.

* * *

The following are the acceptances for

The Johannesburg Winter Handicap,

value £1,500, to be run over the nine-furlong course at Turffontein on May 20:—Dignitary, 9.3; Flush of Dawn, 9.3; Syrian Prince, 8.10; Contentment, 8.10; Orpheus, 8.8; Corinth, 8.6; Fabaris, 7.8; Horn Reef, 7.7; Cannonade II., 6.10; Abdicate, 6.7; Ample Supply, 6.6; Homer, 6.5; Top Note, 6.4; Touraine, 6.3; Hose, 6.0; Primus, 6.0; Oribi 6.0; Idle Story, 6.0. The following did not accept:—Colesberg (9.0), Herakles (6.10), Amour (8.5), Collet (6.0).

* * *

What little betting there is on the event indicates that Dignitary is a pronounced favourite, with double figures on offer about anything bar the crack colt. I hear that Contentment is going really well. If this is so, and the big

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fellow can stand a sound preparation at this time of the year, he will take some beating. If there is a surprise-packet in the light-weight division it may be Homer, who won in such convincing style at the recently-concluded Autumn Meeting that he is

Entitled to Respect,

particularly as he appeared likely to go on improving. Had Primus and Oribi gone on in the right way after their defeat in the Derby by Dignitary they could be given a solid chance against the crack under the much more favourable terms on which they meet him; but both have been under a cloud and may not be seen at their best. Next week will be early enough to make a final prediction, which may read thus: Dignitary, Contentment, Homer, and Idle Story.

* * *

St. Louis remains favourite for the English Derby, run on the last day of this month. Pondoland is in second demand. With money coming for Re-Echo, a stable companion of St. Louis, it would appear that there cannot be very much between the pair, as the latter is a firm third favourite.

* * *

Fifty-to-one is the price returned about Chivalrous, winner of the Chester Cup. Backers of favourites in the chief races in England so far have had a disastrous time, and it will readily be recalled that last year was similar in respect of the many disappointing failures of the most fancied in the chief races.

* * *

Racing at Germiston last Saturday was at its customary high level—a state of affairs due, I fancy, to the stern line of attitude taken up by the club's Stewards. In any case, the racing is keener than on any of our other courses to-day. Some good finishes were seen, notably the snuggly set-to in the Rose Deep " A," in which Holme managed to get enough of Fondling's head in front of Polype, with Wealth (10.12) and Herakles (9.2)

Right on the Premises.

Mr. M. Blankfield had already scored in the Simmer "A," thus annexing the two top-division and principal events in importance after the Gosforth Park Plate. The latter was the draw-card, of course, and a somewhat spirited betting affair, in which Duchess Trenton was preferred to Hornet's Hope and Cardinal's Jess. Looking well enough in herself, George Weale's filly, due chiefly to her conformation, gave the false impression that she was dreadfully tucked-up. Hornet's Hope was turned out fit, and so was Cardinal's Jess. Beyond these three, nothing was seriously fancied.

* * *

In the race it was a fine set-to between the favourite and Hornet's Hope, the latter getting the verdict, with Cardinal's Jess a respectable third. The latter got a bad run or she would assuredly have won. However, it is for the future to tell whether this view will be justified. We saw a useful customer in the angular and leggy Bondsman win the Simmer " B," and this fellow will go one better in better company. Mr. C. J. Laubscher promptly pressed his success with the Maiden Erlegh horse by

Having a Dash

with Algol in the Rose Deep " B," which he won, but with a slice of luck, for had not Holme looked back below the distance, thereby unbalancing his mount momentarily, Pannikin would just about have arrived. The good thing of the day, Plumbago, backed down to 6 to 4, clicked. Vista II. accounted for the Rose Deep " D " 5 furlongs comfortably, and Jacques was all out to beat Everton Toffey, Enchantment and Co. in the " C." Tote handled £12,743½, the odd seven hundred being invested in the double department, Blankfield's double returning £22 3s.

Starting Prices of Winners Last Saturday.

GERMISTON.	CLAIRWOOD.	MILNERTON.
*6/1 Vista II.	6/1 Vivacity.	5/1 The Gem.
*6/4 Plumbago.	4/5 Torn Lace.	5/1 Cheerio.
6/1 Jacques.	3/1 L'Aiglon.	20/1 'Amstead Heath.
*3/1 Hornet's Hope.	4/6 Aunt Pat.	10/1 Mosquito II.
5/1 Idle Story.	6/4 John.	3/1 Hereford.
4/1 Fondling.	7/4 Sweet Story.	4/1 Porcelana.
3/1 Bondsman.		1/2 Jericho.
*4/1 Algol.		

*Tipped by THE PICTORIAL.

BLOEMFONTEIN.	LADYSMITH.
4/5 Red Cross.	1/1 Marie.
7/1 Stray Boy.	1/3 Black Wave.
7/4 Verbury.	3/1 Christian Beyers.
6/4 Audit.	1/2 Duke.
5/2 The Zoo.	2/1 Nightgown.
3/1 Porphyritic.	4/1 Socks.
1/1 Best Fancy.	

* * *

My selections for the Pony and Galloway meeting at Turffontein this Saturday are as follow:—

12.50 p.m.—Galloway Pony Plate, about 6 furlongs.
Snowstorm, Androsa, Stately.

1.40 p.m.—Junior Pony Plate, about 6 furlongs.
Kei Maid, Echo, Cross Roads.

2.20 p.m.—Galloway Pony Purse, about 1 mile.
Penalty, Flagship, Sparta.

3.0 p.m.—Junior Galloway Pony Plate, about 5 furlongs.
Cresset, Girl Guide, Candytuft.

3.40 p.m.—Pony Purse, about 5 furlongs.
Clover, Stealaway, Dundo.

4.20 p.m.—Galloway Pony Stakes, about 1 mile.
Snow Queen, Morning Leader, Sea Moment.

5.0 p.m.—Pony Plate, about 1 mile.
Catchword, Royal Nun, Matchbox.

Twenty-five school children recently sent a signed petition to the Goldwyn Company asking that a favourite story of theirs be filmed.

For the elaborate production of " Oliver Twist " in which Jackie Coogan will play the name-*rôle*, Lon Chaney has been selected to play Fagin, Wallace Beery is Bill Sykes, and Gladys Brockwell will enact Nancy. It will be Jackie Coogan's biggest effort.

To remove grease spots from a white dress waistcoat, heat the garden roller to a white heat in the kitchen fire and roll the waistcoat every half hour until the spots are removed. (N.B.—This rarely fails to remove the grease spots.)

What's in a name? A new Thomas H. Ince photo-play is titled " The Man She Married," and Anita Stewart has just made one called " The Woman He Married."

TEACHER: " What is a Soviet?"
BRIGHT SCHOLAR: " What the middle classes call their table-napkins."

KRUGERSDORP RACES.

Next WEDNESDAY, May 17.

7 RACES 7

First Race at 12.50 Last Race at 4.55 p.m.

Catch the Race Special from Park

P.O. Box 1474 Johannesburg. J. M. Culhane, Secretary.
'Phone 1614 Johannesburg.

A REAL LONDON PRODUCTION: " A LITTLE DUTCH GIRL."

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ON THE RIALTO.

(*Continued from Page 12.*)

enemy shares in which the group is concerned. The price spoken of is 65s. in respect of this particular asset.

London enquiries and professional dealings keep the market going. The South African public is buying little at these levels. Modders are 76s. and States 85s. 9d., both within 3s. of the highest marking last year, though both topped the "fiver" in 1920. Geduldsare 57s. at lunch-time (after opening at 55s. 9d.), and more than ever look like going over 60s. Modder Deeps are distinctly better at 44s. and 43s. 9d.

The feature of the returns for the first month after the strike is the splendid profit of £118,000 made by Government Areas, which was able to crush 105,500 tons against the usual 140,000. This is equal to New Modder (which earned £63,800) and the third-largest profiter—not two "ee's," please—Modder Deep £54,000, put together. Modder B. made £45,600 and Van Ryn Deep and Crown Mines each about £35,000. Poor old Modder East made but £760, but this was at least better than the £260 of the East Rand Proprietary Mines. Even the most ardent of labourites must concede that that is a precious poor return from the milling of 85,000 tons. Ferreira Deep and New Kleinfontein were the only mines to sustain serious losses, about £6,000 each.

Such costs as 19s. a ton at State Mines and 22s. at Van Ryn Deep, Crown Mines, and New Modder look moderate, but it must be remembered that practically no development was done.

The Union Corporation has been very prompt in notifying the result of negotiations with the Union Custodian, representing the Public Trustee. Of Modder Deeps 50,000 enemy shares have been purchased at 40s., and of Geduldas 72,860 at 50s. They are offered to shareholders in the respective proportions of one for forty and one for twenty shares held. The Union Corporation receives a cash commission of five per cent., or £14,000 on the whole deal, which is nothing to cavil at. It is just three years since these companies bought shares vested in the Union Custodian, the price in both instances being lower than that now paid for shares controlled by the British Trustee.

"THE OUTBREAK."

FIRST COHERENT ACCOUNT OF THE RED REVOLT.

"THE OUTBREAK," or, to give it its full title, "The Outbreak on the Witwatersrand, March, 1922," by Captain William Urquhart, M.C. (a well-known South African journalist and a member of the editorial staff of *The Star*), has just been published by Messrs. Hortors Limited at 2s. 6d. It is exceedingly cheap at the price. The publication is in the form of a handy crown-quarto volume of 100 pages, with a tasteful paper cover of plain grey. The letterpress is interspersed with numerous illustrations (some not hitherto published, others reprinted from THE PICTORIAL), and at the end there is a useful map of the Witwatersrand area showing where the main operations took place. Captain Urquhart has a clear and fluent style, and the good journalist's knack of getting at the heart of the matter. He divides his narrative into fifteen chapters, beginning with a brief history of "Previous Strikes and Bloodshed on the Rand," and then dealing faithfully and intelligently with the rapid series of events that took place during the first three months of this year. In a brief foreword he says: "It is not claimed for this narrative that it is complete, or that the emphasis has always been correctly placed. The book is merely an honest attempt to trace in broad outline the history of the outbreak on the Witwatersrand in March, 1922, and to describe its chief features, by one whose journalistic duties kept him in close touch with the manifold phases of the situation from day to day." We think the author is unduly modest. On the basis of his own claim to consideration his narrative is certainly more than successful.

Scientists are now definitely agreed that very few married men live any longer than is absolutely necessary.

A FILM ART GALLERY.

By JOHN GRIFFITH WRAY.

AN elaborate gallery of motion-picture art—itself a permanent record of the photoplay's artistic achievement—is about to be erected in Los Angeles by a group of film producers and capitalists, according to plans now under way.

picture production than anything else. For some time now picture producers have had no encouragement to continue producing good stories.

Frequently there is the complaint that producers do not give the public good stories. A great many of us have found that the public does not always wish to patronise a highly-artistic æsthetic film, which sometimes is termed "too highbrow."

When photodramatic art is recognised as being on a par with the art of the printed page, the musical score and the spoken drama, then we shall note its improvement. All producers need is encouragement.

MR. M. K. CARPENTER, SECRETARY OF THE SOUTH AFRICAN ACADEMY.

Mr. Carpenter is the Registrar of the Association of Transvaal Architects. He has performed the secretarial duties in connection with the annual Exhibition of the South African Academy in Johannesburg since its inception three years ago.

Photo for "S.A. Pictorial."

In many instances writing for the screen has actually attained the qualities of literature. Photography certainly has lost its mechanical aspect and become developed to a fine art, while the sister arts of sculpture, costuming and music have been greatly enhanced by the film through the keen competition relative to its production.

When we find a gallery of motion-picture art engendered with the same spirit as a gallery of painters' canvases we shall be able more intelligently to criticise pictures from an artistic standard. A deeper study of artistic results will reveal far more than a mere peremptory, casual viewing of a picture in a theatre.

There are now three Fairbanks stars in the movies—Douglas, William and Chester. One of the latter two, however, was not born with that surname.

UPROARIOUS COMEDY: "A LITTLE DUTCH GIRL."

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Matinees on Wednesday and Saturday at 2.30.

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The Wylie-Tate Revue,

"THE PEEP-SHOW,"
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A Topical Fantasia in 14 Peeps: Direct from the London Hippodrome.

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Billie Bell, Billie Desmond, Peggy Lovell, Dorothy Sutton, Edwin Styles, Harry Brunning, Frank Foster, Alex. Haviland and BILLY FRY.

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AFRICAN THEATRES, LTD.

MONDAY, TUESDAY, AND WEDNESDAY, MAY 15, 16 and 17,

"THE TEETH OF THE TIGER,"
6-Part Paramount Drama, featuring
David Powell.

THURSDAY, FRIDAY, AND SATURDAY, MAY 18, 19 and 20,

"SONIA,"
6-Part Ideal Film Version of the Novel by Stephen McKenna, featuring
Clive Brook.

His Majesty's.

AFRICAN THEATRES, LTD.
WEEK COMMENCING MONDAY, MAY 15.
THE 1922 MUSICAL-COMEDY COMPANY,
In
"A LITTLE DUTCH GIRL,"
By Captain Harry Graham and Seymour Hicks. Music by Emmerich Kalman. Lyrics by Captain Harry Graham. By arrangement with Seymour Hicks and J. L. Sacks.
PRODUCED BY FRED COYNE.
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Orpheum Theatre.

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WEEK COMMENCING MONDAY, MAY 15,

THE SPARKLING MOZELLES,
In Choice Songs and Dances.
JAN DE MARTELL,
The Anglo-French Eccentric Comedian.

MON., TUES., & WED., MAY 15, 16 & 17,
"THE HIGHEST BIDDER,"
5-Part Goldwyn Drama, featuring
Madge Kennedy.

THURS., FRI., & SAT., MAY 18, 19 & 20,
"MY LADY'S LATCHKEY,"
5-Part First National Drama, featuring
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AFRICAN THEATRES, LTD.

MON., TUES. & WED., MAY 15, 16 & 17,
"ON THE QUIET,"
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John Barrymore.

THURS., FRI. & SAT., MAY 18, 19 & 20,
"JOHN PETTICOATS,"
5-Part Ince Comedy-Drama, featuring
William S. Hart.

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AFRICAN THEATRES, LTD.
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Mr. Leonard Rayne presents The Robert Courtneidge and W. E. Holloway Company
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"THE FAITHFUL HEART,"
By Monckton Hoffe. The latest success from the Comedy Theatre, London.
Matinees on Wednesday and Saturday at 2.30.
Plans at Standard Theatre or Carlton Hotel Booking Office.

Jeppes Theatre.

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LILY DENVILLE,
In a Dainty Dancing Act.
MONDAY & TUESDAY, MAY 15 & 16,
"MADONNAS AND MEN,"
5-Part Rolfe Drama, featuring
Edmund Lowe and Ryle Dean.
WEDNESDAY & THURSDAY, MAY 17 & 18,
"LITTLE WOMEN,"
6-Part Famous Players Drama, featuring
Dorothy Bernard, Isabel Lamon, and Conrad Nagel.
FRIDAY AND SATURDAY, MAY 19 & 20,
"BLACK ROSES,"
6-Part Robertson-Cole Drama, featuring
Sessue Hayakawa.

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MONDAY & TUESDAY, MAY 15 & 16,
Billie Burke in
"THE MAKE-BELIEVE WIFE."
Paramount Comedy in 5 Parts
WEDNESDAY & THURSDAY, MAY 17 & 18,
Dorothy Dalton in
"OTHER MEN'S WIVES,"
Paramount Drama in 5 Acts.
FRIDAY & SATURDAY, MAY 19 & 20,
Dorothy Bernard, Isabel Lamon, and Conrad Nagel in
"LITTLE WOMEN,"
Famous Players Drama in 6 Reels.

Next Week's Calls.

WEEK COMMENCING MONDAY, MAY 15.

Tivoli, Cape Town.—Till May 16: Duncan and Godfrey, Elliott and Godley, Tom E. Finglass, Eddy Duo, Weynen and Co. Continuing: Bert Coote and Company, W. V. Robinson. Opening May 17: Tambo and Tambo, The Real Mackays, George Murphy, Hayman and Franklin, Kitchen Comedy Four.
Empire, Johannesburg.—"The Peep-Show."
His Majesty's, Johannesburg.—"A Little Dutch Girl."
Standard, Johannesburg.—"The Faithful Heart."
Orpheum, Johannesburg.—Sparkling Mozelles, Jan De Martell.
Jeppes, Johannesburg.—Lily Denville.
Criterion, Benoni.—May 15 and 16: The Dainty Danes, Hunter and Bob.
Apollo, Germiston.—May 17 and 18: The Dainty Danes, Hunter and Bob.
Palace, Vogelfontein.—May 19 and 20: The Dainty Danes, Hunter and Bob.
Vaudette, Krugersdorp.—May 19 and 20: Tom E. Finglass, Weynen and Co.
Grand, Pretoria.—Paul Witt and May Stevens, Tex McLeod.
Vaudette, Bloemfontein.—May 15, 16 and 17: Gilbert and French, Bert Southwood and Pink Lady.
Theatre Royal, Kimberley.—Opening May 16: Horace Hodges and Company.
Rinko, Maritzburg.—Hilda Denton.
Criterion, Durban.—Taylor's "Dream Stars," Norton and Simmonds, Andy McPherson.
Theatre Royal, Durban.—The Woods-Butler Company.

Camphor balls should be used to keep moth from the fur of a kettle.

If all the cheeses made in South Africa in one year were piled one on top of the other in Eloff Street they would probably fall down.

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(African Theatres Ltd.)

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Matinees
Wednesday and Saturday at 2.30

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By MONCKTGN HOFFE.

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MELODIOUS MUSIC: "A LITTLE DUTCH GIRL."

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A Topical Fantasia in 14 Peeps

Direct from the London Hippodrome.

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LAURI WYLIE.
Additional Scenes by
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Lyrics by "VALENTINE"
Music by the Late J. W. TATE.

Produced by Philip Levard

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EDWIN STYLES
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A CLEVER COMPANY: "A LITTLE DUTCH GIRL."

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A marvellous hair grower has been brought over. It is used by North American Indians, and reported to effect a prolific growth of hair on a bald patch in a very short time. The juice of the pilocarpus plant and genuine bear fat from the Canadian Saskatchewan are active ingredients.

A small fuzz develops in a few weeks, after which the hair grows rapidly, and in a beautiful natural colour. The name of the preparation is Kotalko, and a testing box may be obtained, post paid, by sending sixpence, P.O., or stamps, to John Hart Brittain, Ltd., 2 Percy Street (314.M) London, W.1., England.

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Kotalko is on sale at most Chemists or wholesale from Gardner & Co., Ltd., Port Elizabeth; Heynes, Mathew & Co., Cape Town; Fleming's Chemists, Ltd., and Sive Bros & Karnowsky, Johannesburg; and Stranach & Williams, Durban.

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Antiskid pebeco calox, oleo tyco barometer
Postum nabisco.

Prestolite arco congoleum, karo aluminium kryptok,
Crisco balopticon lysol, jello bellans, carborundum!
Ampico clysmic swoboda, pantasote necco britannica Encyclopedia?

[This ode, in the manner of Horace, is wholly composed of the advertised names of trade products.]

HONEY, IT'S A BEAR!

HARDENED HUNTER (*continuing narrative*): "I crept into the thicket and suddenly found myself confronted by the biggest grizzly on earth."

AWED LISTENER: "And then? What happened then?"

H. H.: "Then? Why, then, sir, I guess I died like a man!"

"The Frenchman works till he can play. The American works until he can't play."—"Eugenics and Other Evils," by G. K. Chesterton.

"Plato was only a Bernard Shaw who, unfortunately, made his jokes in Greek."—"Eugenics and Other Evils," by G. K. Chesterton.

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S.A. PICTORIAL.

STAGE & CINEMA.

VOL. XIV. No. 355] SATURDAY, May 20TH, 1922. (Registered at G.P.O. as a Newspaper.) PRICE 1/-

ONE OF "THE BIG FOUR."

One of the most popular film actors in America is Mr. Charles Ray, who is here seen at his Hollywood bungalow having a romp with his wire-haired terrier. After making his own pictures for two years, Mr. Ray is now one of "The Big Four"—otherwise known as United Artists—of whom the other three are Douglas Fairbanks, Mary Pickford and Charlie Chaplin. At the Carlton Theatre, Johannesburg, next Monday, Charles Ray will appear in a comedy-drama entitled "Nineteen and Phyllis."

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THE ROMANCE OF FAMOUS PLAYERS.

By JULIAN JOHNSON.

1.—TEN YEARS AGO.

IN March, ten years ago, a short, quiet man entered the Fifth-avenue office of the Motion-Picture Patents Company in New York, and asked for an interview. It was not an especially impressive office; nowadays it would not compare favourably with the quarters of a prosperous motion-picture exchange. But to the visitor that day it was grim and forbidding; its walls the ramparts of a fortress; its gate the bristling portal of a walled city; for entrenched within were the few men who controlled the motion-picture business—such as it was—of the world. They owned the patents on the only projecting machines then in use, and separate patents on different parts of the mechanism, and when a man ran a picture from a source that hadn't their approval, they closed down on his machinery.

The visitor, on this day, was invited to sit on the bench in the outer office and wait the pleasure of the men within. It was the sort of reception-room in which solicitors, cranks, messenger-boys, book-agents, bootblacks and last-hope inventors feel at home. People with legitimate business usually waited inside, in more secluded quarters. Our visitor waited, and kept on waiting. The minutes lengthened into an hour, the hour became two. Many had come in, and, with small delay, passed within the portals of the great. They came out, seriously, or jocularly, or importantly, and went their busy ways into the world. No one paid any attention to our visitor. From time to time a waiting messenger looked at him curiously or sceptically. Some of the important, fortunate men who had to wait only half-an-hour or so gave him a pitying glance as they dashed in or dashed out. From time to time our visitor sought, respectfully, to remind the great powers that he still waited. But of course no one paid any attention to him, for he was not very prominent and this was the grand headquarters of a new industry full of those big new features in two reels, an industry built on a foundation of nickels and dimes, an industry that paid a few salaries as high as two or three hundred dollars a week.

But finally it did occur to some one inside that a small man with a still smaller proposition—probably—was hanging around outside. Why not see him, and get him on his way? Freezing out hadn't done any good. They had kept him out, now, for more than three hours; yet he still waited: grave, quiet, respectful.

So they showed him in.

But they didn't show him up, for the little man spoke first.

He said, in the same even, steady voice that he always uses: "Gentlemen, I came to you with a legitimate business proposition. I had nothing to ask. I wanted to give you a chance to make money, in return for an opportunity you could give me. You wanted to show me how big you were, and how small and contemptible I am. You took the best possible way of doing it. For three hours I have sat on a wooden bench with messenger-boys, and old actors trying to get jobs, and carpenters and house-painters trying to collect their bills. And now I want to tell you something. I brought you Sarah Bernhardt's 'Queen Elizabeth,' a great film by a great actress, but where you made me wait three hours, I am going to make you wait three years. You could have bought this film for fifteen thousand dollars, but you couldn't have it, now, for ten times that amount. I am going to play it myself, and if there are no theatres to play it in I am going to make them. Gentlemen, good-day."

History doesn't tell what the great men did when little, unknown Adolph Zukor turned his back on them and walked away. Probably they called him a nut, laughed, and went on with the important things. But history ought to tell, for that was the day of the Boston Tea Party in the picture business, the hour in which Cæsar fell, the red dawn of Waterloo. The great Patents Company had in that hour reached the top of its peculiarly Great Divide, and had commenced the descent to oblivion. From that hour the great figures which have made the screen the most popular art began to leap from various obscurities. To-day the Patents Company is a thing almost wholly unremembered by the general public, while its makers and controllers have passed out of sight, and not into history!

ADOLPH ZUKOR (LEFT) AND JESSE L. LASKY.

Ten years ago!

And now the Famous Players-Lasky Corporation, celebrating its first decade, fulfils the prophecy of the little man ignored on the bench, and fulfils it manyfold.

2.—THE ORGANISATION'S SCOPE.

It is the most powerful, far-reaching combination of men and talents in the art history of the world. More than that, no other aggregation of men in history have served, in a recreative, entertaining, artistic way, so many of their fellow-men. The sun never sets on the dominions of Britain, and the stars are forever shining on the revealed works of Famous Players. There is never an hour, or a moment, in which an audience, somewhere, is not looking at a Famous Players picture. It has conquered prejudices as it has conquered nations. It began at a time when the motion-picture was a trifling toy, considered seriously not even by men who were making fortunes out of it, and raised it to a dignity in which it receives the homage of the world. Famous Players was the first picture-producing organisation to take a stand for dignity and importance, and it has maintained that lead throughout the brief, dazzling annal of the screen.

It has reached its tenth anniversary as full of serene honours as some ancient banking corporation celebrating an opulent centenary. It is receiving, not only daily, but hourly, the congratulations of success and greatness in every country.

Famous Players is so irrevocably bound up with the career of Adolph Zukor that its history is his history, its struggle is his struggle, and its ideals are his.

(*Continued on page 16.*)

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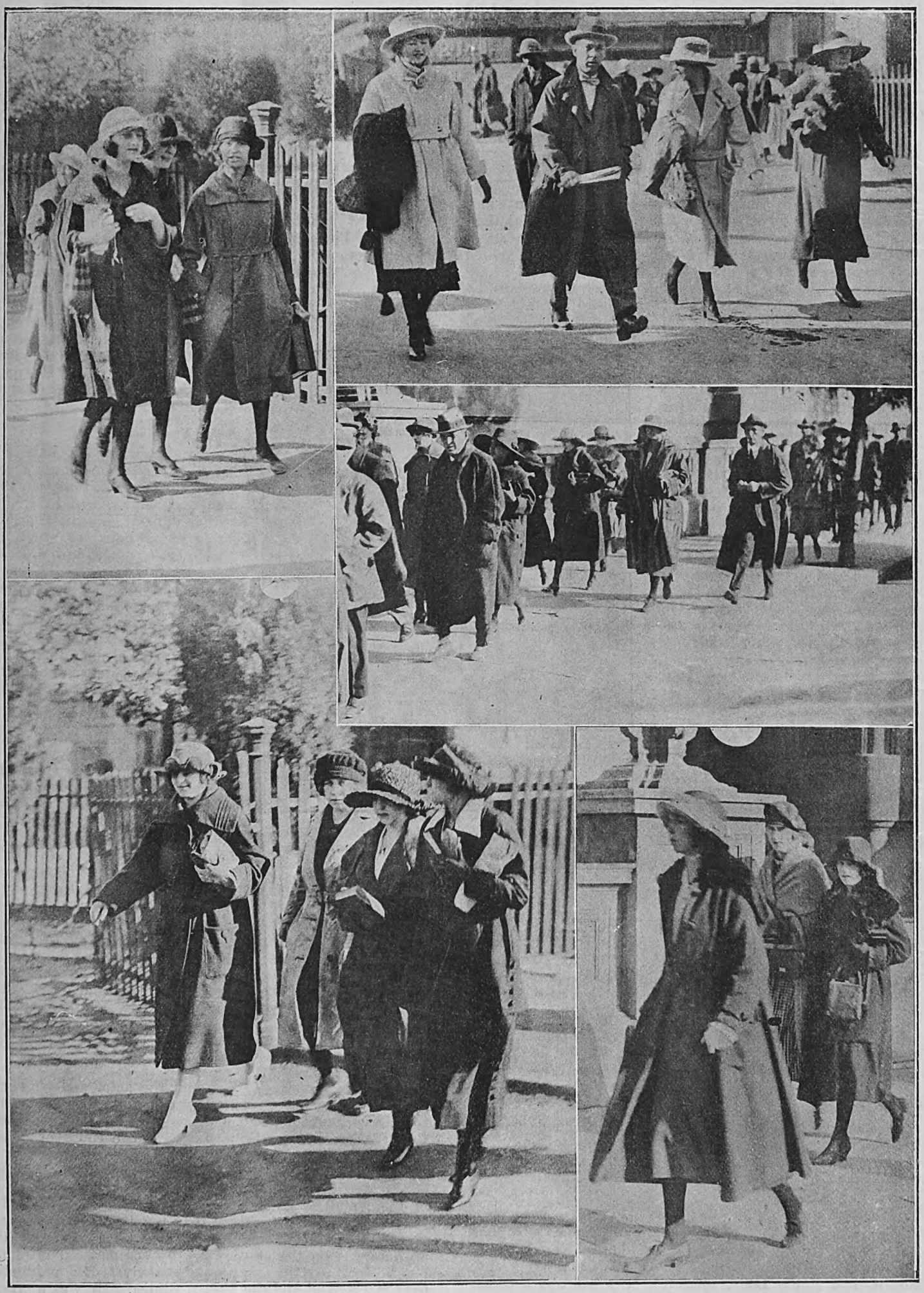
COMING TO WORK IN THE COLD SNAP.



REEF RESIDENTS ARRIVING IN JOHANNESBURG THESE FROSTY MORNINGS.

Photos for "S.A. Pictorial."

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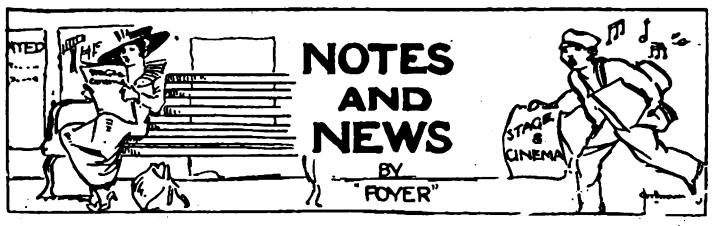

"Decameron Nights."

Drury Lane Theatre, renovated and redecorated at enormous expense, was reopened on April 20 with "Decameron Nights," the first production to be presented by Sir Alfred Butt and Mr. Arthur Collins. The interest of the play (we are told) begins with the prologue, in which are seen a group of ladies with the Lady Fiametta at their head, passing the time away during their exile from Florence, which they have left owing to the prevailing pestilence, as in the opening of "The Decameron." On a terrace overlooking Florence they amuse themselves by telling the stories of Boccaccio—of Torello d'Istria, tricked by Ricciardo to think his wife faithless; of the gallant who hid himself in a chest and was smuggled into a lady's bedroom; of Teodora, who was sentenced by her lord to stand disrobed in a public place; of the story of Prince Saladin of Damascus, leader of the Saracens; of the Princess Alatiel, who lost her memory and went through many strange adventures, and, as the picture fades away, the playgoer is transported to the Monastery at Neda, where there is a gathering of Western Knights, Crusaders from Venice and other cities. Close upon 700 costumes designed by Comelli and Percy Anderson, after the fashion of the 14th and 15th century periods, are worn in the play, which was written by Robert McLaughlin and adapted by Boyle Lawrence, with music by Herman Finck. The cast contains sixty speaking parts, and includes Miss Wilette Kershaw, Miss Ellis Jeffreys, and Mr. H. A. Saintsbury. The synopsis of scenery is as follows: Prologue: A Terrace overlooking Florence. Act I.—Tableau: The Sea Shore; Scene I., The Monastery at Neda; Scene II., The Entrance of the Palaces, Vienna; Scene III., Teodora's Sleeping Apartment. Act II.—Scene I., The Royal Hanging Gardens, Damascus; Scene II., A Room in the Palace; Scene III., The Piazzo di San Marco, Venice. Act III.—Scene I., A Street in Venice; Scene II., An Inn on the Road to Damascus; Scene III., The Palace of the Soldan, Damascus.

MISS FLORENCE ROBERTS.

A photograph, taken since her return to America, of an actress who became a great favourite during her four-years' stay in South Africa. Miss Roberts is now playing in "The Bat" at St. James's Theatre, Boston, U.S.A.

"The Bat."

"The Bat" reached its 100th performance at St. James's Theatre, London, on April 21. Seven companies are playing "The Bat" in America.

Jack Dempsey.

As soon as Jack Dempsey arrived in England in mail week he received an offer of £500 per week to appear in vaudeville, but turned it down, saying that for the present he wished to see the sights of London and Paris.

The Princess Trio.

Miss Hilda Neale, the Johannesburg singer, has gone into vaudeville in England as a member of the Princess Trio, the other two members of which are Beatrice Formby, violinist, and Nellie Long, pianist. The act was successfully introduced at the Tottenham Palace on Easter Monday.

"The Peep-Show."

"The Peep-Show" began a second tour in the British provinces at the Empire, Cardiff, on April 24, with Miss Mona Vivian in her original part (which she played at the London Hippodrome) and Mr. Mark Lupino as the principal comedian. The cast includes Mr. Andrew Higginson, who has just returned to England from South Africa.

George Grossmith's Deputies.

Mr. George Grossmith returned to the cast of "Sally" at the Winter Garden Theatre, London, on Easter Tuesday, after a visit to New York, during which he successfully outbid several English competitors for a recent New York success. During his absence his part in "Sally" was successfully played by Mr. Thos. Pauncefort. When Mr. Pauncefort was absent from the cast for a few days through indisposition, the part was played by Mr. Austin Melford.

Barefoot Dancers in Church.

Some Press comment has been occasioned in New York by the action of the Rev. Dr. Guthrie, who included a ritual dance, performed by five barefooted dancers, draped in long, flowing silk robes, in the celebration of the Feast of the Annunciation in St. Mark's-in-the-Bouwerie. For the occasion a stage was built across the nave of the church, the altar in its rear being curtained off. Dr. Guthrie has defended his action by saying that nothing beautiful should be banned from the church.

Asking Too Much.

Mr. Louis Calvert, having been asked to recite the chorus speeches from "Henry V." at a Drama League meeting, found two lines rather difficult to remember, so he wrote them out and stuck them on his looking-glass in his dressing-room at the theatre. They were: "But pardon, gentles all, the flat unraised spirit that hath dared on this unworthy scaffold to bring forth so great an object." The next day the cleaner puzzled over them, then wrote at the bottom: "Don't understand. What do you want me to do?"

Sir Harry Lauder.

Sir Harry Lauder was in light and grave vein as the guest of the London Rotary Club at a luncheon at the Hotel Cecil in mail week. Some of his lighter sayings were: "I would rather read a man's bank-book than read his credentials. His credentials are something that can be faked by the pen." "Thrift is a habit with some people. With Scotsmen it is a gift." "It is a fine thing to be out of debt and know that you are walking down the street in your own boots and sitting down in your own trousers in your own motor car." His more serious sayings were: "Canada is British, head and heart. There is a wonderful loyalty there." "Between the United States and Canada there is a true comradeship that ought to show the way to us here."

The Late Mr. H. V. Esmond.

The late Mr. H. V. Esmond, the actor and playwright, whose death a few weeks ago was reported by cable at the time, was found dead in his room at the Hôtel du Louvre, Paris, where he had been staying. The cause of death is stated to be congestion of the lungs. Mr. Esmond was born 53 years ago at Hampton Court and was the son of Dr. R. G. Jack. He first appeared on the stage when he was 16, in 1885, and he made his London *début* in 1889. From that time onwards, for more than ten years, he was engaged at many of the leading London theatres. Since 1900 his appearances on the stage were, by comparison, infrequent, but he took part in many notable revivals and productions, both in England and the United States. He was married in 1891 to Miss Eva Moore, the actress. They have one son and one daughter. Mr. Esmond was the author of many successful plays, most of them comedies of a delicate and delightful type. His most recent play, produced last November, was "Two Jacks and a Jill."

HIS MAJESTY'S, MONDAY, MAY 22: "OH! OH!! DELPHINE!!!"

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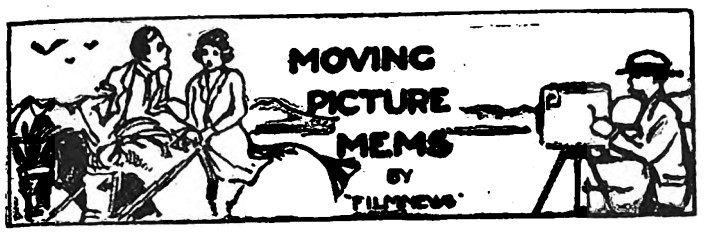

Rejane on the Screen.

More than a year after her death, Mme. Réjane was seen at British cinemas in mail week, and will be seen in South Africa shortly, in a screen-version of Jean Richepin's novel, "Miarka, the Child of the Bear." The great French actress completed her part of an aged gipsy within the last week of her life. Enshrined in celluloid, this touching performance becomes a precious relic of her genius. Also in the cast of the film are M. Richepin, the Academician himself; Ivor Novello; and Desdemona Mazza. During the production the whole company lodged in a French *château*, in the spacious rooms of which, by the aid of a powerful lighting machine, all the interior scenes were filmed.

Clean Pictures Sell Best.

Mr. Arthur S. Kane, newly-elected president of an American distributing concern known as Associated Exhibitors, has taken up a firm stand for clean pictures. He says: "I cannot emphasise too strongly our preference for films which are of good moral value. The productions of greatest entertainment value are those whose moral effect is unquestioned; hence in confining ourselves to this type we are influenced by our business sense as well as by our natural inclinations."

Dick Turpin's New Pursuers.

There should be a keen demand for windows (writes an English correspondent) to view Matheson Lang's great ride to York in the *rôle* of Dick Turpin. Pursued by cinematographers, the distinguished actor will guide "Black Bess" along the old coaching road for a coming British screen-version of Dick's traditional exploit. Gibbets, bars, and toll-gates will be erected at suitable points on the 200-miles route which is to be filmed, so far as possible, in entirety.

MISS DORIS MAY,

An American cinema star new to South Africa, who will be seen at the Carlton Theatre, Johannesburg, next week in an Artcraft photoplay entitled "Let's Be Fashionable."

Eight Guineas for a "Super."

A film actor will do a day's work as a "super" for a guinea, or perhaps two. Gaumont's have just paid eight guineas for a "super" who had to display far less intelligence than the average actor and who only worked for three days. He was a Newfoundland dog, who had to appear as Byron's pet in the big film about the poet which Captain C. C. Calvert is making. The reason for the dog's high salary was his comparative rarity. Byron's pet had to be a Newfoundland dog, and Captain Calvert found it anything but easy to secure his four-footed "super." The secretary of the Kennel Club states that the Newfoundland breed of dogs becomes fewer and fewer every year. Only 18 were registered for show purposes last year, as against 3,000 Pekinese and 4,000 English fox-terriers. Captain Calvert had only about 15 dogs to choose from, and the owner of one of these asked £1,000 for the services of his pet!

Against the Tax.

Captain J. J. Barber recently wrote a letter to the British Chancellor of the Exchequer in which he took him severely to task for saying that the Entertainments Tax does not differ in principle from any other indirect tax. "The dealer in beer, tobacco, or sugar," says Captain Barber, "suffers in turnover by abnormal taxation, but incurs no loss if his trade dwindles to vanishing point, other than the losses represented by overhead charges. In other words, if he does not sell the commodity in question he has it on his shelves for sale in succeeding weeks. The cinema owner is in a radically different position. Practically all his costs are running costs. The commodity he sells vanishes automatically at the end of the week, and if, owing to special taxation, his business vanishes, his loss is complete. The cinema exhibitor loses everything, for he must carry on his show (in other words, he must consume his stock) whether he has one patron or a thousand. You will not forget," he adds, "that we already pay a heavy 'indirect tax' both on raw stock and on negatives—a tax against which no objection has been raised. The Entertainments Tax is additional to that special tax."

The Confessions of a Comic.

To an interviewer Leslie Henson has neatly hit off the difference between being funny before a live audience and strenuously attempting to build up fun when there's nobody there to laugh. A clicking camera never yet encouraged a comedian—he might as well expect a grandfather's clock to chortle with glee; but a good paying audience positively "eggs on" a happily inspired comic to do his best. In "Alf's Button" Henson got over the obvious difficulty with real skill. "It is more difficult to be funny on the screen," he tells us, "than it is on the stage. I *never* feel funny when I'm acting before the camera. In fact, it is impossible to do so. There's more spontaneity on the stage than on the screen, and it's simply wonderful what effect an audience has on the performer. The thrill, the impetus of an audience, the screen player can know nothing of. It's amazing, too, how an audience suggests, even makes 'gags.' . . . The audience laughs at something that was never intended to be funny, with the result that you try to discover just what made them laugh; next you see for yourself the humour that has hitherto escaped you, and end by improving upon it. Stage acting is far broader in its methods than screen acting. Film comedy requires subtlety, though I admit it doesn't always get it. On the screen the flicker of an eyelid will tell."

Oh, Joy!

Miss Leatrice Joy, American film actress, has by favour of the local prison authorities spent three days in gaol just to see how it feels, and in order to get the correct atmosphere.

Poets' Corner: Eastern Philosophy.

Beneath our palaces the corner-stone
Is quaking. What of noble we possess,
In love or courage or in tenderness,
Can rise from our infirmities alone.

We suffer—that we know, and that is all
Our knowledge. If we recklessly should strain
To sweep aside the solid rocks of pain,
Then would the domes of love and courage fall.

* * *

I think our world is not a place of rest,
But where a man may take his little ease,
Until the landlord whom he never sees
Gives that apartment to another guest.

Say that you come to life as 'twere a feast,
Prepared to pay whatever is the bill
Of death or tears or—surely, friend, you will
Not shrink at death, which is among the least?

Rise up against your troubles, cast away
What is too great for mortal man to bear.
But seize no foolish arms against the share
Which you the piteous mortal have to pay.

—*From The Diwan of Abu'l-Ala.*

HIS MAJESTY'S, MONDAY, MAY 22: "OH! OH!! DELPHINE!!!"

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"Uneducated Johannesburg."

The last issue of *The Sunday Times* contained an advertisement that was calculated to startle the general public and to fill the minds of musical folk with apprehension. It read as follows: "B. R. Hunt, Organiser of the recent Duo-Art Pianoforte Recitals, now wishes to voice his Disgust at the extraordinary lack of public interest in the most gorgeous musical entertainment ever given in Johannesburg. Had the recitals received the public support justified, it was his intention to import other great works, many with orchestral accompaniment, but now wishes [*sic*] to announce that no further recitals will be given on his piano until such time as the public are educated sufficiently to appreciate the world's best music." The organiser of the Duo-Art Recitals is evidently keenly disappointed at the nature of the attendances at the Selborne Hall, but that he is justified in condemning the whole of the Rand as uneducated, musically, because they did not attend these novel concerts, permits of some argument. In the first place, Mr. Hunt might himself be partly responsible for the lack of interest shown in the recitals. The endeavour to attract every class of pleasure- and entertainment-seeker, as well as the more serious-minded music-lover, by providing jazz-music as well as reproductions of performances by well-known artists, seems to have resulted in the attraction of neither. The one section evidently viewed with disfavour anything that sounds like "Ballade" or "Sonata," regardless of who the player represented might be, and the other—now publicly impeached for its lack of musical intelligence—might have regarded with some suspicion an entertainment that flavoured apparently of the "concert and dance" type. I think the dance part of the scheme kept the "uneducated" musical public away and the Busonis, Bauers and Paderewskis, with their Sonatas and Concertos, had a damping influence on the dance enthusiasts.

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Personality Lacking.

Mr. Hunt can hardly expect to have the pull both ways, and he might consider the advisability of using his "machine" for either the one purpose or the other. Jazz dances and classic sonatas do not combine, and these things have a remarkable diversity of appeal, and frequently react detrimentally on each other. There is also a further consideration when it comes to a purely mechanical reproducing instrument. The members of the musical community are not all able to discriminate between a Duo-Art player and an ordinary player-piano, and can hardly be blamed for regarding these two things as similar in every respect. The fact that they are not does not affect a natural viewpoint which will be held by all who have not yet heard the Duo-Art instrument. The ordinary reproducing instrument can be heard gratis at any time at any one of the local musical saloons, and while the uninitiated regard the venture as indicated it is not surprising that the charge for admission might have been considered excessive. To the casual concert-goer the fact that this sonata or that concerto will be played is of no importance if it is to be heard minus the player. The personality of the great performers is the great attraction to the general public, apart from the piano-specialist, and what they happen to play is of comparatively minor importance. So it will be seen that lack of musical education is shown by the organiser rather more decidedly in arranging a scheme with such curious musical ingredients than by the "uneducated" musical public who kept away.

Dignity and Art.

If Mr. Lyell-Tayler, the Musical Director of the newly-formed Durban Municipal Orchestra, is bent on alienating the interest and good wishes of cultured musical folk in South Africa, he can hardly make a more direct attempt to that end than he did last Sunday on his return to Durban. He is reported to have referred to his bringing out from England of thirty musicians as a "great victory." In referring further to past musical events in Durban, Mr. Lyell-Tayler expressed the opinion that the new Orchestra "would show the public how the best pieces should be performed." One reads such egotistic utterances with a keen regret, for there is a sense of dignity associated with the higher forms of art which is not, in the mind of the writer, compatible with expressions such as are now credited to Mr. Lyell-Tayler. If this gentleman is, in fact, all that he says he is, the concert-going public will find it out soon enough, and will assess his artistic stature as justly and generously as possible. But musical opinion will probably resent any attempt at being stampeded into anything like humble adulation, and in the interests of musical progress in South Africa Mr. Lyell-Tayler might consider the advisability of allowing deeds, and not words, to impress his super-excellence upon the musical novitiate of the country.

Mr. Sydney Rosenbloom.

On June 8 in the Selborne Hall Mr. Sydney Rosenbloom will give a Piano Recital. This decision is welcomed by the writer, for the recital-giver is a musician of wide sympathies and outlook. The programme will include Beethoven's "Waldstein" Sonata, Schumann's "Carnival," Chopin's F Minor Fantasie, A-flat Waltz and F-sharp Minor Polonaise, Liszt's Polonaise in E, and two Preludes and a Scherzo by the performer. The attractions in the programme are, of course, the Beethoven Sonata and the Chopin Fantasie, both representative works of the respective composers, and both should come from Mr. Rosenbloom with their due significance.

Coming Concerts.

The programme for the Musical Society's concert next Tuesday evening in the Selborne Hall, Johannesburg, includes the E-flat Trio, Op. 1 No. 1, Beethoven, and Dvorak's Piano Quartet, Op. 87. The artists will be Mrs. J. Whitehouse, Mrs. Durell, Signor L. Danza, and Mr. Otto Elias. Mrs. Durell will play a 'cello solo, and the vocalist will be Miss Ilma Marx.

The Piano and Elocution Recital by Miss Effie Archer and Miss Elspeth Douglas-Reid will take place on Friday evening, May 26, in the Selborne Hall. The instrumental programme includes the Bach-Tausig Toccata and Fugue. Miss Douglas-Reid will go to Shakespeare for her programme numbers.

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HIS MAJESTY'S, MONDAY, MAY 22: "OH! OH!! DELPHINE!!!"

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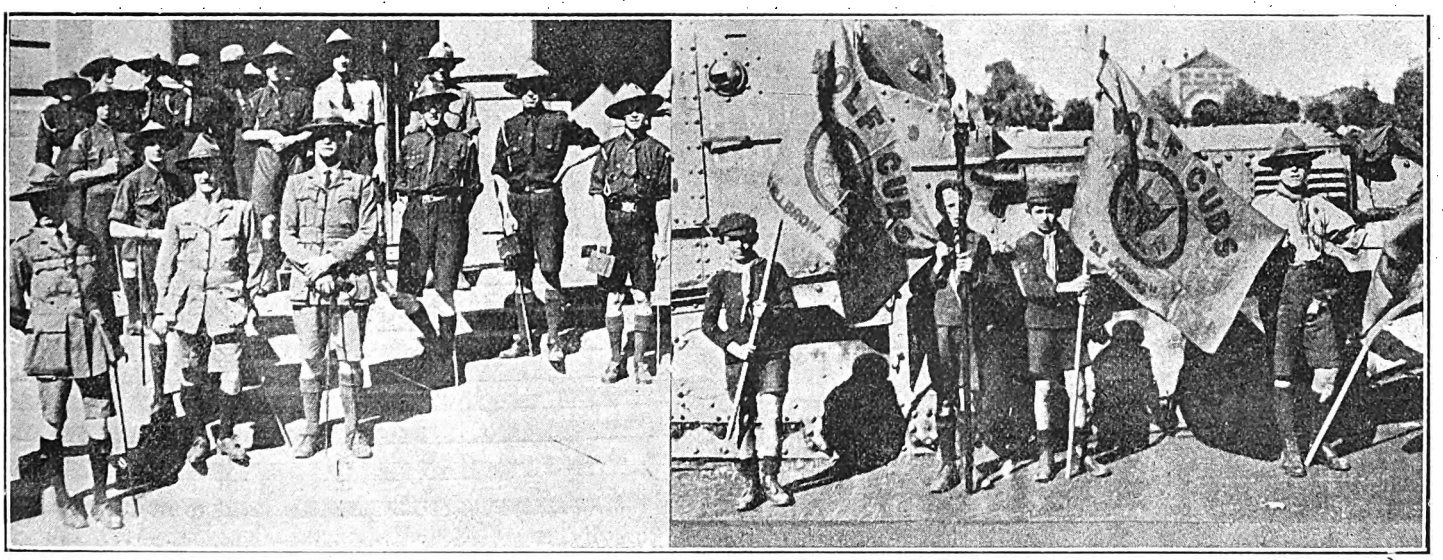
BOY SCOUTS' COMBINED CHURCH PARADE.

THE MARCH PAST AT THE JOHANNESBURG TOWN HALL.

THE MAYOR AND MAYORESS AND OFFICERS TAKING THE SALUTE.



A GROUP OF OFFICERS.

CUBS WITH TROPHIES PRESENTED BY THE MAYORESS.

THE MAYOR AND MAYORESS (MR. & MRS. S. HANCOCK) AT THE UNION GROUND.

THE MAYORESS PRESENTING "PETER'S POLE" TO THE 1st CLIFTON (JOHANNESBURG) CUBS.

Photos for "S.A. Pictorial" by African Film Productions, Ltd.

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In The Bright Lights.

SOMETHING LIKE A PLAY!*

"THE FAITHFUL HEART" AT THE STANDARD: THE BEST PROBLEM PLAY SINCE "HINDLE WAKES."

AT the Standard Theatre on Thursday night last week I felt exactly like the ruler of the marriage feast in Cana of Galilee when he discovered that the genuine topnotch wine had been kept until the last. "The Faithful Heart," by Monckton Hoffe (author of "The Little Damosel") is the best problem play of its kind since "Hindle Wakes." It is faultlessly constructed in a prologue, two acts, and an epilogue, and tells an appealing and sympathetic story in a clever and straightforward way. In characterisation it is not as strong as "Hindle Wakes," but that the author knows the value of this department is shown by the care he has lavished on two minor parts that figure only in the prologue at the Reindeer Hotel, Southampton—the parts of Major Lestrade and Miss Gatterscombe, two even-at-that-time-rapidly-disappearing products of the Victorian era. As far as this country is concerned, the play possesses the additional virtue of having a distinctly South African flavour, for although all the action takes place in England, there are many references to Us that tickle local audiences where they live. Moreover, being short in the cast and easy to stage, "The Faithful Heart" suits the Courtneidge-Holloway Company a great deal better than did either "Abraham Lincoln" or "The Garden of Allah" (unfortunately I missed seeing "The Man from Toronto" so I am unable to speak of that), and every part in it is really well acted. The production and presentation, by Mr. W. E. Holloway, is in every respect adequate; or perhaps I should say in every respect but one, for I could not help wondering what a picture of a liner of the *Armadale Castle* class, making full speed ahead for the Cape, was doing on the O.P. wall of the sitting-room of the Reindeer Hotel in 1899—quite ten years or so before the good ships of that type were built. The traditional slight deviations from correct detail which stage custom seems to think are necessary whenever military uniforms are used, were duly made manifest in Act I.

In the prologue Waverley Ango—whose identity is nailed down more circumstantially than his prototype might relish, for he is the Fourth Officer in 1899 of the old *Mexican* (a mail-boat well remembered for the extraordinary length of her masts and for eventually foundering near Cape Town)—is saying good-bye and vowing eternal fidelity to a dear little girl, nicknamed "Blackie," with whom, alas! it is only too clear that he has been philandering (but you know what sailors are!). The years roll on, but Waverley Ango cometh not (she said), for "Barney Barnato has told him off Port Elizabeth" that there are fortunes to be made in South Africa, and he decides to stay there and make one (in which, needless to say, he is *not* successful), forgetting all about poor little Blackie and the child—his child—whose birth brings her to her deathbed.

We next see the peccant Waverley in 1919, in his private office in a converted hotel attached to the War Office. He is now Lieut.-Col. Ango, and a Very Big Topside Joss Indeed. On the eve of demobilisation he is about to marry into One of the Best Families, but being rather doubtful of his financial future he proudly chafes at the suggestion of accepting a dowry (and other favours) with his bride-elect, and this leads to some interesting and often amusing arguments. At the moment when Ango's rich and well-meaning friends are trying to persuade him to accept the goods the gods are willing to shower upon him and ask no questions, a girl visitor is announced. At once the audience perceives that this girl is the living image of the forgotten Blackie, and presently the startled soldier-hero realises that she is his daughter. He receives her with mixed feelings in which tenderness and remorse eventually predominate, and he ultimately resolves to abandon his intended marriage and to devote the remainder of his life to the happiness of the second Blackie. The epilogue is a beautiful piece of work. It takes place in the same room in the Reindeer Hotel where, twenty years before, the exuberant young officer of the Mercantile Marine had *et cetera* and so forth, and it shows the ex-colonel about to seek the sea again as the skipper of a tramp steamer, this time, like a certain other famous skipper, taking his little daughter to bear him company.

It is impossible to see "The Faithful Heart" without being unusually moved and deeply impressed, and if the legitimate function of the drama is to interest, "grip" and entertain, here is undoubtedly a play which deftly fulfils that mission.

Mr. Owen Roughwood's Waverley Ango is an absolutely perfect performance which could not be improved upon anywhere by anybody. Miss Leslie Graham, as Blackie I. and Blackie II., realises both characters splendidly. In vivid contrast to the shrinking timidity and half-concealed affection of Blackie II. are the modern nonchalance and self-assurance of Miss Cherry Hardy as Diana Oughterson, the prospective bride. Most excellent and entirely satisfying work is done by Mr. Fred. W. Permain as Capt'n Rackham, by Mr. Walter Hudd as Gilbert Oughterson, by Mr. J. F. Graham as Major Lestrade, by Miss Florence le Clercq as Miss Gatterscombe, and by Mr. Fred Morgan as George (serving man at the Reindeer Hotel for over twenty years). On the opening night, owing to the sudden indisposition of Mr. George Zucco, Mr. Morgan also appeared as Sergeant-Major Brabazon, and put up a good showing, reading the part in Act I., but being word-perfect by the time Act II. was reached. The smaller parts are well filled in by Miss Dorothy Fletcher (as "Ginger," sister of Blackie I.), Mr. Robertson Braine, Mr. R. L. Macdonald, and Mr. Leycester Monck.

P.S.—The management has evidently decided that the public doesn't like "The Faithful Heart," for it is advertised that it will be replaced this Thursday night (May 18) by "The Man from Toronto." "Ambrose Applejohn's Adventure," with Mr. Owen Roughwood in Sir Charles Hawtrey's part, will be staged (for the first time in South Africa) on Monday night.

CARLYON.

* With apologies to the recent and now-famous headline in *The Star*: "Something Like A Cave!"

"OH! OH!! DELPHINE!!!"

NEW PRODUCTION FOR HIS MAJESTY'S ON MONDAY NIGHT.

SYDNEY the Sagacious Shetland will trot with "A Little Dutch Girl" to Florendaal for the last time this Saturday night, after which he will retire to the pleasant purlieus (perhaps) to be provided for superannuated actors by the T.B.F.A., thus making way for Polly the Preposterous Parrot, whose conversation, expressive but somewhat limited, is entirely composed of the often-inopportune admonition, "Oh! Oh!! Delphine!!!" Polly, who is really, I believe, a cockatoo, will perform in public for the first time in his long life on Monday night.

"Oh! Oh!! Delphine!!!" will be the third and last production of the 1922 Musical-Comedy Company's first season in Johannesburg. It has never before been staged in South Africa. Originally a French farce entitled "Villa Primrose" by Georges Berr and Marcel Guillemaud, it was "Englished" and musical-comedy-ised by C. M. S. McLellan, who used to call himself "Hugh Morton" (no relation to Hugh Geoffrey Knight), and whose versatility is enshrined in divers and diverse stage-successes, of which "The Belle of New York," "Leah Kleschna," and "The Pink Lady" are three of the best-known. The music is in the best and most tuneful style of the late Ivan Caryll.

Delphine's perfectly good husband, Victor Jolibeau, is by way of being a perfectly bad artist (in oils), and is obsessed with the mistaken idea that he can paint a masterpiece depicting "Venus Rising from the Sea." Delphine has no particular objection to the proposed masterpiece, but she does most emphatically object to the six alluring nymphs whose beauty in the aggregate is to supply her husband with his model. She therefore promptly divorces him and just as promptly marries the also-divorced (from the piquante Simone) Alphonse Bouchotte—and the family Parrot's moral susceptibilities are aroused to such an extent by this unnatural behaviour that it very properly cries "Oh! Oh!! Delphine!!!" over and over again until the cry becomes a catch-word on everybody's lips. But when wealthy Uncle Noel appears on the scene, Victor and

(*Continued on Page 25.*)

HIS MAJESTY'S, MONDAY, MAY 22: "OH! OH!! DELPHINE!!!"

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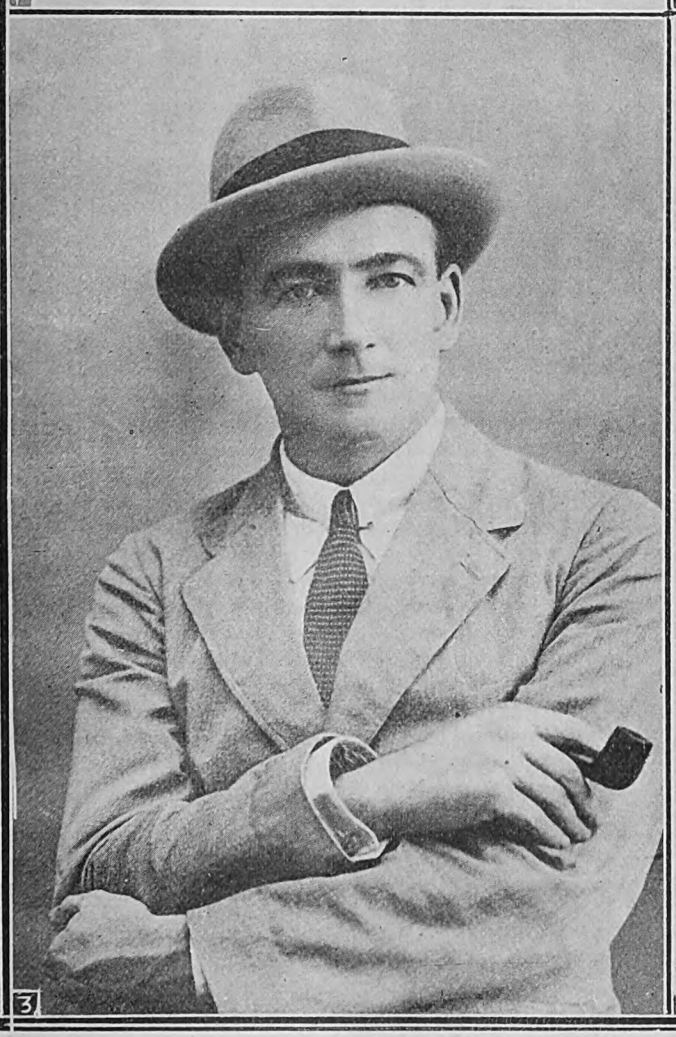
MEMBERS OF THE RUBY MILLER COMPANY,



WHO WILL OPEN AT HIS MAJESTY'S THEATRE, JOHANNESBURG, ON JUNE 19 IN "THE EDGE O' BEYOND."

1. Miss Ruby Miller. 2. Mr. Anthony Holles. 3. Mr. J. O. Twiss. 4. Miss Violet Blyth-Pratt.

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Belfast, April 12.

"That's the Stuff—"

The prompt way in which the trouble on the Rand was dealt with, and the loyal manner in which "all hands" put their collective shoulders to the wheel of law and order, have evoked the greatest admiration of Belfast loyalists and have formed a much-discussed topic generally in Ireland. It is considered to be a practical object-lesson to the whole world, and, somehow, even when the magnitude of the disturbance was fully realised and the horizon was apparently at its darkest, confidence in the supporters of sanity and the Empire never wavered in the slightest. "Just the one place in the world they'd 'get it in the neck' without any nonsense," as a man put it to me. Meanwhile the triangular and illegitimate feud between Protestant-Catholic-Sinn Fein sectors continues to harass the general public of Belfast and to reflect adversely on business as a whole.

First Aid!

The principal "shopping" street in Belfast is a thoroughfare known as Royal Avenue, and bisecting this at frequent intervals are narrow streets of mean aspect. Occasionally "gun-men" with a perverted sense of humour ensconce themselves in lairs among the chimney-pots up these lowly byways and open up a fusilade directed into the Avenue, and then vanish mysteriously in the brick-and-mortar maze that forms their setting before the armoured cars with their shrill whistles have rattled up to investigate and join in the tip-and-run procedure. On occasions such as these, as soon as the first shot is heard, all the wealth beauty and talent sprint for shelter into the nearest emporiums, shedding parcels, babies, braces and any other articles that might impede speed *en route*. In fact, a state of affairs exists for a brief few moments that might compare with an announcement of "Free Beer," say, in Poplar. A couple of days ago firing was heard coming up from Library Street, and the crowded Royal Avenue scattered for cover with creditable promptness. In the entrance of a tailoring establishment a figure was seen to fall, and, heedless of possible death, several men rushed out of neighbouring doorways to succour the fallen. The cheers of the spectators were checked, however, when, just as the first hero reached his goal, a shop-assistant appeared and, placing the "corpse" in an upright position again, dusted it down. The "dummy" never even lost the crease of its £5 5s. suit!

The Ladies' Hour.

Having sampled afternoon tea in quite a number of the City tea-rooms, I am able to state that Belfast always provides a distinctive menu, which is the same in every case. This accepted combination consists of tea, toast, "Jenny" cakes, scones (toasted and plain), and bread-and-butter with strawberry jam. This is the somewhat generous Irish idea of afternoon-tea. I give this information for the benefit of the hostesses of South Africa, in case any Colleens wander out your way—and be sure the jam is *strawberry*, as that was the only variety I ever saw in Belfast on any table. It is certainly true that each country has a distinctive "four-o'clock." The *cafés* attached to the cinemas here do good business in the afternoons. After seeing the film known as "The Auction of Souls" yesterday whilst playing with a tea-cup in the Imperial cinema, I remembered rather an amusing story in connection with this picture when it was originally shown in London some years ago. At the time the film was very heavily advertised, and an old lady on a West-bound motor-'bus asked the conductor if he went past "The Auction of Souls." "Auction of Soles?" queried the man in the L.G.O. uniform. "You mean where they sell the fish—Billingsgate. Change at the Elephant into a number 35!"

The Big Three.

Belfast is justly proud of its industrial concerns and regards with approval the three biggest single concerns of their type in the world, *i.e.*, the County Down Spinning Co., Harland & Wolff's shipbuilding yard, and Gallaher's tobacco factory (the last-named being only considered as the largest house outside of the powerful American Tobacco Trust). Of the three enterprises mentioned, that of Harland & Wolff impresses the outsider as the most spectacular and world-known. Owing to certain features nearly always embodied in the hull-structures of vessels turned out from their yards, water-siders all over the globe can usually recognise an H. & W. ship. The White Star steamers are an excellent example of their type, whilst the *Arundel Castle*, the recent acquisition of the Union-Castle Line, is probably the best-known to South Africans. The normal staff of workers at the yards is about 20,000 men, but owing to the prevailing shipping depression the firm are congratulating themselves on the fact that they can still keep about 16,000 on their pay-sheets, although the bulk of these are only working on "short time." The office staff alone consists of 1,500 employees. At the time of writing, out of the fourteen berths in the H. & W. yards six are empty and four are occupied by suspended ships, leaving only four vessels on which work is active; but the firm have eleven ships recently launched which are fitting out at the quays, whilst a number of ships temporarily fixed up during the War for trooping purposes are now being re-conditioned as passenger ships.

New African Tonnage.

Several of the Cape-Australian shipping lines have new steamers just completing at Belfast, including the *Barrabool* (P. & O.), *Diogenes* (Aberdeen), *Port Campbell* and *Port Auckland* (Commonwealth and Dominion Line), whilst the *Sophocles* (Aberdeen) recently left on her maiden voyage from Belfast, and the *Balranald* (P. & O.) has just been finished at Greenock. The interesting feature about all this tonnage is that not only in every case are the ships built for the carriage of refrigerated or fruit cargoes, but that the space in each ship available for that particular purpose is much greater than has been usual in the past. The new P. & O. vessels, for instance, each have no less than 340,000 cubic feet of insulated space (about 8,400 tons). With the present shortage of Australian meat shipments, these steamers will no doubt have space for the shipment of fruit, fish, etc., from the Cape to England, and will help to cope with the rapidly-expanding fruit-export trade of South Africa. There is no doubt that the last-mentioned business has created something of a sensation in London, and bids fair to develop into an industry of ever-increasing size and importance. On my last trip home from Cape Town I passed through that port a few days before Christmas and ordered a dozen cases of assorted plums, peaches and apricots. The plums were 2s. a case, and the other fruits were 2s. 6d. (retail). I did not give any indication that the boxes were intended for export, and although the contents were separately wrapped they were just delivered out of stock as if to a private house. On the passage home (21 days) they were kept in the ship's fruit-room at a temperature between 36 deg. and 38 deg., and a case was "sampled" every now and then. On arrival in London I kept them on board for a further fortnight and then sent them home, and after opening found the fruit in perfect condition. I sent a case of assorted specimens to a friend of mine who is a dealer in a big way, and he said that although all three varieties were excellent, the plums were absolutely outstanding in their pure flavour. I might add that these plums were of a deep red interior with black skins—correct classification unknown to the ignorant writer of this paragraph.

"Handing Over."

Whilst in Belfast I was present at the "handing over" ceremony of the new s.s. *Barrabool* to her owners, the P. & O. Company, by the builders, Harland & Wolff. Whilst building, a ship is not known by a name but by a number, and this vessel was launched as No. 584 on November 3, 1921, and has occupied the interval of time in "fitting out." She is a ship of 13,148 tons, of the combined passenger-and-cargo type, and truly represents the "last word" in one-class travel (at 3rd class rates). Various

(Continued on page 25.)

HIS MAJESTY'S. MONDAY, MAY 22: "OH! OH!! DELPHINE!!!"

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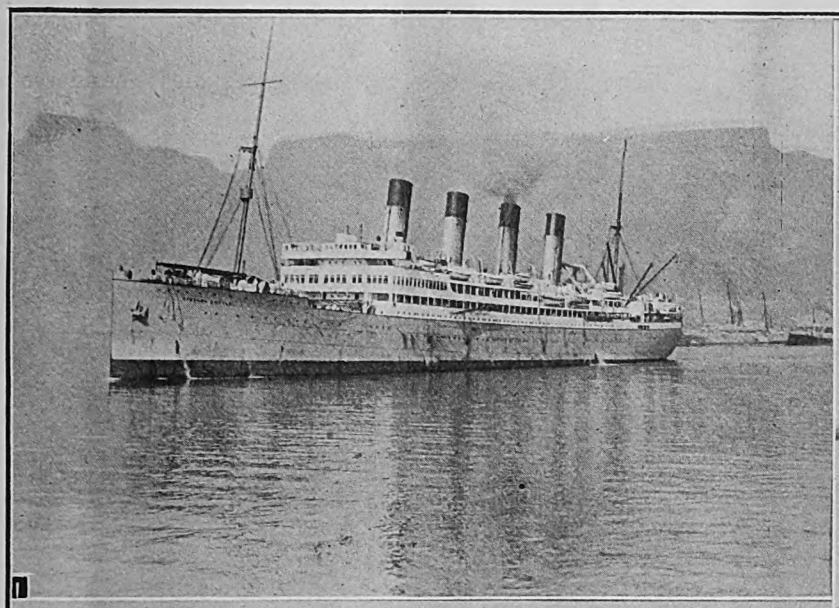
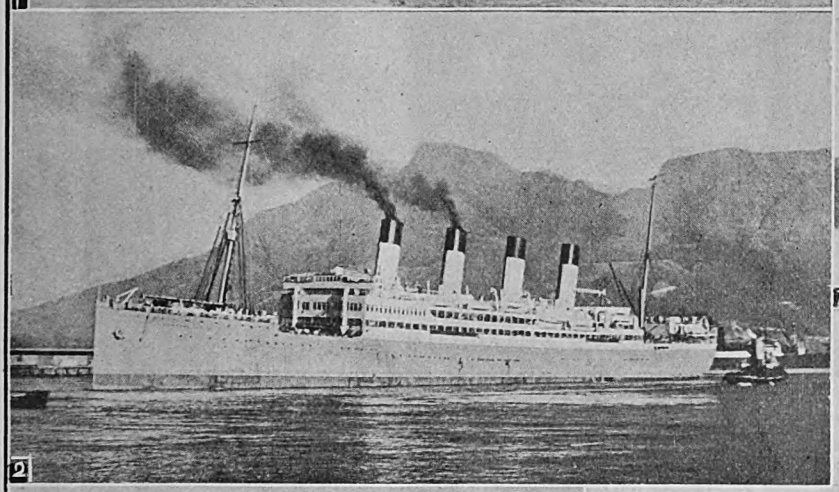
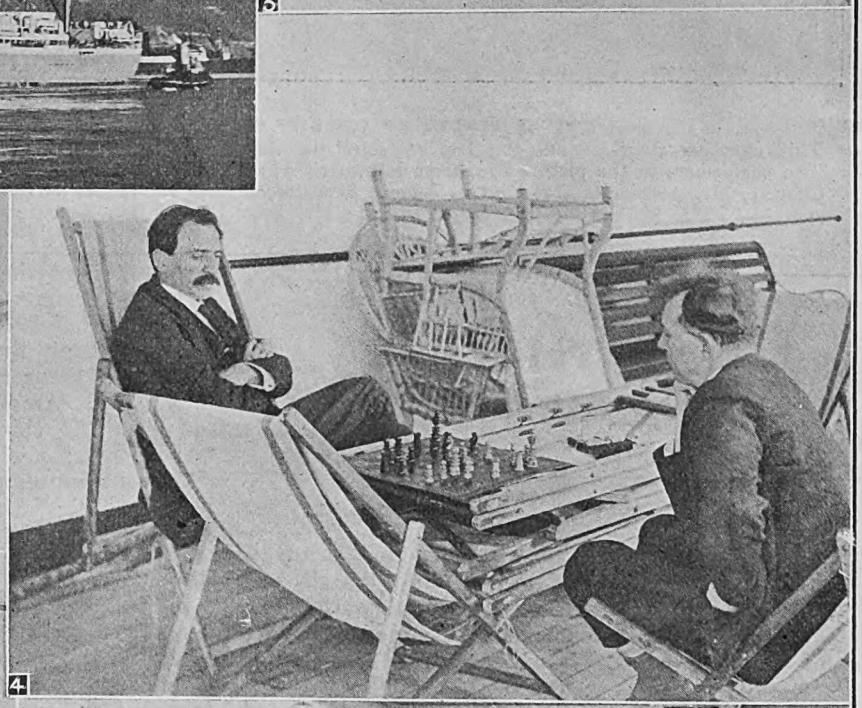
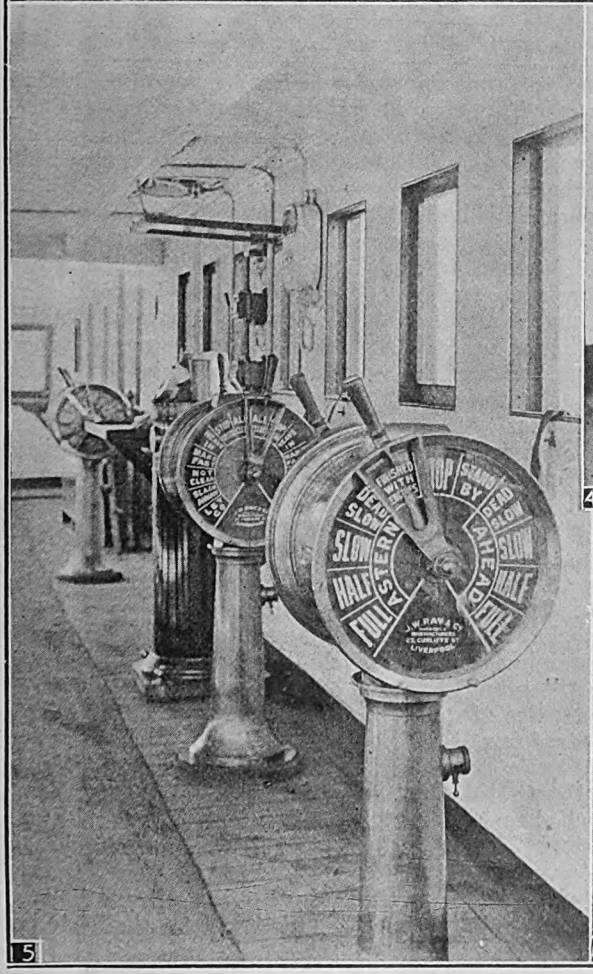
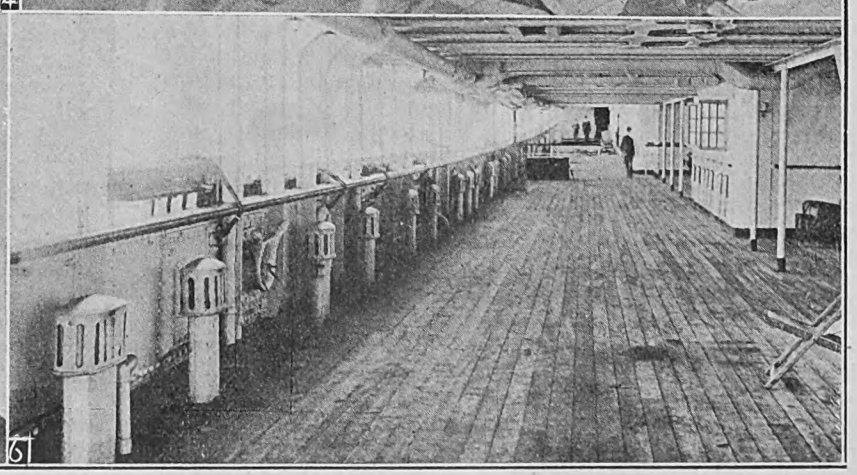
FIRST VOYAGE OF THE "WINDSOR CASTLE."











THE TWO TOP LEFT-HAND PICTURES SHOW THE NEW "WINDSOR" AND HER ELDER SISTER-SHIP, THE "ARUNDEL CASTLE."

1. The *Windsor Castle* at Cape Town last week on her maiden voyage. **2.** The *Arundel Castle* at Cape Town. The two ships, each of 19,023 tons, are almost identical in shape and rig. If there is any difference, the *Windsor* is a shade longer in the funnel. **3.** Captain Gandy, commanding the *Windsor Castle*. **4.** A quiet game of chess on the *Windsor*. **5.** The bridge on the *Windsor*. The *Windsor's* promenade deck

Photos for "S.A. Pictorial" by W. Fisher.

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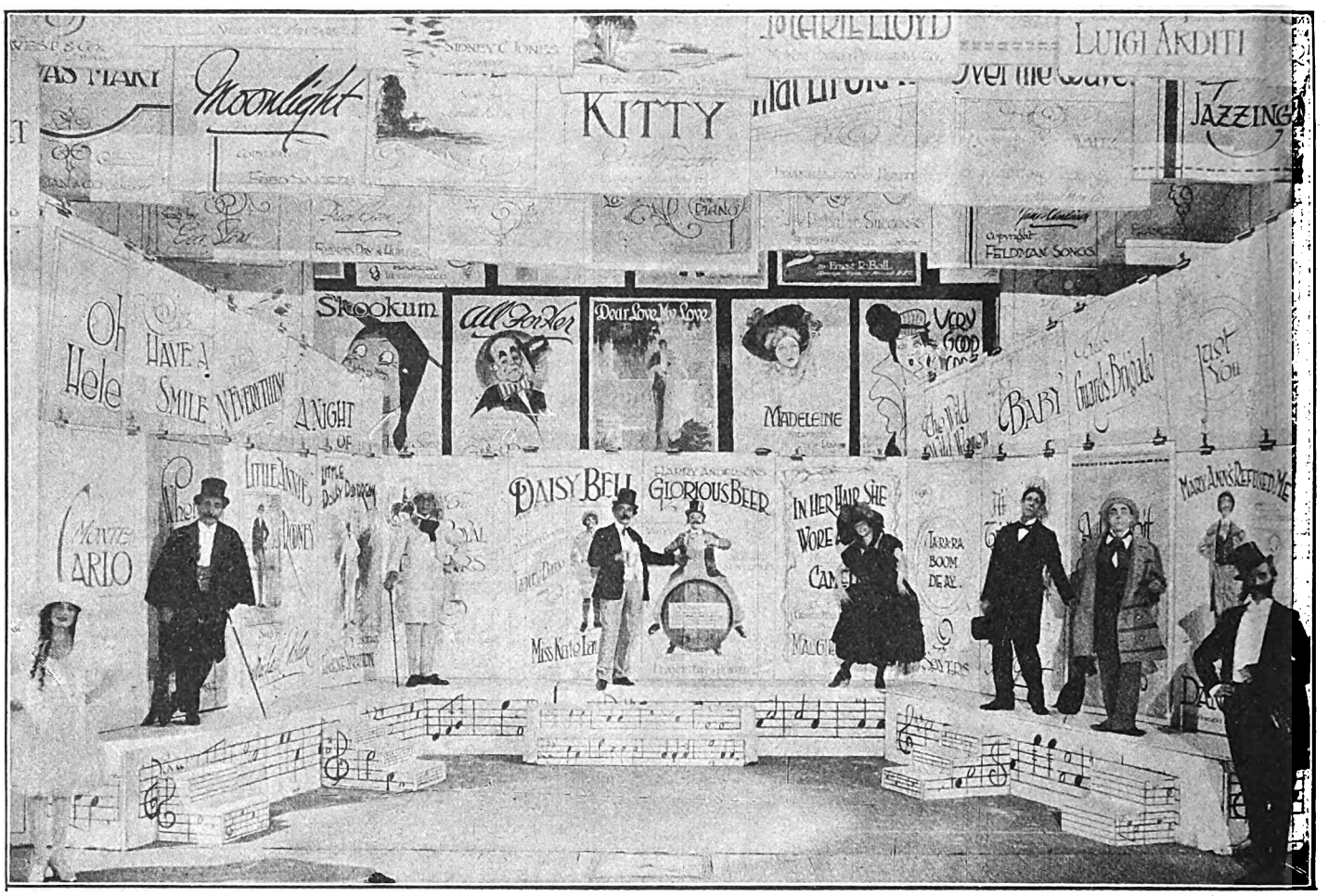
THE STARS OF YESTERYEAR:



"THE SONG-SHOP" SCENE IN "THE PEEP-SHOW" AT THE JOHANNESBURG EMPIRE.

This effective stage-setting, the last "Peep" in the Empire's popular revue, was painted in Johannesburg by Mr. John Ferguson. The performers in the picture are (from left to right): Miss Billie Bell as one of the Sisters Lemar; Mr. Harry Brunning as Charles Coburn; Mr. Alexander Haviland as Eugene Stratton; Mr. Frank Foster as Harry Anderson; Miss Billie Desmond as Lottie Collins; Mr. M. Barling as Harry Bedford; Mr. Billy Fry as Dan Leno; and Mr. Edwin Styles as George Leybourne.
Photo for "S.A. Pictorial" by African Film Productions, Ltd.

JOHANNESBURG, Tuesday afternoon.

ONE of those bursts of activity which liven up the local market when London sends in a batch of buying orders was witnessed on Wednesday and Thursday, when Modders rose to 76s. and Government Areas, on persistent demand, to as high as 88s. 3d. But in neither case were these quotations maintained, though Modders closed at 74s. 9d., 75s., and Government Areas at 86s. 9d. last night. These "twins" among the gilt-edged shares of the Rand—not all gold mines can be so described by any means—are evidently being bought by people in England with funds released from deposit, on which the banks are now allowing a paltry 2 per cent. or even less. Though people on the other side had a couple of "Easter eggs" in the shape of a reduced bank rate and a shilling off the Income Tax, there is a tendency to "go for" high interest in these expensive times.

One can call the market quietly steady this morning, a minor feature being Springs Mines at 42s. 9d., a rise of a sixteenth on last night's closing. It is said that negotiations for the purchase of the 53,000 enemy shares have not yet been concluded. Apparently the Custodian is hanging out for a good price, and undoubtedly Sir Hamilton Fowle (who has proved to the houses that he is "no chicken" in these financial negotiations) has a strong card in the fact that the Consolidated Mines Selection subscribed 500,000 shares at 60s. "Splitting the difference" between the recent quotation and that figure would be 50s., or much above the current price. I wonder if the shares will be offered to shareholders as in the cases of Modder Deep and Geduld, or kept by the Consolidated Mines Selection to help in "averaging"?

Among individuals, Pretoria Cements have advanced to 45s. this morning, on reports that the Government was favourably disposed towards measures for the prevention of dumping, such as have been adopted in England. S.A. Alkalis have had sales at 16s., on the progress of a Bill to extend the lease of the soda pan and under more favourable conditions. It will be remembered that the Bailey group has arranged to lend the company £50,000 against certain share options.

The sagging tendency in National Banks is explained by the decision not to pay any dividend for the half-year ended March 31, and the withdrawal of £300,000 from the Reserve Fund. Transactions in odd lots have taken place at 10¾, as against a quotation of 11 for hundreds last week. The decision to take the "bull by the horns" and deal boldly with the situation is generally commended.

A market man was heard to remark that keen observers of the mining markets, including, of course, the mining "houses," often changed over from A to B because of better chances of market appreciation. A very good opportunity of doing this, had one been lucky and prescient enough, was afforded during the week. On the first news of the deal with the Custodian of Enemy Property, Geduld were rushed up to 58s. They might then have been swopped for Springs Mines, which could have been purchased at about "even money," 40s., but which are now 43s. 6d.

Of course, they sometimes do "quick changes" like this at the Empire, but it is rather too rapid for the Rialto notes of

ANTONIO.

P.S.—Still, I told you a few weeks ago that Springs were always "good buying" at 35s.

HIS MAJESTY'S, MONDAY, MAY 22: "OH! OH!! DELPHINE!!!"

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TWINKLING ANEW IN "THE PEEP-SHOW"

EIGHT OF THE CELEBRATED ARTISTS WHO ARE IMPERSONATED IN "THE SONG-SHOP" SCENE.

Left to right: Mr. M. Barling as Harry Bedford (singing "Carve a Little Bit Off the Top"); Mr. Billy Fry as Dan Leno (singing "Mary Ann's Refused Me"); Mr. Alexander Haviland as Eugene Stratton (singing "Little Dolly Daydream"); Miss Billie Desmond as Lottie Collins (singing "Ta-ra-ra-Boom-de-ay"); Mr. Frank Foster as Harry Anderson (singing "Glorious Beer"); Miss Billie Bell as one of the Sisters Lemar (singing "Her Golden Hair Was Hanging Down Her Back"); Mr. Harry Brunning as Charles Coburn (singing "The Man That Broke the Bank at Monte Carlo"); and Mr. Edwin Styles as George Leybourne (singing "After the Ball was Over").

Photo for "S.A. Pictorial" by African Film Productions, Ltd.

Man Whose Enemies Died.

CORRESPONDENT'S CURIOUS CONFESSIONS.

To the Editor of THE SOUTH AFRICAN PICTORIAL.

Sir,—Your article in THE PICTORIAL of May 6 headed "Of Cobwebs" interested me considerably, as the latter part, about an Australian whose animosity caused his enemies serious ailments and even death, accurately describes my own case; in fact, so much so that if it had not been stated that the man in the case was an Australian, I might have thought that the report had been taken from statements I myself may have made.

In my early school-days we happened to have some school-teachers who in cruelty and unfairness to children rivalled those we read about in Dickens. After a while I noticed that after one or other of these had made my blood boil sufficiently by his joy in tormenting and punishing me without any just cause, they became ill, and two of the worst of them died.

As a young lad I had taken a fancy to a girl at whose house I often met another girl, her cousin. I often had to see the latter home at the end of the evening. The girl's father was an ill-tempered man of the old school. One moonlight night we found him standing at his gate waiting for us. He broke out into the most violent and insulting harangue, directing most of his abuse at me for "running about the roads at night with his daughter." I was very sensitive and received an awful shock, and though I would not and could not say a word in the presence of his daughter, I became very angry, and I suffered from a revolting sense of disgrace and hatred every time I thought of him. He died in less than a year.

Later, having married and started a career amongst strangers, social position was of importance to me. The wife of a man in a similar position made it her business to induce one or two of the leading social families to omit the expected call. The example set made a great difference to us. After a while this lady lost her little daughter, and then, by the death of her son, was left childless. This preyed on her mind and she became quite demented. Then her husband went insane and killed an attendant, after which he committed suicide. In one of the two families mentioned the wife became a chronic invalid and the husband died from cancer. In the other a beautiful young daughter died, and her death was shortly followed by that of the mother.

Though there was obviously only scope for one man in my special line, another man took advantage of my absence on a year's holiday to establish himself in the town, saying that he was "going to do the work during my absence," clearly meaning to give people the impression that this was by arrangement with me. As I was away in Europe I did not for various reasons contradict this publicly. After my return I found that he had in various other ways played the skunk. He died a lingering death from a painful disease that spread from his ear to his brain.

A few years later, again during my absence, another man started in my particular line, and when after a long absence I returned to my work contrary to his expectations—as he thought himself so well established that he could by that time not be displaced—he became ill and his mind gave way on account of his chagrin and worry. He had to be placed in an asylum and died within twelve months.

I may say that I do not go round wishing any of these people to meet with misfortune. It simply happens.

You will understand my reasons for not giving my name.

—I am, etc.,

ANON.

Johannesburg.

HIS MAJESTY'S, MONDAY, MAY 22: "OH! OH!! DELPHINE!!!"

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THE ROMANCE OF FAMOUS PLAYERS.

(*Continued from Page 2.*)

The motion-picture has been chided for the commercial origin of the few men who have made it great.

This is a paradox. It is inconceivable that the motion-picture should have been developed, and made the servant of all the people, by any secluded body of artists, by solitary thinkers or rapt idealists. The motion-picture is the property of the world's men and women and children. It is and must be as fundamental as the commonest things of life, for it deals with commonest things of life—love and strife and ambition—and its emotions are the great dominant emotions of existence, not the orchid-like feelings of transplanted, hot-house souls.

The first thing to say about Adolph Zukor is that while he is the great patriarch of the film business, he is not yet fifty years old. The second thing is that he is living with his first and only wife, and has seen his two children happily married—his son and assistant, Eugene, to a Kansas City girl; his daughter to the son of Marcus Loew. All of which bears out the patriarchal simile.

3.—THE FIRST MOTION PICTURE.

About 1904, or a little earlier, a young man borrowed some money from his cousin, who was in the fur business. He wanted to establish some penny-arcades, in down-town New York. Handcranked mutoscopes, at a penny a look, held the first crude form of a picture in motion. At first these penny-arcades prospered, but, anon, they didn't, and the young furrier who had lent the money had now to devote his business acumen, and his labour, to save the whole venture from failure. He took it over. He saw possibilities in it, and soon had a chain of successful arcades extending up Broadway to Forty-second Street. The new owner—that is to say, young Mr. Zukor—was next attracted by the very first form of real motion-picture shown outside a vaudeville theatre. " Hale's Touring Cars," they were called; and a hundred feet or so of film, taken jerkily and laboriously from the end of a moving train, were projected on a white sheet beyond an interior which more or less resembled an observation platform on a transcontinental limited. The people came in flocks as long as the pictures were new; but there were few of these trembling views to be had—and the enterprise failed for lack of material.

But the pits of failure have only served as footholds of success to some men. Here again Mr. Zukor learned a lesson—the lesson of the public's enormous demand for motion-pictures. He promptly threw out his mutoscopes, which were a fading attraction; and his " touring cars," which had exhausted their supply; and established real motion-picture theatres, showing the short—and usually distressing—films of the day in them. Here the oft-derided name " store show " originated, for these " theatres " occupied unused store-rooms.

It is well to remember that so far Mr. Zukor was only an exhibitor, but he was realising, as no exhibitor did, the public's need of genuine picture entertainment, and the total lack of anything really supplying that need.

Among his theatre properties was the Comedy, on Fourteenth Street, managed by his brother-in-law, Al. Kaufman. To this came a picture of amazing length—" Oliver Twist," in five reels, performed by no less a person than Nat Goodwin. Whether that picture survives or not, no one seems to know, but it should survive in a museum, for it gave Adolph Zukor the original idea of Famous Players, and the determination to have such a company.

" That is what they want! " he exclaimed. " Real stories, performed by really good actors! "

4.—EARLY STUMBLING BLOCKS.

He found few who shared his enthusiasm. It was generally agreed that five reels was a preposterous length. Why, even though people were willing to sit through such a picture, it would ruin their eyes!

Mr. Zukor had no name for his organisation that, as yet, had no existence. No one was interested enough to give him a name. But early one morning, riding home on the subway after more than eighteen hours of labour, he closed his eyes and as he dozed a single phrase beat monotonously into his brain with each click of the rail-joints, " famous plays by famous players . . . famous plays by famous players . . . famous plays by famous players."

Suddenly he woke with a start: " Famous Players! " It was to be the name of the new corporation!

He interested Daniel Frohman. Daniel's great brother, Charles, no greater as an artist, but much more extensively engaged in the theatrical business, would not take the trifling movies more seriously than stamp photos, or souvenir postcards

After tremendous persuasion, James O'Neill was persuaded to perform " The Count of Monte Cristo." It was the initial venture—and in Chicago, Col. William N. Selig, a real picture pioneer, with more experience and the best facilities in the world at that time, got a rival " Monte Cristo " on the market before they were through shooting.

It was a serious blow at the young company's finances, but " Monte Cristo " was shelved, and Daniel Frohman persuaded Mme. Bernhardt to make " Queen Elizabeth " in France, with the new American company taking only the rights for the United States.

Both Mr. Frohman and Mr. Zukor have told the story of the arrival of the tin container containing one print and the negative. For quite a while they walked up and down before the little box, almost afraid to look at its contents. Their ready money had gone into " Monte Cristo "; their last reserves had gone into " Queen Elizabeth." If the picture were a failure, Famous Players was dead at birth.

But it was far from a failure, and there was still to happen that stirring and epoch-making incident in the office of the Patents Company.

The first Amreican-made production, " The Prisoner of Zenda," with James K. Hackett, was a smashing success, topping " Elizabeth " by a gross of many thousands.

The rest of the history of Famous Players is a matter of multiplication and addition—multiplication of its ever-widening circle of interests, and the addition, steadily, of the greatest names of the stage and among writing men.

But Zukor was not through with pioneering, though his feet were firmly established on the road of film success. He was soon to gather in and develop a majority of the little-known people whose names have been made familiar in every country on earth; he was completely to revolutionise the sale and distribution of motion-pictures; and it was he who was to prove to the theatre that the screen was not its poor relation, but its big brother.

5.—MARY PICKFORD RETURNS TO FILMS.

Mary Pickford, who had already made some success on the screen, had abandoned films for the stage, appearing in David Belasco's production, " The Good Little Devil." Mr. Zukor determined to return her to her proper sphere, and through negotiations with Mr. Belasco, conducted by Mr. Frohman, purchased the play, and the services of the company, for $15,000. Back among the Klieges, the present Mrs. Fairbanks was like a kitten returned to its birthplace, and she had been delighted to receive—in October, 1912—a contract calling for her services in still other photoplays at the commanding figure of $500 per week. Daniel Frohman's great, rambling, artistic old office above the Lyceum Theatre, New York, became the meeting-place and green-room of these frontier-folk of the new art; and every day, after studio hours, they met to have supper about the hospitable Frohman board and discuss the day's work and the plans of to-morrow.

" Tess of the d'Urbervilles " brought Mrs. Fiske to the Famous screen, and there followed such players as Laura Sawyer, Carlotta Nilsson, Lily Langtry, John Barrymore, Cyril Scott, William Farnum, Gaby Deslys and Henry E. Dixey.

The office of Famous Players, in the Times Building, then had a working staff of no more than four or five persons—a bit of a contrast with the present group of nearly nine thousand employees—and the first pictures were made at the Biograph Studio.

Mr. Zukor felt that it would be a great advantage if all their activities could be encompassed by one set of walls, and presently a loft building was found in West Twenty-sixth Street. The partitions of the top floors were torn out, and under the general direction of Edwin S. Porter the long series of early star vehicles was made in the big, rambling studio thus constructed, with the general offices of the company adjacent to the working floor. A few years ago this building was destroyed by fire.

(To be concluded.)

HIS MAJESTY'S, MONDAY, MAY 22: " OH! OH!! DELPHINE!!! "

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I DARESAY there have been heaps of thrillings somewhere about, but they haven't been assisted by me lately. Life for the last week has been one dam' cough after another, and you should know better anyway, Prudence, than to go out just because you meanter, in the middle of a bad cold, even if you did intend to be at that dance whatever happened. P'r'aps—though I doubt it!—you'll know better the next time!

* * *

Anyhow, it was an amusing party, though I do *not* think any old kinder fruit is good to eat after midnight, be he never so fascinating who peels it and offers it. We shrieked with admiration of the man who offered to life-save by searching the sleeping town for cigarettes, though what good he thought the small packet of ten was going to be to seven people we cannot guess! However, he is always thoughtful—and only sometimes talkative!—and as he hasn't learned *not* to think loudly, even his silences are interesting, and I'm not the only one who thinks so.

* * *

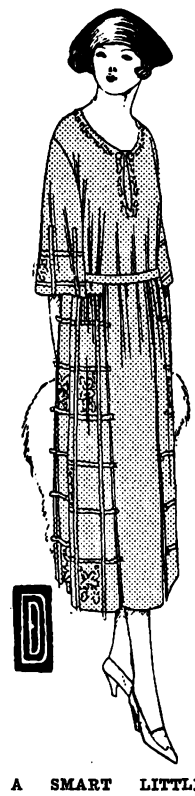
Don't think anyone needs the sad story of how I spent three days of solitude thinking over all the things I didn't want to meditate on, plus a cough and the camellious hump, no friends, no voice, no nuthen'. So I will not inflict the wail on anyone, but will relate to your a yarn I happened on in one of the overseas papers. I rather like it.

* * *

A Jewish man from Bradford went to America on business. He was successful (Bradford being that kind of place!), and, feeling pleased with himself, he went into a cable office and wrote out the following message to his wife: "Business successful; three thousand pounds profit; sail to-morrow on *Olympic*, arrive Liverpool 25th, home early same evening, your loving husband, Jacob."

* * *

Jacob, however, was appalled when the clerk mentioned the cost per word, and accepting the latter's suggestion, set to work to shorten the message. He reasoned as follows: On opening the cable Rachel would see it was from New York, and having no friends there, would know it must be from Jacob. She would know, too, that he would not cable unless he had been successful. Further, before leaving home he had told her he was going to make £3,000 or nothing over the deal. Rachel would guess that he would catch the first available boat after sending the cable. Going to the shipping offices, she would find out which this would be, and not only the date, but the probable hour of its arrival in port. Railway guides would show her the next train thence to Bradford, and thus she would be able to time his arrival home almost to the minute. Finally, she would think there was something decidedly wrong if he were not still her "loving husband." And so, in the end, "Jacob's" cablegram consisted of "Rachel's" name and address only!



A SMART LITTLE DRESS shown by STORE BROS.

* * *

Also, states one of the London theatrical papers, a new act, entitled "The Princess Trio," was produced at the Tottenham Palace in mail week, the trio being Hilda Neale, the South African mezzo-soprano; Beatrice Formby, violinist; and Nellie Long, pianist. For their opening performance the trio featured the Feldman numbers, "Dream Rose," "Smilin' Through," and "Samson and Delilah." The act was staged and produced by Frank Reubens.

* * *

Miss Aimee Parkerson's many friends are delighted with the prompt success made by Miss Thelma Tuson in London, this having been achieved so quickly that it is a direct tribute to the splendid training she received from Miss Parkerson here. To Miss Tuson, also, lots of letters of congratulation have gone. She looks like making a great success all round.

* * *

The Theatrical Benevolent Fund's concert on Sunday evening at His Majesty's had a big and very appreciative audience. The vocalists, all of whom sang excellently, included Miss Olive Turner, Miss Dorothy O'Shann, Miss Jessica Bevan, Miss Marion Edwardes, Miss Olive McInnes, and Messrs. Reginald Moore, Frank Foster, Hugh Kennedy, George Zucco, C. J. Wood, Norman Greene and Alex. Haviland. Mr. Coningsby Brierley recited "Roses," and Miss Madge Fabian and Mr. Henry Miles also gave monologues. Under the baton of Mr. Dave Foote, an orchestra supplied by the Musicians' Union gave valuable help to the programme, and Messrs. Clarke and Adeler's orchestra contributed items also. The whole concert was enjoyable and great applause was extended to every artist. The proceeds should be satisfactory.

* * *

Madame Kate Opperman, the well-known contralto and teacher of singing, announces that she has opened a town studio at No. 15 Old England Buildings, opposite the Standard Theatre, for the convenience of pupils who may find it difficult to attend at her other address, 27 Pretoria Street, Hillbrow.

* * *

The big noise of the week in dancing circles was Tuesday evening's revival of The 200 Club, which promises this time to be a real hit. Delightful decorations of mauve and blue had been chosen for the colour-scheme of the Berkeley Rooms, and as the only night-club in Africa The 200 ought

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to be a huge success. The evening began at 9 to dance music played by the U.P. Club Jazz Six, and among those present were Mrs. McCall, Dr. and Mrs. Brook, Dr. Woolf, Dr. Greenberg, Dr. Coetze, Dr. Lynch, Miss Aiileen Kerstel, Mrs. Weston, Captain French, Mr. and Mrs. M. Alexander, Miss Aronson, Mr. and Miss Taberer, Mr. B. Dougherty, Major S. Harris, Mrs. B. Liddle, the Misses Versefeld, Anderson, D. Wentzel, Mr. and Mrs. Levine, Mrs. Scott, and Miss Beveridge. After the theatre a big crowd arrived, which included Miss Billie Bell, Miss Jessica Bevan, Miss Dorothy O'Shann, Miss Irene Stewart, Mr. L. Williams, Mr. and Mrs. Hugh Kennedy, Mr. George Zucco, Miss Olive Turner, Miss E. Reade, Mr. Strutt Irwin, Mr. and Mrs. A. M. Holloway and party, Mr. T. Marks, Mr. P. Marks, and a party from the Empire, who arrived late and stayed early. An excellent supper *à la carte* is a feature that should appeal and with a good floor, good music, and that cheery Bohemian atmosphere that appeals to most people, the club under its new auspices should be a real success. Membership is £1 1s. per quarter. It is as well to mention that on the opening night there was a big number of applications for membership among the guests, who found that the evening was so enjoyable as to be well worth repeating. The club meets every Tuesday.

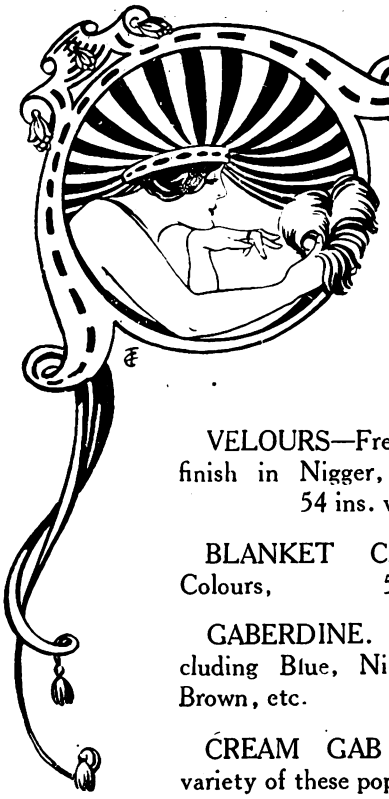
* * *

Towards the end of the month at the U.P. Club there will be a special " Peep-Show " *cabaret*, the success of the Empire having inspired the club to borrow some of the thunder for the purposes of a special evening stunt. The " Peep-Show " music will be featured, and it is hoped that artists from the various theatres will be present. " When found, make a note of." EVE.

UN-AUTHOR-DOX AUTHORS.

"THE Scotchman's Lament," by Vera Little Money.
" I Will," by Anne O. Ash Uddent.
" The Sergeant-Major's Dream," by Stan. D'Ateese, with illustrations by Mark Thyme.
" Born Under A Lucky Star," by Horace Cope.
" The Mystery Solved," by I. Percy Vittall.
" To Gain His Love," by Phyllis Tummy.
" The Plumber's Call," by Ouida Leake.
" Just A Kiss," by Oscar Laiter.
" The Veiled Lady," by Fay Siddon.
" No Credit," by Payne Howe.
" A Windy Day," by Amy Hatzoff.
" The Sunset," by Rose E. Hughes.
" The Navvies' Quarrel," by Frank English.
" Sour Grapes," by W. Upsharp.
" Banned," by Drummond Fyfe.
" The Expected Visitor," by Willie Comyns Carr.
" Was I Wrong? " by Hugh R. Wright.
" How to Succeed in Business," by U. Cheetham.
" Kissing Time," by Hugo A. Way.
" Wide Wings," by Albert Ross.
" Trouser Button," by Hugh Needham.
" Will o' the Wisp," by Wanda Light.
" After Dinner," by Ivor Payne.
" The Coal Mystery," by A. Singleton.
" A Winning Score," by I. D. Clare.
" The Runaway Horse," by Tryon Noblett.
" Agitation," by Peter Rout.
" The Landed Fish," by I. Mignonette Fisher.
" Tasty Dishes," by Ann Chovy.
" How to Live," by Bertha Problem.
" Good Husband Wanted," by Iona Dudd.
" The Washing," by Dryden Aird.
" False Idols," by Fay Kingham.
" The Divorce," by Marian Drewitt.
" The Cookhouse Door," by Lydia Mestyn.
" The Deluge," by Wyndan Raine.
" Music in the Home," by Topsy Sharpe.
" Knighted," by Watts E. Dunn.
" The Bath in the Garden," by Carrie Tubb.
" Pussyfoot," by Bruno Moore.

Asparagus should not be cooked too long. About ten inches is the proper length.



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SILK CHIFFON VELVET, in a reliable quality, Black, Ivory, Navy, Grey, Brown, Nigger, Royal, Cerise, Rose, Reseda, etc. 36 to 40 ins. wide, **32/6**, **37/6**, and **42/-** yard

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HIS MAJESTY'S, MONDAY, MAY 22: " OH! OH!! DELPHINE!!! "

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Tennis rackets completely re-strung with best gut 30/-

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All our Bats for the coming season have been specially selected by H. W. Lee, late Pro. at the Wanderers'.

SPORTING REQUISITES OF ALL KINDS

Fashions & Functions.

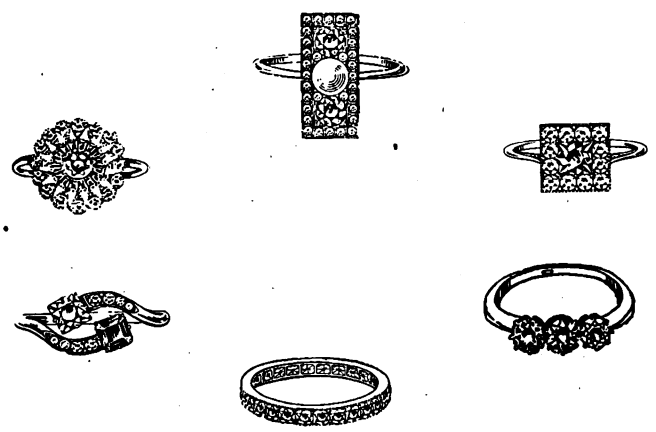
UNDER distinguished patronage, Miss Madge Mann is arranging a matinee in aid of the Theatrical Cot Fund for some time in June at the Palladium Theatre.

* * *

The Transvaal organisation of the Navy League of South Africa will hold its annual meeting and concert at the Grand National Hotel on Tuesday, May 23, at 8.30 p.m.

* * *

The Railways and Harbours Brigade will give a fancy dress dance, under the paronage of Col. Sir William and Lady Hoy, at the Town Hall on Tuesday next, May 23, from 8 p.m. to 2.15 a.m. The proceeds are to go to the Defence Force Assistance Fund. The Railways and Harbours Band will play for dancing. Prizes will be given for the best-dressed, the most original, most comical and best advertisement costumes. Single tickets are 5s. each, which includes light refreshments. Late trams are arranged to all suburbs, at 2.30 a.m. Admission to the gallery is 1s. Judging will be at 9. Mr. E. J. Barnett is the hon. secretary.



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Silversmiths to His Majesty the King.

At Springs the recently-formed Musical Society is preparing for hard work during the winter months. Arrangements are complete for the rehearsal of vocal and instrumental music, and amateur dramatic work. The need for such an institution in Springs is very great, and it is to be hoped that this effort will command enthusiastic support. Members may be enrolled for a subscription of 10s., sent to Mr. T. Morris at the Government School.

* * *

Last week Lady Kathleen Villiers presided at a meeting of the executive of the Alexandra Convalescent Home, held at the Carlton Hotel. There were present Mesdames Finlayson, Bowles, Hall, Harris, Magrath, R. Hosken, Wartenweiler, Wevell and Collins. The usual reports were presented and emphasis was laid on the need of helpers for the street collections to be held on June 3. The committee wish to thank the following for gifts in kind: Tea Planters

DEATH OF MR. G. C. OLIVIER, "THE FATHER OF OUDTSHOORN."
The day of the funeral at "The Towers," West Bank, Oudtshoorn, C.P., where Mr. Gert Cornelis Olivier died on May 6, aged 84 years and 8 months. He was born and lived all his life in Oudtshoorn, was a pioneer ostrich farmer, and for many years represented the town and district in the old Cape Parliament.

Photo by R. L. Schanagan.

and Importers, Coal Owners' Association, Miss Ile and Mesdames King, Bowles, Irving, H. E. Harris, Chignall, Finlayson, H. Evans, Tallick and Miss Karb.

* * *

Mrs. F. Hack, hon. secretary and treasurer of the White Cross Legion of Women, left by the Delagoa Bay train on Wednesday evening for an extended visit to the Barberton district. She was seen off by a large number of friends, including members of the White Cross Committee and disabled soldiers and their families. Mrs. Hack takes the good wishes of a host of people with her for a happy and prosperous future. Mrs. C. Fry, one of the foundation members of the committee, has taken over the duties of Mrs. Hack, as hon. treasurer and secretary, and everyone is assured the work will be carried on with the energy and enthusiasm with which Mrs. Hack imbued it. The offices of the society are at Henwood's Arcade.

* * *

The fancy dress carnival which is being organised by the Merry Mascot Club in aid of the Administrator's Fund, promises to be a great success, and there is quite a run on tickets. The carnival takes place in the Freemasons' Hall, 8 Claim Street, on Wednesday, May 24, at 8 p.m.

* * *

The big *fête* to be given for the Distress Fund and the Children's Memorial Hospital, which is to be called "Ye

HIS MAJESTY'S, MONDAY, MAY 22: "OH! OH!! DELPHINE!!!"

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Rustic Fayre," has been fixed to take place at the Town and Selborne Halls on Wednesday, September 6, to the 9th, inclusive.

* * *

On Saturday, May 27, Mrs. Gerstle and a strong committee will give a dance in the Selborne Hall for funds for the cigarette stall at "Ye Rustic Fayre," Mrs. Gerstle being the convener for that stall. Tickets, 4s. each, may be had from Mrs. Gerstle, 7 Hunter Street, Yeoville ('phone 2190, Yeoville), the Novelty Bazaar, Pritchard Street, Mme. Mosinger, Kerk Street, and Messrs. Stern, Harrison Street.

* * *

The marriage of Mr. R. F. le Sueur, of the S.A. Townships Company, well known in tennis circles, to Miss G. Eileen M. Ludwig, only daughter of Mr. A. J. Ludwig,

MISS BEBE DANIELS,

Who will be co-starred with Mr. Robert Warwick at the Johannesburg Orpheum next Monday, Tuesday and Wednesday in a Paramount comedy-drama entitled "The Fourteenth Man."

of the Department of Posts and Telegraphs, and Mrs. Ludwig, Arcadia, is announced to take place at Christ Church, Arcadia, on Saturday afternoon, June 17.

* * *

The engagement is announced of Miss Tilly Morris, daughter of Mr. and Mrs. R. Morris, to Mr. Joseph Daleski, son of Mr. and Mrs. M. Daleski, both of Johannesburg.

* * *

A Red Cross first-aid class for ladies only has been begun at the Y.W.C.A. There are a few vacancies for those desiring to obtain a knowledge of this important subject. Application should be made to the hon. class secretary at the Y.W.C.A.

* * *

A very good attendance was secured, for the dance given last week at the Freemasons' Hall in aid of the Police Widows and Orphans Fund. Mrs. Roberts was chairwoman of the committee, other members being Mrs. Sylvester, Mrs. M. Gardner, Mrs. Page, Mrs. Lawson, Mrs. Halsted, Mrs. Glass, Mrs. Blomefield, Mrs. Patrick, Mrs. Geard, Mrs. Anderson, Mrs. Norman, Mrs. Bensusan, Mrs. Orpen, Miss Vaughan, and Miss Holland, all of whom were present. The Police Band, by permission of Colonel Godley, gave their services, and a very merry evening was spent. Mr. Glass was D.C., and Messrs. Blomefield, J. Arnold-Thomas were M.C.'s. Valuable help was given by a number of ladies and gentlemen, who included Mrs. Page, Mrs. Glass, Messrs. F. Lawson, R. Halsted, and L. Rees. A substantial sum should result for the cause, there being about 250 people present.

* * *

On Friday of last week at Springs a pierrot dance, held in the Masonic Hall, in aid of the Administrator's Distress Fund, was organised by Mrs. Hansom, assisted by Mesdames Moore, Richardson, Tainton, and Wills. The orchestra consisted of Mrs. Parsley, who arranged the programme, and Messrs. Cockcroft, Hamilton, Siggers and Ward. The hall was tastefully decorated, and many original costumes were worn by the dancers. The magistrate, Mr. Sam Ellman, offered a prize for the best dressed lady, which was awarded to Miss Grung. The D.C.'s were Captain and Mrs. V. J. R. Hansom, the M.C.'s being Messrs. Brereton, Dean, Duffy, Ramsey, Richardson, and Tainton. About £24 was realised.

* * *

£319 14s. 3d. was realised by the street collection organised by the S.A. Women's Federation on behalf of the Children's Memorial Hospital.

* * *

On Friday last the flannel dance arranged by the S.A. Railways Tennis Club was thoroughly enjoyed by about 160 people, who danced at the Recreation Hall at Headquarters to excellent music supplied by Bell's Band. Mrs. Frampton was responsible for the catering and Mr. G. Macartney was the D.C., and the following M.C.'s: Mesdames Miles, Edgar Hall, Webber, Waltman, Misses Miles, Grady, Bosch and Messrs. Robinson, Morton, J. Sinclair, Van den Heever and Jennings. Mr. Fergus Klein was the hon. secretary.

* * *

Under the patronage of T.R.H. Prince and Princess Arthur of Connaught, the Prime Minister, the Right Hon. J. C. Smuts, P.C., Vice-Admiral Sir W. Goodenough, K.C.B., M.V.D., and Mr. E. G. Izod, Federal President of the Navy League of South Africa, the Witwatersrand Ex-Service Men's Branch are holding their second annual Navy League ball in the Town Hall on May 31 (Jutland Day).

COMMERCIAL CRICKET LEAGUE DANCE.

The committee of the Commercial Cricket League have arranged to give a dance in the Wanderers' Hall on Tuesday, May 23, at 8 p.m., and in view of the amount of distress at present existing, they have decided to donate half of the proceeds of this function to the Administrator's Distress Fund.

Clarke and Adeler's personal orchestra has been engaged to supply the music, and sundry attractions are being arranged by the Ladies' Committee. A really enjoyable evening's entertainment is being provided, and each person who purchases a ticket is supporting a most just cause.

Mr. Islip, the president of the League, has kindly consented to present the cups and prizes to winners of the various competitions for the past season. Tickets, at the moderate price of 12s. 6d. doubles and 7s. 6d. singles, can be obtained from the following: S.A. Toilet Requisite Co., Pritchard Street; Ward & Salmons, Eloff Street; M. S. Aaron & Co., Pritchard Street; Mitchell Paul Piano Saloon, Eloff Street; and the hon. secretary, Mrs. M. Maxfield, P.O. Box 3790, Johannesburg.

The committee chose Tuesday, May 23, as the date of the dance, as May 24 is a public holiday, and therefore all who attend can thoroughly enjoy themselves, with the comfortable feeling that they will be able to rest the next day. The committee are confident that it will be "some" dance and "some" night.

HIS MAJESTY'S, MONDAY, MAY 22: "OH! OH!! DELPHINE!!!"

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A Night of Nights.

SELDOM, if ever, in the history of the London stage have such scenes of wild excitement been witnessed in a theatre as those which followed the farewell performance by the D'Oyly Carte Company at the Princes Theatre, London, a few weeks ago.

The house was packed from floor to ceiling with Gilbert and Sullivan enthusiasts, the gallery filling the time of waiting with cheering their recognised favourites in the stalls. Those old Savoyards, Mrs. Henry Lytton and Miss Geraldine Ulmar, Miss Nellie Briercliffe, a recent member of the D'Oyly Carte Company, Lady Dorothy D'Oyly Carte and her schoolboy son, and even the regular first-nighters, were cheered as they passed in to their seats.

A louder roar greeted the appearance of Mr. Geoffrey Toye, the conductor. "What about it?" cried a voice from the gallery, for as yet nobody knew what opera was to be given. Then followed laughter, cheers again, and an immense "ssh-sshing" for silence as the baton was raised. Three chords—and up rose the curtain on the first act of "The Gondoliers."

Cheers again, drowning the singing; cheers after the chorus; a hush before the arrival of the two gondoliers, then cheering for minutes as Mr. Derek Oldham and Mr. Granville appeared—a greeting which was repeated on the arrivals of the other principals.

Some of the regular first-nighters, unknown to one another before their frequent meetings at the Princes Theatre, had arranged "last night" dinner parties at which sweepstakes on the opera to be given had been got up. Other sweepstakes were arranged in the interval. Was "Gondoliers" to proceed or would an act from another opera, or possibly a medley, be given?

More cheering for Mr. Toye as the orchestra began with an air from "Pinafore," and more cheers and more laughter as it swiftly merged into a chorus from "Iolanthe." Then with "He was an Englishman" the audience began to sing, not with the furtive air with which they sometimes condescend to oblige the singer of chorus songs, but with a hearty, full-throated roar coming as vigorously from the stalls and boxes as the pit and gallery. It was on the charming toilette of Yum Yum that the curtain rose, and the last act of "The Mikado" filled the remainder of the programme.

At the close the principals, one after another, crossed the stage to receive their tremendous ovations. The curtain fell, and rose to show the chorus, every girl with an armful of daffodils. It rose again to show the whole company and managerial staff, and to allow Mr. Rupert D'Oyly Carte to make a humorous little apology for "the muddled programme." The recent voting, he said, had placed "The Mikado" first, followed closely by "The Yeoman of the Guard," "Gondoliers," "Iolanthe," and "Ruddigore." As "The Yeoman" had a sad note for a festival performance he had substituted "The Gondoliers."

Next Lord Dewar rose in his box to speak on behalf of an audience which drowned his voice by more cheers. Curtain and safety curtain fell, yet the whole audience refused to go, and fifteen minutes of wild yelling for favourite principals followed. This shouting at length developed into an organised chorus of "We want Lytton. We want Lytton," continued until the D'Oyly Carte custom was broken and Mr. Henry Lytton appeared.

Speaking from one of the boxes he said: "We love London—and we love you. But we do like our homes." And only then would the audience begin to file reluctantly out.

More than once during the season the company was assisted by a five-years-old girl, who sang every note from her seat in the stalls in a piping voice heard distinctly on the stage.—*Daily Mail.*

NELSON'S PENSION.

Sir R. Horne, the Chancellor of the Exchequer, stated in the House of Commons that under an Act of George III. a statutory pension of £5,000 a year was granted to Earl Nelson and to his heirs in the title. The present earl succeeded on February 26, 1913, and the amount paid to him to date was £44,291 13s. 4d.

How to Develop the Hidden Beauty of the Hair.

Perfect beauty is given to few women, but, with a little intelligence, all could make the best of whatever good looks they possess. Nothing makes more difference to a woman's appearance than the condition of her hair; it greatly enhances the charm of the pretty woman, if it is glossy and well-groomed, and beautiful hair atones for plainness in the less fortunate.

A great deal depends on the shampoo used. The hair, to look its best, must be frequently cleansed. Many shampoos, which do not lather well, only partially cleanse the hair; consequently it never appears as bright and glossy as it should. Many society women and actresses who know the value of beauty and the importance of preserving it, are now forsaking hairdressing establishments, and having their hair washed at home by their maids. For this purpose a shampoo is made with stallax granules and hot water. This substance produces a sweet scented foaming lather which thoroughly cleanses the hair. After rinsing the hair is quickly dried with hot towels, and the results are most satisfactory.

All the hidden sheen of the hair is brought out, and it is beautifully soft, wavy, and easy to do up.

All shampoos have a tendency to dry the hair. In cases where the scalp is naturally very oily, the use of stallax acts as an excellent corrective. For those whose hair is inclined to be dry and brittle, massaging the scalp with olive oil before each shampoo, is recommended.

Brushes should be kept thoroughly clean. A little ammonia in the water used for washing them, ensures this. They should be finally rinsed in cold water, so as to stiffen the bristles. A

MRS. ASQUITH.

HER IMPRESSIONS OF THE UNITED STATES.

WHEN Mrs. Asquith arrived at Southampton in the Cunard liner *Mauretania*, she gave, in a brief interview, some impressions of her lecture tour in the United States.

"Wonderful, wonderful people," was her description of the American nation, and she added that she had achieved a personal success at her lectures all beyond her deserts. Prohibition, she added, was the only fraud.

"Are you going into politics?" she was asked.

"What is my husband but a politician? He is not a jackass," she said. "I have been in politics all my life. You don't suppose I am going on the stage.

"I am tired of Government by conference," Mrs. Asquith continued. "It began with Clemenceau and Wilson, not Lloyd George."

It was pointed out to her that in recent elections women had been voting Conservative.

"Tell me the woman who has the brains to be a Liberal," was Mrs. Asquith's rejoinder. "The Conservative Party is a stupid party. That is what Disraeli said."

COMMERCIAL CRICKET LEAGUE

A DANCE

WILL BE HELD IN THE

WANDERERS' HALL on TUESDAY NEXT, MAY 23rd

Half Proceeds to be Donated to the ADMINISTRATOR'S DISTRESS FUND

CLARK & ADELER'S PERSONAL ORCHESTRA.

TICKETS: Double 12/6, Single 7/6. Dancing from 8 p.m. to 2 a.m.

Tickets can be obtained from:— S. A. Toilet Requisite Co., Pritchard Street; Mitchell Paul Piano Saloon, Eloff Street; M.S. Aaron & Co., Pritchard Street; Ward and Salmons, Eloff Street; The Hon. Secretary, Mrs. M. Mazfield, P.O. Box 3790, Johannesburg.

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PROVINCIAL SEE-SAW.

Natal Following the Transvaal's Bad Example?

WINTER HANDICAP CHANCES.

DURBAN turfites are in the throes of discussion of the Draft Racing and Betting Ordinance, and many of those most concerned are feeling quite angry over some of the proposals. When the Financial Relations Bill was first mooted, racing interests in the Sugar Province hadn't the remotest idea that it was to turn out the heating agent for

A Big Cauldron of Trouble.

It was not much trouble focussing the stir from here, for we have had little troubles of the kind and live continually in fear of what our Provincial tinkers are going to put over us next. There was a glimmer of sanity in some of the proposals put forward by the Commission on Racing, which concluded its deliberations recently, and one of the recommendations was the removal of restrictions in connection with the freedom of the Press in many matters pertaining to advertising, publication of betting, etc. Natal looks like having some restrictions introduced, and so we have the spectacle of one Province proposing to do what another is thinking of undoing after a period of discontent. How very like our Provincial wiseacres!

* * *

By the way, I understand an Ordinance will shortly be promulgated in the Transvaal removing certain restrictions on the Press. Would it not be advisable for some consideration to be given to

The Pin-pricking Restriction

in existence in reference to the sale of race programmes? Who would not welcome the old familiar news-urchins' call of "K'rect Kard for the Races!"? The race-clubs certainly would, and punters would have no quarrel with any arrangement which would facilitate convenience as far as race-cards are concerned.

* * *

The proposed limitation of the number of racing days in Durban to 36 does not vitally affect the two clubs concerned. Naturally they would prefer freedom to race as often as they chose, and there does not appear to be any reason for any alteration. Covering the restriction of betting, the Ordinance will most probably provide some more or less effective measures for the blotting out of the bucket-shops with which the coast city is infested. This is a real evil and menace which has been for years making itself felt very considerably as far as

The Morality of Durban

and the prosperity of racing are concerned, and one welcomes the prospect of some control at last being introduced. It is a sphere in which the Natal Council has ample scope for any brain-power it possesses, and, at the same time, the opportunity is there to make a holy mess of things. That the Council will endeavour to centralise all betting in its proper place, Tattersall's, goes without saying. And this is where the race-clubs will need to scrutinise carefully the methods which may be adopted to settle the bucket-shops. Tattersall's may be asked to keep open on race-days. That would be a calamity, and at best a futile move towards the desired end.

* * *

Take the case of the Transvaal Tattersall's, the introduction of which, with its race-day betting, resulted in the strangulation of prosperity as far as the Wednesday clubs are concerned. Race-clubs never prospered where stay-at-home bookmakers were allowed to thrive by advertising their cheap and easy methods of having a flutter on the gee-gees. In no part of the world is betting conducted in Tattersall's during the hours of racing, except in the Transvaal State Bucket-Shop. Its introduction did not in the least do away with the illegal joints, except centrally, of course. The "shopkeepers"

Rushed the Opportunity

of centralising and strengthening their businesses by taking cubicles, where to-day they thrive, shamelessly breaking the rules of the institution, particularly that governing "straight-out" betting. This is carried on flagrantly on every race, precisely as on the racecourse, a scandal which, one must conclude, is beyond the powers of the Committee to deal with . This is what Durban wants to fight against. The citizens, the race-clubs and bookmaking members of Tattersall's, are all vitally involved. It is up to the Provincial Councillors to create drastic penalties for illegal betting and see that they are enforced, and on no account to tolerate any betting after 11 a.m. on race days, except on the racecourse.

* * *

Great Britain has a bit to make up in the boxing world, and she has had nothing on France during the last ten years or so. Georges Carpentier must be a perfect nightmare to those who have the Islander's pride of race strong in them.

THE ELECTRIC CURE IS POPULAR.

AS PLEASANT AS IT IS EFFECTIVE.

It is grand to put on an electric battery while lying down resting, and feel its exhilarating influence in every nerve and muscle. There is no inconvenience attached to it in any way. One hour's daily application is sufficient. There is not the slightest shock or irritation, but a gentle, soothing warmth that goes direct to the nerve centres. That kind of electricity cures, and the cure it gives is permanent.

People will sometimes try an ordinary battery made, no doubt, for commercial purposes, or a shocking current which irritates the nerves, and conclude that electricity is not suitable. It will not do any good in that form. The current must be given without shock—without irritation of any kind—and in this way the very weakest individuals can be built up.

No one is too weak to use electricity. In such cases a longer building-up process is required. But the results are just as certain as water is to extinguish a fire when applied in sufficient quantities. If a proper battery is used it is possible to apply a very strong current, free from all inconveniences. How much more pleasant is it to be cured in this way, while resting, than to be pouring medicine into the poor, weakened stomach until it is impossible to do without it. This drug habit grows on one like the whisky habit, and no wonder, as alcohol forms the chief ingredient of many preparations. It is simply adding more poison to the weakened organs. Why not stop it?

Rheumatic sufferers, those crippled with Lumbago, Sciatica, or Gout; the victim of weakened stomach, kidneys, liver, bowels, or bladder; the person with the shattered nervous system, and suffering from Paralysis, Epilepsy, Neurasthenia, Insomnia, or Neuralgia, should seek a restoration of health in the electric cure. Don't say "It might not do me any good!" It will do you good if you resort to the right means. It will cure you.

There is a book for free distribution among all readers which covers the subject fully. You should not be without it if you are not in possession of perfect health. It tells the cause of weakness and disease, and how a cure can be gained. It describes the most successful remedy known—the "Ajax" Dry Cell Body Battery. The history of many cases is sent with the book. It costs you nothing to get it.

Write at once to the Electropathic Institute of South Africa, Room No. 62, 70 Pritchard Street (P.O. Box 7222), Johannesburg, and you will receive by return post the most valuable book ever published on the subject. It is sent by letter post free, together with full information concerning the treatment.—[Advt.]

HIS MAJESTY'S, MONDAY, MAY 22: "OH! OH!! DELPHINE!!!"

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It would make some of the fine old-time bruisers writhe in their graves to know that a Frenchman drops into the Smoke occasionally and wipes out the best Old England can serve up, in one round or one hit. The last to taste defeat was the enterprising Londoner, " Kid " Lewis, than whom no more cocksure opponent has gone through the ropes to Georges, from all accounts. It required some confidence for the Londoner to put up

A Side-wager of £1,000

when he might easily have had long odds. It was perhaps the little tit-bit such as an even thousand, plus the " needle," which induced the Frenchman to sign up, for he has long treated Lewis with contempt, when the latter has had the temerity to discuss a match with him. " More easy money for Georges," was the comment in these notes when the news came through that a match had been arranged. With regard to the matches which are reported to have been arranged by Dempsey, with Willard in America, and with Carpentier in Europe, it is a question only of health with the champion and more easy money comes his way.

* * *

The betting on

The Winter Handicap

has been without incident during the week. There is no inclination so far to take any liberty with Dignitary, the ruling favourite, so one must assume that he is certain to go to the post. Barring his last display, Orpheus could be given a great chance. Assuming that Bowles is to ride him, and bearing in mind that he was declared to have run a pig for him last time out, it would be asking one to stretch his credulity some to expect Bowles to kid him to run better on this occasion. With Strachan up he will run well. Top-note is quietly expected, although the " book " enlightens us little with regard to his ability to cover the nine at Turffontein. At the time of going to Press (Tuesday lunch-hour) I feel no inclination to depart from my vote in favour of Dignitary to win, and I expect that Idle Story, Orpheus and Contentment are all likely to be on the premises.

* * *

The meeting at New Clare on Saturday with its shockingly poor attendance could have had very little effect on the Pony and Galloway fixture at Turffontein. The falling-off at Headquarters can be ascribed to the prevailing depression, and the amount which was shorn of its rough edges in the mill (£14,216½) represented about half the trade done in the same area in the corresponding month last year. With the exception of the Pony Purse, we saw some interesting racing, in which the favourites for all, bar the event mentioned, went under. Clover, who

Downed a Weak Field

very decisively in the Pony Purse, is perhaps the handsomest of the many smart Cloverly ponies we have had. Bred in Basutoland by the vet.-surgeon for that territory, Mr. F. A. Verney, he was very backward in his early days and a very unpromising and grotesque mover. Despite his good looks, he reached his present owner somewhat discredited, and after a few outings at the mid-week fixtures reached his present trainer, J. R. Buckham, who now has the little fellow perfectly straight in condition, and moving more in harmony with his conformation. He looks like turning out the smartest of the 14.1 division before long.

* * *

Racing commenced with the Galloway Plate, in which Stately was all the rage until money came for Light Car, an imported filly, which indicated on her previous outing on this course that she would be likely to acclimatise early. Before half the course was covered she was beaten for pace and soon dropped out, after being cut off in a general crossing movement towards the rails. Moya took control with a couple of furlongs to go and ran out a smooth winner. The Junior Pony Plate went to the Sugar Plum pony, Twin, whose only previous bracket was earned in a maiden event at Springs. Hairpin kept him on the move to the line. Sparta was turned out very fit by her mentor, J. Ryan, and accounted for the Galloway Purse comfortably.

The Look of Pain

which sat badly on a few faces after Tatcho II. had rather easily accounted for the Junior Galloway Plate might have been simulated—who knows? There was no note of triumph as she was led back to the enclosure, yet, in these days of camouflage, the face does not always disclose the inner feelings, which might have been under quiet and joyful control in this instance. Matinee started in second demand in the Galloway Stakes, and, well handled by W. Holme, put up the second success of her career. Her win was particularly welcome to the owner, W. Dorman, who, at the

THREE NOTABLE AMERICANS CAMPING IN THE WOODS.
Left to right: Mr. Henry Ford, Mr. Thomas A. Edison, and President Harding.

moment of writing, is confined to his home in a rather bad way, sufferng from internal troubles. The runner-up, Snow Queen, did not have an ideal run and should soon make amends for her defeat. Versar, a newcomer from down-country, hung on long enough to beat the favourite, Life's Comedy, in the Pony Plate, and his price suggested that he was fancied.

* * *

About £480 is said to have passed through the machine at New Clare on Saturday. With few bookmakers operating and a very moderate register at the turnstiles, it looks as if the Rand Sporting Club will not have a very joyful settling over last Saturday. With stake-offerings amounting to £350, plus the overhead and incidental exes. of the meeting, and the revenue such as it was, a super-financier would be hard put to it to keep solvent. The new club appears to have

A Hard Row to Hoe

on the " bump " racket. One would imagine that one smooth meeting would beat a hatful of " bumpy " ones to a frazzle. Gal's Gossip made amends for her sour display at Krugersdorp by taking the opening event. Aileen II., a hitherto-disappointing filly, accounted for two races. Wyoming took the New Clare Tops. Hotstuff went one better than his easy win at Springs by winning the "B" division. Ultimatum, after many failures, accounted for the " C," and Austere earned a bracket in the Galloway Handicap.

* * *

Very little change has taken place in the betting on

The English Derby.

Pondoland has, of course, firmed a little after his easy win in the Newmarket, and it looks as if the better of Gilpin's

HIS MAJESTY'S, MONDAY, MAY 22: " OH! OH!! DELPHINE!!!"

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pair, Re-Echo and St. Louis, will have his work cut out to beat Mr. S. B. Joel's colt for the Blue Riband run this month.

* * *

Starting Prices of Winners Last Saturday.

TURFFONTEIN.	NEW CLARE.	DURBAN.	PORT ELIZABETH.
7/1 Moya.	5/1 Gal's Gossip.	10/1 Select.	7/4 Champagne Glass.
7/1 Twin.	5/1 Aileen II.	5/1 Grosse Caisse.	2/1 Xmas.
*5/1 Sparta.	6/4 Wyoming.	2/1 Orphan.	5/2 Ackerman.
10/1 Tatcho II.	10/1 Austere.	6/4 Sentiment.	5/2 Friar Simon.
*2/1 Clover.	4/1 Ultimatum.	2/1 Bosun.	20/1 Tickey.
3/1 Matinee.	1/1 Aileen II.	2/1 Mill Wheel.	1/4 Fallacy.
7/1 Versar.	4/1 Hotstuff.	5/4 Oriel.	
		2/1 Longdon.	

*Tipped by THE PICTORIAL.

KIMBERLEY.

4/5 Mignon.
5/1 Noble Lind.
5/4 Active Service.
2/1 Twine the Plaiden.
5/1 Lily of the Valley.
5/2 Red Cross.

* * *

My selections for Turffontein this Saturday are as follow:

12.10 p.m.—Yeoville (Bottoms), about 7 furlongs.
Brown Study, Fable, Hotstuff.

12.50 p.m.—H. B. Christian Memorial, about 7 furlongs.
Hornet's Hope, Sam Weller, Braxtedo.

1.40 p.m.—Flying (Bottoms), about 5 furlongs.
A. Sproule's best, Sporting Ally, Goblet.

2.20 p.m.—Johannesburg Winter Handicap, about 1 mile 1 furlong.
Dignitary, Idle Story, Orpheus, Contentment.

3.0 p.m.—Yeoville (Middles), about 1 mile 1 furlong.
Wyoming, Van Heerden, Plumbago.

3.40 p.m.—Flying (Middles), about 5 furlongs.
Pannikin, Aldebaran, King's Daisy.

4.20 p.m.—Yeoville (Tops), about 1¼ miles.
Accuracy, Catapult, Bondsman.

5 p.m.—Flying Bottoms, about 5 furlongs.
Polype, High Seas, Ceremony.

IN THE BRIGHT LIGHTS.

(*Continued from Page 8.*)

Delphine, for reasons connected with High Finance, have to pretend that they are still married, and from this enforced meeting they make the mutual discovery that they really love each other Just As Much As Ever. I take it that a similar interesting discovery is made by Bouchotte and Simone, but not before Bouchotte, to the intense indignation of an elderly philandering colonel named Pomponnet, has got himself into a nasty, albeit innocent, mess with a sylph-like Persian lady, who carries Oriental rugs about on her shoulders, and whose knowledge of the English language, even more limited than that of the Parrot, consists of a liberal use of the word "Carpets." There is likewise a sort of side-*affaire* between Delphine and Louis Gagoux, a young officer with the fraternal instinct strongly developed, but needless to say it all comes right in the end and the errant couples, not much the worse for their intervening adventures, are reunited in their respective homes.

The first act takes place in the Entrance Hall and Lounge of the Hotel Beau Rivage at Brest, France; the second shows the Verandah and Rose Gardens of the Villa Primrose; and the third reveals the magnificence of a grand Reception Hall opening into a Ballroom at the Hotel Beau Rivage.

The principal characters will be played as follow: Colonel Pomponnet, Mr. Charles Harvey; Victor Jolibeau, Mr. H. V. Cropton; Louis Gigoux, Mr. Norman Greene; Alphonse Bouchotte, Mr. Coningsby Brierley (who, by the way, was in the original London production at the Shaftesbury Theatre); Uncle Noel Jolibeau, Mr. Hugh Kennedy; Pluchard (a lawyer), Mr. Strutt Irwin; Delphine, Miss Olive Turner; Simone, Miss Dorothy O'Shann; Bimboula (a Persian woman), Miss Jessica Bevan; Madame Bax, Miss Marion Edwardes.

PARADINE.

EMPIRE PALACE.

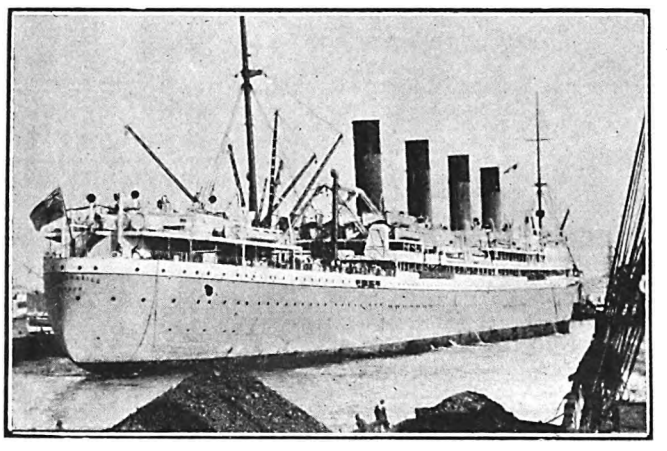
"THE Peep-Show" is in its fifth week of success, and is still playing to big houses. There is not a dull scene throughout the show, and "Building a House," which has replaced the "Ministry of Waste" peep, has gone well and fitted into the fun and jollity of the second half of the programme. Numbers of tuneful and new songs are heard during the revue, Miss Billie Bell's "Dolly Varden" song having made a special hit, and also Miss Billie Desmond's Scottish number that precedes the "Prince Charlie's Farewell" scene, which provides such an attractive feature. Billy Fry has excelled himself on the humorous side, and one of the big attractions of "The Peep-Show" is its abundance of laughter-making scenes and the general cheeriness of every "peep." The pot-pourri of Dickens' characters, and the medley of old songs remain firm favourites, and every member of the company puts in excellent work, so that audiences are appreciating and applauding every performance as whole-heartedly as ever.

FALCONER.

TRAVELLIN' AROUND.

(*Continued from Page 10.*)

official tests had been completed for the three weeks immediately preceding the day in question, and boats, derricks, water-tight doors, etc., had been put through rigid trials in the presence of surveyors from Lloyds and the Board of Trade, and so nothing practically remained except the actual steaming trials, which were to be run in Belfast Lough. Leaving the wharf marks the only occasion on which the captain and officers of the ship are passengers for a few hours and have no stake in what is still as yet



THE ARRIVAL OF THE "WINDSOR CASTLE" AT DURBAN ON HER MAIDEN VOYAGE.

Photo by L. Llewellyn Gibbon.

the builder's vessel. With a full head of steam, the ship is "opened up" along the measured mile, whilst steering-gear, etc., is tested, and the various ship's officials see that everything in what will ultimately be their respective departments is in proper working order and unstrained under sea condition. The manager of the ship-yard has charge of affairs, whilst a pilot controls the bridge and builder's engineers and fitters "run the job" in the engine-room and a professional adjuster of compasses earns his fee with the various compasses. After some three hours' of manœuvring and "14·7 knots" having been declared, the manager calls together the representative of the P. & O. Company and the head of each of the sea-going departments and addressing them asks, "Gentlemen, are you satisfied?" Each man then answers in order of seniority, and finally the office representative replies, "We are all perfectly satisfied with the ship and hereby accept delivery." A salute from either side and the order "Break the flag!" from the commander follow, and the familiar bunting of the P. & O. house-flag streams out from the mainmast, whilst the ship-yard people board the waiting tug alongside to return up the Lough. A farewell fanfare on the whistle and the new vessel turns towards the open sea under the orders of the captain and "proceeds." She has been "handed over."

Look out for the competition on the Auckland Park Union Day Handicap, which will be advertised by Mines and Prizes, Ltd., in these columns next week.

A good way to use up cold ham is to eat it.

HIS MAJESTY'S, MONDAY, MAY 22: "OH! OH!! DELPHINE!!!"

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Empire Palace.

AFRICAN THEATRES, LTD.

Nightly at 8.15.

Matinees on Wednesday and Saturday at 2.30.

WEEKK COMMENCING MONDAY, MAY 22,

The Wylie-Tate Revue,

"THE PEEP-SHOW,"

(SIXTH WEEK.)

A Topical Fantasia in 14 Peeps: Direct from the London Hippodrome.

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Billie Bell, Billie Desmond, Peggy Lovell, Dorothy Sutton, Edwin Styles, Harry Brunning, Frank Foster, Alex. Haviland and BILLY FRY.

Booking at the Carlton Hotel, Commissioner Street Entrance, daily from 9 a.m. to 6.30 p.m. 'Phone 5426.

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AFRICAN THEATRES, LTD.

MONDAY, TUESDAY, AND WEDNESDAY, MAY 22, 23 and 24,

"SONIA,"

6-Part Ideal Film Version of the Novel by Stephen McKenna, featuring **Clive Brook.**

THURSDAY, FRIDAY, AND SATURDAY, MAY 25, 26 and 27,

"STRAIGHT FROM PARIS,"

6-Part Equity Drama, featuring **Clara Kimball Young.**

His Majesty's.

AFRICAN THEATRES, LTD.

WEEK COMMENCING MONDAY, MAY 22, **THE 1922 MUSICAL-COMEDY COMPANY,** In

"OH! OH!! DELPHINE!!!"

By C. M. S. McLellen and Ivan Caryll. (From the French.)

PRODUCED BY FRED COYNE.

Every evening. Matinees on Wednesday and Saturday at 2.30.

Plans at Carlton Hotel (Commissioner Street Entrance.). 'Phone 5426.

Orpheum Theatre.

AFRICAN THEATRES, LTD.

WEEK COMMENCING MONDAY, MAY 22,

PAUL WITT AND MAY STEVENS,

Elite Entertainers.

THE DAINTY DANES,

The Simultaneous Pair.

MON., TUES., & WED., MAY 22, 23 & 24,

"THE FOURTEENTH MAN,"

5-Part Paramount Comedy-Drama, featuring **Robert Warwick.**

THURS., FRI., & SAT., MAY 25, 26 & 27,

"THE INVISIBLE FEAR,"

6-Part First National Drama, featuring **Anita Stewart.**

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AFRICAN THEATRES, LTD.

MON., TUES., & WED., MAY 22, 23 & 24,

"NINETEEN AND PHYLLIS,"

6-Part First National Comedy-Drama, featuring **Charles Ray.**

THURS., FRI., & SAT., MAY 25, 26 & 27,

"LET'S BE FASHIONABLE,"

5-Part Artcraft Drama, featuring **Douglas McLean and Doris May.**

Standard Theatre.

AFRICAN THEATRES, LTD.

LESSEE ... ... LEONARD RAYNE.

Mr. Leonard Rayne presents The Robert Courtneidge and W. E. Holloway Company in

"THE MAN FROM TORONTO,"

By Douglas Murray.

Next week (for the first time in South Africa):

"AMBROSE APPLEJOHN'S ADVENTURE'

Matinees on Wednesday and Saturday at 2.30.

Plans at Standard Theatre or Carlton Hotel Booking Office.

Jeppes Theatre.

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Artist for the Week Commencing May 22,

ANDY McPHERSON,

The Popular Scottish Comedian.

MONDAY & TUESDAY, MAY 22 & 23,

"THE SONG OF THE SOUL,"

5-Part Goldwyn Drama, featuring **Vivian Martin.**

WEDNESDAY & THURSDAY, MAY 24 & 25,

"THE EGG-CRATE WALLOP,"

5-Part Paramount Drama, featuring **Charles Ray.**

FRIDAY AND SATURDAY, MAY 26 & 27,

"THE SILVER LINING,"

6-Part Metro Drama, featuring **Jewel Carmen.**

Lyric Theatre.

BRAAMFONTEIN.

AFRICAN THEATRES, LTD.

ADMISSION: 6d. and 1s.

MONDAY & TUESDAY, MAY 22 & 23,

Jack Pickford and Louise Huff in

"THE VARMINT,"

Oliver Morosco Comedy-Drama in 5 Parts.

WEDNESDAY & THURSDAY, MAY 24 & 25,

William Farnum in

"THE JOYOUS TROUBLEMAKERS,"

Fox Comedy-Drama in 6 Reels.

FRIDAY & SATURDAY, MAY 26 & 27,

Charles Ray in

"THE EGG-CRATE WALLOP."

Paramount Drama in 5 Acts.

Next Week's Calls.

WEEK COMMENCING MONDAY, MAY 22.

Tivoli, Cape Town.—Till May 23: Bert Coote and Company, Kitchen Comedy Four, W. V. Robinson. Continuing: Tambo and Tambo, The Real Mackays, Hunter and Bob, Hayman and Franklin. Opening May 24: Jubb and Jerome, Bert Southwood and Pink Lady, Jan de Martell.

Opera House, Cape Town.—Leonard Rayne's Company.

Empire, Johannesburg.—"The Peep-Show."

His Majesty's, Johannesburg.—"Oh! Oh!! Delphine!!!"

Standard, Johannesburg.—"Ambrose Applejohn's Adventure."

Orpheum, Johannesburg.—Paul Witt and May Stevens, The Dainty Danes.

Jeppes, Johannesburg.—Andy McPherson.

Grand, Pretoria.—Norton and Simmonds, Hilda Denton.

Criterion, Benoni.—Tex McLeod, J. Urquhart.

Rinko, Maritzburg.—Taylor's Dream Stars.

Criterion, Durban.—Tom E. Finglass, Weynen and Co., Louis J. Seymour.

Theatre Royal, Durban.—Alfred Woods and Company.

Palace, Salisbury.—Opening May 24: Horace Hodges and Company.

ANSWERS TO CORRESPONDENTS.

Owing to pressure on space Answers to Correspondents are unavoidably held over this week.

CLARA BUTT'S "DISCOVERY."

"Glad to be home—the best place in the world," said Dame Clara Butt when she and her husband, Mr. Kennerley Rumford, arrived at Southampton after a nine months' tour of Australia, Canada, and the United States.

During the tour Dame Clara Butt made a "find." At Sydney she discovered a girl singer with so beautiful a voice that she decided she must come to England at once. The girl will be sailing from Sydney next month. "She has a really beautiful contralto voice," said Dame Clara Butt.

DISARMAMENT.

In wild New York Columbia's sons
Hold licences to carry guns.
Twenty-five thousand thus are armed,
And timid people grow alarmed.

But he who takes a licence out
Is a good citizen no doubt.
Your thug or gunman will not pay
For his old licence anyway.

Our case is much the same; in fact.
Under a recent Firearms Act
The good have been disarmed all right;
The bad pay nothing, but sit tight.

This consolation, though, remains,
The thug who blows out someone's brains,
Unless he's hanged when all is done,
Gets fined for his unlicensed gun.

"Do you collect threepenny bits, dear?" enquired the visitor of five-year-old Dorothy, "Yeth," lisped Dorothy. "Well, here's one for your collection," said the visitor. "How many have you got now?" "One," was the reply.

HIS MAJESTY'S. MONDAY, MAY 22: "OH! OH!! DELPHINE!!!"

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PAINS DISAPPEARED IN 1 DAY

If you wish for immediate results get

DeWITT'S
-KIDNEY-&-BLADDER-PILLS

The world's greatest cure for
RHEUMATISM, LUMBAGO, SCIATICA, BACKACHE, STONE, GRAVEL, CYSTITIS, JOINT PAINS, WEAK BACK, GOUT, TIRED FEELING, IRRITABILITY.
And other Disorders of the Kidneys and Bladder.

This gratified man writes of his experiences for the benefit of other sufferers. Previous to taking De Witt's Pills he had terrible pains, and was unable to go to work at times. He is now cured, and in perfect health, and after taking De Witt's Pills never lost a day's work, which in itself is a proof of the benefit this man has derived. To cure Backache, Rheumatism, Gout, Gravel, Lumbago, Stone, Sciatica or any other Kidney and Bladder Trouble, it is necessary to expel from the body the poisonous Uric Acid—the cause of these disorders—to do this, you must have a remedy that goes direct to the Kidneys and the Bladder. When you see the urine change to a muddy bluish colour, a feature that distinguishes De Witt's Pills from all others, you know then that these wonderful little pills are doing their work, and you can then be assured that relief from Kidney and Bladder Pains is immediately forthcoming.

Mr. V. TOMPKINS writes: –

"I was sent to hospital passing blood, and had terrible scalding pains. I came out feeling a little better, but I kept passing blood. The acute pains in the back and side recurred. I felt weak and dizzy and kept coming off my work. The doctor and herbalist did no good. I tried De Witt's Pills, after the first dose the scalding stopped, and pains disappeared in one day, and I passed a lot of small stones. I have not lost a day's work since I took De Witt's Pills. I am now cured and in perfect health." Wigan Road, Deane, Bolton, England.

EVIDENCE FROM PRETORIA AND DOORNFONTEIN.

Mr. R. Dickason, 283, Chrostobel Street, West Pretoria, writes:—"I had great pains in my back. Before I had used one box of De Witt's Pil's I was completely cured."

Mr. B. Baron, 37c, Beit Street, Doornfontein, writes:—"I suffered with backache and pains in the hips and loins. I am pleased to tell you that De Witt's Pills cured me."

Sold by Chemists and Storekeepers throughout South Africa. When you get the pills, be sure they are De Witt's in the white boxes, printed in blue and gold, with the blue wax seal on the cork. There are two sizes, 6/6 and 3/6. The 6/6 size contains 2½ times the quantity in the small size. If your chemist or storekeeper does not stock them, send the price of the package to E. C. De Witt & Co., Ltd., 31, Loop Street, Cape Town, and they will be sent post free in a plain wrapper.

A trial box of De Witt's Pills, sufficient to show good results, will be sent by return if you send three penny stamps for packing and postage.

EMPIRE PALACE
OF VARIETIES
JOHANNESBURG
(African Theatres, Limited

'THE PEEP-SHOW'

A Topical Fantasia in 14 Peeps

Direct from the London Hippodrome.

By
LAURI WYLIE.
Additional Scenes by
R. P. WESTON, BERT LEE, and TOM WEBSTER.
Lyrics by "VALENTINE"
Music by the Late J. W. TATE.
Produced by Philip Levard

Booking at Carlton Hotel

HIS MAJESTY'S, MONDAY, MAY 22: "OH! OH!! DELPHINE!!!"

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GOOD NEWS FOR WOMEN OF REFINEMENT

Few women have had such a terrible experience as Miss Little did; but many suffer in a lesser degree, and they will be glad to hear the good news her message has for them.

"What Kotalko has done for me is nothing short of wonderful. Four years ago I lost all my hair. My head was bare and shiny just like the back of my hand. I had been under a hair specialist and a doctor, but all in vain.

"I decided to try Kotalko, and I am simply delighted that I did so, for I now have a head of beautiful curly, silk-like hair, which is admired by everyone, Kotalko has certainly proved itself a true hair grower.

(Signed) MARY LITTLE."

HAIR-GROWING DISCOVERY.

Many who were completely bald have grown a full crop of beautiful hair by using the method employed by North American Indians. This is composed of genuine bear fat with the juice of the rare pilocarpus plant.

The preparation, known as Kotalko, may be obtained by sending 6d. (stamps or P.O.) for trial size to John Hart Brittain, Ltd., 2 Percy St. (314H), London, W.1., England. Marvellous and speedy growth of hair has been reported even when baldness has existed for years.

KOTALKO is on sale at most Chemists wholesale at Gardner & Co. Ltd Port Elizabeth; Heynes, Mathe & Co., Cape Town; Fleming's Chemists Ltd., and Sive Bros & Karnowsky, Johannesburg; and Stranach & Williams, Durban.

J. A. HOBKIRK,

Complete Funeral Furnisher and Embalmer

Funerals contracted for from the Johannesburg Hospital.

Office, 243 Bree St., off Eloff St.

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Night or Day

RING UP

F. A. SHARMAN

3093 Day.
5619 Night.

Note Change of Address:—191, COMMISSIONER ST., C/o MOOI ST.

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APIOL & STEEL PILLS for Ladies.

A French Remedy for all Irregularities. Thousands of Ladies keep a box of Martin's Pills in the house, so that at the first sign of any irregularity of the System a timely dose may be administered. Those who use them recommend them, hence their enormous sale. At all Chemists and Stores, or post free 5/-.

MARTIN, Chemist, SOUTHAMPTON, ENGLAND.

PARK HOTEL

P.O. Box 626 BULAWAYO **Tele: "PARK"**

Spacious Lounge. **Splendid Cuisine.** (Special terms for Theatricals) **Terms Moderate.**

Two minutes walk from the Zoo and Park

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CAPE PENINSULA.

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LIQUORS GUARANTEED.

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Excellent Catering and only the Best Liquors Stocked.

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LADIES you can improve your hair by using **FAMOUS ALASSYN HAIR TONIC** which stimulates the scalp, keeps the Hair healthy and free from Dandruff and prevents it from falling out, 2/6, 3/6 and 4/6 per bottle from

Righthouse's Pharmacy, Ltd., Chemists and Druggists

CORNER OF MAIN AND CENTRAL ROADS, FORDSBURG.

We have a nice assortment of Scent, Face Powders and Face Creams. Our famous Electric Headache Powders are a quick cure. 1/6 and, 2/6 a Box.

Also from **THE TROYE PHARMACY, LTD.**, Chemists and Druggists, Corner Commissioner and Troye Streets, Johannesburg. Enquiries solicited. Postage Free.

Special Reductions to all Theatricals in Toilet Articles and Medicine.

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SPECIAL ANNOUNCEMENT.

THE extensive alterations to our premises have now been completed and you will find that the inconvenience they have caused has all been removed. We are now displaying an amazing assortment of Novelties including:

LISSARIES,
PALM HATS,
Coloured Camouflage Hats,
MADAGASCARS,
Indian & Italian Leghorns,
PANAMAS, Super Qualities,
and everything appertaining to the latest MILLINERY FASHIONS of 1922.

Re-modelling is a special feature to the trade. With our new machinery we can turn the oldest stock hats into Paris Models. This Department is handled by one of the heads, and personal attention will be given to each order. *SATISFACTION GUARANTEED.*

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Warehouse Phone 4036. **Factory Phone 4843.**

Telegrams: "Billbrook." **P.O. Box 1844.**

Baby Marie Osborne, once a very popular child star, but absent from the screen for two years past, is to be featured in short comedies under the Pathé banner.

"Prairie Jack" Edwards, a picturesque character of Casper, Wyoming, recently rode to Los Angeles on horseback bearing a petition signed by several thousand westerners asking Bill Hart to continue the making of frontier pictures. Hart has not been producing for more than a year past.

The International Variety AND Theatrical Agency, Ltd.

I.V.T.A I.V.T.A

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S.A. PICTORIAL.
STAGE & CINEMA.

VOL. XIV. No. 356.] SATURDAY, May 27TH, 1922 (Registered at G.P.O. as a Newspaper.) PRICE 1/-

MISS MAE MURRAY.

Miss Mae Murray, who has not been seen on South African screens for some time, will be featured at the Johannesburg Bijou during the week commencing Monday, June 5, in an exceptionally spectacular and well-produced photoplay in eight reels entitled "Peacock Alley," in which she plays the part of Cleo, a celebrated Parisian dancer—a character in which she is here depicted.

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THE ROMANCE OF FAMOUS PLAYERS.

By JULIAN JOHNSON.

6.—D. W. GRIFFITH'S ENTRY.

IT was about this time that Mr. Zukor finally convinced his faithful friend, partner and admirer, Mr. Frohman, that the last vestiges of reason had deserted him. He told him that he believed a certain director working obscurely at Biograph had great possibilities. And he was to offer him—fifty thousand dollars a year! As a matter of fact, they hadn't fifty thousand dollars a year in the whole organisation. It was considerably to the relief of Mr. Zukor's associates that the unknown director turned out to be absolutely insane. He rejected the offer! He proved to be a genial, highly intelligent man, and a very pleasant acquaintance, but he demonstrated a whole set of loose screws in his mental machinery in this spurning of a perfectly fabulous salary. He said, crazily enough, "I believe I can make more money making my own productions." His name was David Wark Griffith.

Now we come to another great forward movement in motion-pictures, destined to be as revolutionary, and as lasting, as the establishment of great stories interpreted by high-class actors. Thus far, the producers had ceased their connection with the business when their pictures were made. They sold them outright to the exhibitors. Mr. Zukor sold Mary Pickford's early pictures in that way, but when, increasing the worth of his stories, his supporting cast, his direction, the salary of his star and the opulence of her setting, he found it imperative to increase the price to $25,000 for the American rights, outright—then the exhibitors threw their cards on the table and refused to play. Zukor next challenged the whole "outright-buy" system. He demanded the privilege of work-in on the percentage basis, which to-day seems, of course, the only fair and equitable scheme of distribution. Met by a point-blank threat that if he persisted in his demands the exhibitorial exchanges would bar his pictures from the public, he replied that he would organise his own exchanges for the nation. This was the beginning of the exchange system, and the inauguration of percentage distribution.

It is not the purpose of this story to become statistical. The next few years were unbelievably romantic.

Mary Pickford's salary rose—to use this little girl merely as the world's best-known example—until one day Charles Frohman, speaking rather importantly to his brother, told him that he had people in his companies "getting as high as $750 a week." Daniel Frohman was not disturbed. "Charles," he answered, "it may interest you to know that we have one little girl, at our studio, who receives $2,000 a week." "I'll not call you a liar," answered the great dictator of Broadway, "but I will call you a fool. Nobody can earn that much!"

But Charles Frohman rapidly proved to his own satisfaction that his brother and Adolph Zukor were not fools. And from then on the doors of the greatest library of material were wide open to them, and they had the co-operation of a man who had risen from boy-of-all-work to become criterion as well as arbiter of the American theatre.

7.—LASKY AND DE MILLE.

Meanwhile, there was an energetic and interesting young man in the West whose destinies were to be irrevocably linked with the Zukor enterprises. He was the grandson of a man who had crossed the plains in '49. He began life as a theatre musician, became a San Francisco newspaper reporter, and was among the first hundred men to reach Nome in the Alaskan gold-rush. His adventures here might give Rex Beach a whole brace of new novels. Did he return wealthy? He did not. He came back thoroughly and completely broke. He recovered his balance as a musician, and then began to produce vaudeville acts. He came East finally, with another young man, son of a famous American dramatist, determined to produce motion-pictures. He and his friend had little money between them, but, somehow, they managed to get to Hollywood, and to make the picture they planned to make. The young man was Jesse L. Lasky. His pal and first director was Cecil B. De Mille.

It is characteristic of Mr. Zukor's policy of life and work that, when he saw the first effort of the "Jesse L. Lasky Feature Play Company," in 1913, he sent the unknown producer a telegram of congratulation. The *entente cordiale* thus established led to the formation, three years later, of The Famous Players-Lasky Corporation, in which the artistic intentions of both men have risen to full power, without submerging the personality of either.

The progress of Famous Players-Lasky Corporation from that point is as broad and clearly marked as the highway of Imperial Rome. The concern has gone from triumph to triumph, but not with the ease that is popularly supposed to attend success. Indeed its problems have been as strenuous as its accomplishments have been mighty, and the snares attending its stride to universal dominion have been many and artful. But these belong to a more detailed narrative.

It is proper, here, only to summarise the things it has done, and to reflect, as far as words can do so, the intentions of the Napoleonic little man whose hand is still at the helm.

One of these intentions, and fulfilments, was the Paramount Pictures Corporation, formed in 1915, and distributing, throughout the world, a definite and regular number of consistently high-class photoplays. Under the Paramount banner were immediately grouped the releases of the Eastern Famous Players studio, the Lasky studio in Hollywood, and the Pallas and Morosco studios, of the same Southern California city. The forty-eight pictures a year distributed by Paramount immediately set a standard which has consistently and steadily risen with the advance of photoplay art. The story of Paramount, its struggles, its battles, its dynasties, its civil wars, would make a novel full of dramatic interest, suspense and thrill—or a formal corporation record, bristling with statistics and figures as a porcupine's back bristles with quills. Paramount is significant to us, in this compressed annal of Famous Players-Lasky, as a great, healthy and progressive machine for the promulgation of better and better photoplays.

8.—PARAMOUNT PICTURES.

The significant thing is that Paramount has endured. It was organised at a time when many another distribution or production corporation came into being, flourished, and disappeared. A great majority of these were formed for promotion purposes. A majority of the "big" picture business men of that day were in pictures to promote stock-selling schemes, to make quick money and get out, or else turn to forming more new companies. A great railroad builder once said that no venture could be permanent unless it served the public. Paramount served. It was organised to serve—systematically to distribute good pictures. It prospered because it fulfilled the honest and constructive purposes of its makers.

Originally there were four stockholders in Famous Players. Five years ago the stock was held by the executives, about ten in number. To-day, on the stockbooks, there are over 3,700 shareholders.

The First Famous Players pictures were made on leased space in the old Biograph Studio in New York. To-day the great Famous Players Studio on Long Island is the model studio building of the world.

(*Continued on Page 21.*)

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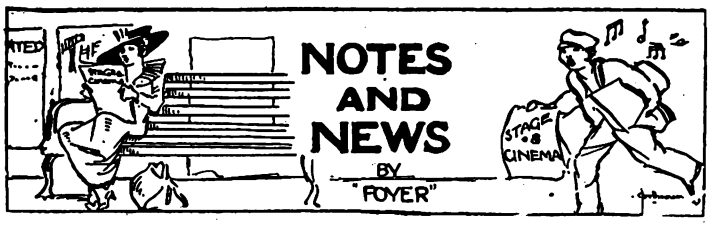

P. E. Amateurs in "Florodora."

I notice that the Port Elizabeth Amateurs have been playing "Florodora," and that the local critics praise particularly the Dolores of Mrs. Gordon Robson, whom they describe as a "find." My Port Elizabeth readers may be interested to learn that Mrs. Robson had a year's experience on the professional stage before her marriage last year to Dr. Gordon Robson, of Addo (where the elephants used to come from), and that she is a sort of indirect link with the original London production of "Florodora" in 1899. The latter circumstance is accounted for in this way: In 1920-21 Mrs. Robson, then Miss Dolores Croft, was a member of Miss Ada Reeve's Company in South Africa, and one of the revivals staged by that company was "Florodora," in which Miss Reeve played her original part, Lady Holyrood, which she "created" at the Lyric Theatre, London, in 1899. Miss Dolores Croft was "discovered" with the Cape Town Amateurs in 1919 by Mr. Fred Coyne, the African Theatres' musical-comedy producer, and accepted an offer to join the 1919 Musical-Comedy Company, as a member of the chorus and small-part principal, during that company's second season in Johannesburg early in 1920. I find her programmed as Winnie in "Going Up," Nadja in "Katinka," and Mrs. Farquhar on "Our Miss Gibbs." In "Katinka" she understudied Miss Billie Browne in the title-*rôle* and played the part on several occasions. Subsequently, with the Ada Reeve Company, she played Lolo in "The Merry Widow," Pauline Princess Borghese (Napoleon's sister) in "The Duchess of Dantzic," and Daisy Chain in "Florodora," She left the company at Cape Town in January last year to be married.

THE DAINTY DANES (DORIS AND MIRIAM),
"The Simultaneous Pair," who are now on the South African Vaudeville circuit. They are at the Johannesburg Orpheum this week.

An Important Judgment.

A judgment of considerable interest and importance to music-hall managers and performers was delivered last week in the Transvaal Provincial Division of the Supreme Court of South Africa. The case was that of Moore and Moore (professionally known as Merna Stewart and Reginald Moore) v. E. Steele (professionally known as Miss Lizzie Payne, proprietress of the Steel-Payne Bellringers). Moore and Moore appealed against a judgment of the Magistrate, Johannesburg, dismissing a claim by them for £200 damages for breach of contract of employment by the Steele-Payne Bellringers to give a certain theatrical performance. The defendant admitted the dismissal, but justified it on the ground that, contrary to instructions, plaintiff persisted in performing a certain sketch, entitled "Lucelle the Florist" in breach of the terms of contract. The Judge-President, in giving judgment, said the question was whether a music-hall artist was entitled to say to his employer, "I have a particular turn which I like and which you do not like. Whether you like it or not I shall produce it whenever I please." Stated in that form there could be no doubt that there was only one answer. Music-hall artists were not entitled to do this. The employer was the judge as to what work the performer was to put on the stage and what he was not to put on the stage. When employed, he told his employer what he could do, and from his *répertoire* the employer selected such pieces as he thought would popularise the performance. It was idle for artists to say, "I am at perfect liberty to produce any sketch or piece that I like because that is my speciality." That was the case attempted to be made, and that case failed in the lower Court and must fail now on appeal. It was urged that the disobedience was not of such a nature that the defendant was justified in dismissing, but the whole history of the troupe from Port Elizabeth to Johannesburg showed that appellant had set himself against the respondent and was determined to vex her on every possible occasion. It had gone so far that she was obliged to give him notice in writing that he was to produce only what was on the programme. On the afternoon of the day in question he was told if he persisted in producing the particular sketch that she did not want he would be dismissed. In defiance of her authority and orders he produced it. She was under those circumstances entitled to dismiss him on the spot. The appeal must therefore be dismissed with costs. Mr. Justice De Waal concurred.

Paragraphed in England.

The English theatrical papers publish paragraphs about the success of "The Peep-Show" at the Johannesburg Empire. *The Stage* says it is an exact reproduction of the London Hippodrome show, and adds that all the scenery and dresses were constructed in the studios and wardrobe of the African Theatres, Ltd.

Deputy Understudy's Success.

Owing to the prevailing complaint, bad colds, both Miss Billie Bell and her understudy, Miss Dorothy Sutton, were absent from the cast of "The Peep-Show" for four performances last week. At short notice a member of the chorus, Miss Ivy Collins, went on and played Miss Bell's parts (Light o' the Moon, Flora Macdonald, Dolly Varden, etc.), and was distinctly successful in each of them. Miss Collins played the typist in the "Ministry of Waste" Peep during the early weeks of the season.

Here in 1913.

Mr. J. Oliver Twiss was in South Africa in 1912-13 with the late Charles Howitt, and now, like his famous fictional almost-namesake, he is "asking for more," for he is coming out with Miss Ruby Miller's Company to play Oswald Grant in "The Edge o' Beyond." I well remember the notable success he made in the part of the French-Canadian trapper 'Poleon in "The Barrier" at the Standard Theatre in 1913. Mr. Twiss has had a very varied theatrical career, having played practically every kind of part in every kind of play in *répertoire* both at Home and abroad. In fact, he returned to England only last year from a two-years' tour in India, Burma, the Malay States, and China. During the War he held a commission in the Sherwood Forresters. He is the author of several plays and sketches, and has at present one play running in England and another in India. His first full play, "Magnificent Mac," was written when he was in South Africa with the Howitt-Phillips management, and had its first production on any stage at the Opera House, Pretoria. Among the parts, Mr. Twiss has played are: Hilary Farrington in "The Naughty Wife," Andrew Fabian in "The Voice from the Minaret," Mahmud Baroudi in "Bella Donna," Sir Dennys Broughton in "General Post," Arthur John in "Mr. Todd's Experiment," Colonel Preedy in "Billeted," Larry Conover in "The Crimson Alibi," Jarvis in "Grumpy," Mr. Gregory in "Mr. Wu," and Cyprien Gaudet in "Who's the Lady?"

"Top-side jossman Number One" is pidgin-English for Bishop. The top-side is Heaven. Jossman is priest. Jossman Number One is chief priest or bishop.

STANDARD, MAY 30: "A SINNER IN PARADISE."

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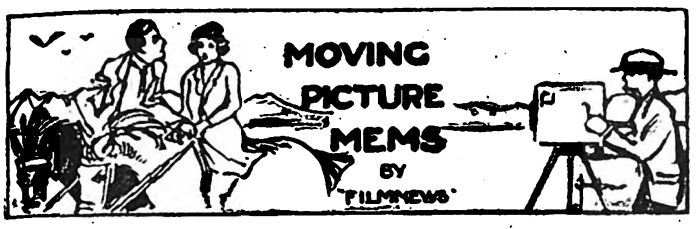

The "Optience."

In America they are now beginning to call a cinema audience an "optience." An "audience" *hears*; hence "opt-ience," a gathering which *sees*.

An Interesting Locust Film.

During March and April this year several officers of the Union Agricultural Department co-operated with the African Film Productions, Ltd., in securing the finest moving-pictures of locusts and locust destruction that one could very well hope to get. These were obtained in the Free State and in Bechuanaland. The film, of which a private screening has recently been witnessed, and which will be publicly shown in Johannesburg and elsewhere in the near future, is most successful and of profound interest. The development from egg to flier is shown under natural conditions, and there are several real live reproductions of spraying and baiting being carried on in the midst of thousands of trekking *voetgangers*. One passage of the picture portrays the evolution of troops of locust-birds, and one cannot witness another incident, showing dark clouds of locusts bursting on the Union out of the heart of the Kalahari, without being thrilled by its grave portent. A part entitled "Manna in the Desert" depicts groups of Bechuanas seriously feasting on cooked locusts and strikes a humorous note—although the locusts were a god-send to the natives. The picture will have its first public screening in Cape Town towards the end of this month, and will then be shown in Johannesburg and subsequently throughout the Union. Arrangements are also in progress for its screening in Europe and America.

MARGARET NORTON AND GLADYS SIMMONDS,
Operatic Vocalists, now appearing on the South African circuit.
This week they are at the Grand Theatre, Pretoria.

Griffith's Debt to Dickens.

Mr. D. W. Griffith, the world's most famous film producer, landed at Southampton from the *Aquitania* on April 18. His first act on British soil was to kiss on the cheek his brother, Mr. Albert Grey, who is his business manager in London. This (says *The Daily Express*) may have been due to the Gallic influence of "Orphans of the Storm." His second was to give an imitation sparring round with Dempsey, for the benefit of the cinematographers. The master of movies was decidedly less nervous than the master of muscle. It was not their first encounter. Mr. Griffith boxed with Dempsey, during the voyage, for a charitable object. The famous film-maker looks and talks like a distinguished tragedian who has somehow got into the revivalist class. He has a deep resonant voice and an easy flow of ideas, which confirms the belief of many that he would have been America's greatest orator had he not specialised in celluloid. He speaks with the intense fervour of an idealist, and has a wonderful gift of phrase-making, as the following testify: "Shakespeare and Dickens did more to bring America into the War than all the propaganda"; "All that I know of motion-picture technique I owe to Charles Dickens"; "When I browse in English literature I feel like a bone-headed bricklayer"; "England should take warning from America, lest she should fail owing to the rule of fanatical minorities"; "The Cromwells are a *verboten* clan in the United States." In the course of an interview, Mr. Griffith said: "One of the objects of my visit is to discuss with representative citizens in various European countries a scheme for producing about eight or ten 12-reel pictures (twice the length of the average photo-play), which would cost approximately £400,000 apiece, and would present, in sequence, a history of humanity. I would take such leading events in the history of all countries as would enable me to present a kind of universal history. I think that the world is ripe for propaganda on behalf of the ideal of universal peace, not propaganda by official documents, but something that could be written in the hearts of humanity. Pictures are the only universal language. I speak as a foreigner," concluded Mr. Griffith, humorously, "when I say that the word 'foreigner' ought to be deleted from all dictionaries. There are no foreigners where the motion-picture is concerned."

The Better Title.

Don't think that a title-writer (for the films) is going to stop at anything when it means satisfaction concerning a title. He will purloin words from a tourist time-table. Poets come in handy for descriptions of sunrises and sunsets. As authors and journalists feel that they must avoid certain words that have become hackneyed, so certain words and sentences have to be shunned in titling a moving-picture production. The imaginative and experienced title-writer will writhe when he sees certain combinations used to denote a passing of time, as, for instance: "Three years later——"; "And the next morning——"; "And that night!" The most useful of words which is banned as far as possible is dear old "meanwhile." You can always tell what the villain has been doing while the hero has been on his honeymoon by resorting to "Meanwhile——" and then show the villain using his eyes and plotting. It requires great resistance to escape one "meanwhile" in a production. It is not only a useful word, but it has the recommendation of being one word which conveys a good deal.

Poets' Corner: From East Africa.

Your blue-walled room grew darker. All the day
The rain had fallen. Through the window's space
The wet roofs gleamed. Immutable and grey
The far plain stretched to where three purple strips
Of stormy cloud lay on the yellow sky.
Outlined against it—chimneys rearing high
Their smoky tops—the new-washed houses stood.

And you made dreaming music in that place.
A little smile upon your curving lips,
Your thin, white fingers on your fiddle told
How long-dead kings had fought for you of old,
And how, I think, a dark-browed Eastern queen,
Maddened with hatred for your small head's gold,
Mixed poisoned juices in a carver's bowl,
So that you drank and died: and how your soul
Yet seeks an earthly dwelling.

. . . Darker grew
The Sky, and little oblong shapes of light
Shone in the grey-massed silhouettes. Then you
Laughed your low laughter, bitter-sweet and slow,
And stooped and put your violin away,
And said "Good-bye," and, laughing—"You must go"...
And so I went. Child, you can never know
The cruelty of these last long hours of May,
When rain-wet lilac scents the waiting night

By N. St. John Beale in "The Triad."

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MUSIC AND MUSICIANS

BY "C.A.O.D."

Stanford and Modern Music.

There is much of interest to musicians in the recently-published book "Interludes," by Sir Charles Villiers Stanford. The book is notable for its general avoidance of technicalities, and is, therefore, to be recommended to the casual music-lover and concert-goer. Sir Charles has much to say regarding musical education and composition; and of modern tendencies he remarks: "Music springs of two essential elements—rhythm and melody. Without rhythm melody is usually vapid. Without melody rhythm is but barbaric. The best is of both. Melody is harder to write than a compilcated score, for it is both natural and simple; it is written as all things should be, straight along: and a complicated score is not. I fear that melody is now-a-days anathema. Why? Not because it has been there and is rejected, but because it has never been there at all. No one who has ever written a good melody ever rejects it. He may improve upon it, but he will not turn his back upon it. Many can concoct a well-sounding score, but very few can write a melody. History has shown that without it as a basis no music, however attractively coloured, can last. Too many are trusting to fine clothes to conceal a poor body, instead of trusting to a good figure to carry off poor clothes and to deserve good ones." Sir Charles seems to suggest that when the gift of invention is present the manner of presentation is a comparatively small account—that, in fact, the figure is everything and the dress nothing. History certainly does not support such a contention. History supplies at least two great instances where the first quality has by no means been considered all-sufficient. An examination of the works of Bach and Beethoven, especially when this is done with a detailed reference to authentic note-books, will reveal the fact that both composers regarded the final dress as of equal importance to the matter to be dressed. The fastidious workmanship of great composers forms a great part of the universality of their utterances, and with a composer like Chopin the manner of presentation frequently reflects the genius of the man as definitely and permanently as the matter presented. The other side of the matter is finely shown by Schubert, who, had he concerned himself more with the manner of his utterances, would have ranked even higher than he does.

MISS CHRISTINE BURGER,

A clever young teacher of dancing, who for the last two years has given her services at the Nazareth Home, Johannesburg, training the girls in physical culture and dancing.

Examinations as a Means.

Sir Charles may be regarded as an authority with much inside knowledge of examinations. He defends the modern examiner, but adds that too much reliance must not be placed on examinations as a test of musicianship. In this regard Sir Charles seems to be guilty of expecting examinations to do what they were never, in the nature of things, intended to do. "The teacher provides the incentive; it is for the pupil to adopt it. Incentive is a matter of suggestion, not of compulsion. Compulsion means revolt, active or passive. Regulation of the tendencies of incentive is the function of the teacher; submission to that regulation the duty of the pupil. He will learn from the teacher, but the teacher will as often learn from him, if wisdom and breadth of view dominate the system of teaching." Of examinations Sir Charles remarks: "Dogmatism is the enemy of reason, sympathetic insight is the friend of thought. Thought will be guided into deeper channels by sympathy, but will be throttled by unexplained rules." Here the author points directly to a fruitful source of mediocrity in the study of musical science, since there can be no rules in the technical departments of executive music. There is no greater educational tragedy than that system which seeks to create any sort of understanding by the mere tabulation of rules. "Of 'rules' in such an intangible art as music there are none; of 'tastes' there are many. The danger now is that insistence uopn 'rule' may drive 'taste' into extravagance, if only as a revolt against arbitary and unexplained theory. The only brake upon this wayward vehicle is a complete cultivation of the highest and best taste." Sir Charles's theory in regard to modern tendencies is an entirely new one, and opens to the mind of the writer an altogether fresh viewpoint in endeavouring to arrive at some kind of assessment of much modern extravagances and inanities. The mental strain of unexplained rules and arbitary theories might easily have led to a deep-seated revolt on the part of those who might have found the symmetry and orderly grace of the great classic writers far beyond their power of comprehension, to say nothing of emulation. Bach, for one, is a life study, if the true inwardness of his overpowering genius is to be fully comprehended. Perhaps we have here a true signpost to what we know as post-impression in music. "Examinations," says the author, "as a means to an end have their uses; as the end of the means they are intolerable"; which is a remark that may be applied in its fullest sense, and to every possible kind of examination in any subject under the sun. In its primary object a musical examination does not differ from any other kind of examination, so that Sir Charles Stanford has expressed an opinion that leaves the question of examination exactly where it was.

New York's Peace Memorial.

The most important, far-reaching movement, not only for the recognition of the value of music and the arts in a community, but of the responsibility and duty of a municipality in the matter, has recently been started in the City of New York, under the auspices of the Mayor. It is proposed to establish a municipal music centre in the city where promising young men and women will be enabled to get a musical education without the necessity of going abroad. With this plan other notable features are connected to make it New York's "Peace Memorial." The proposition involves the expenditure of twenty million dollars, and the scheme to build a municipal temple of music, drama and the arts has so far received general favour from the City authorities. Definite steps have already been taken in the matter and a Bill has been passed by the Legislature authorising and empowering the City of New York "to acquire a site for a building to be used for the advancement of education in music, drama and other arts."

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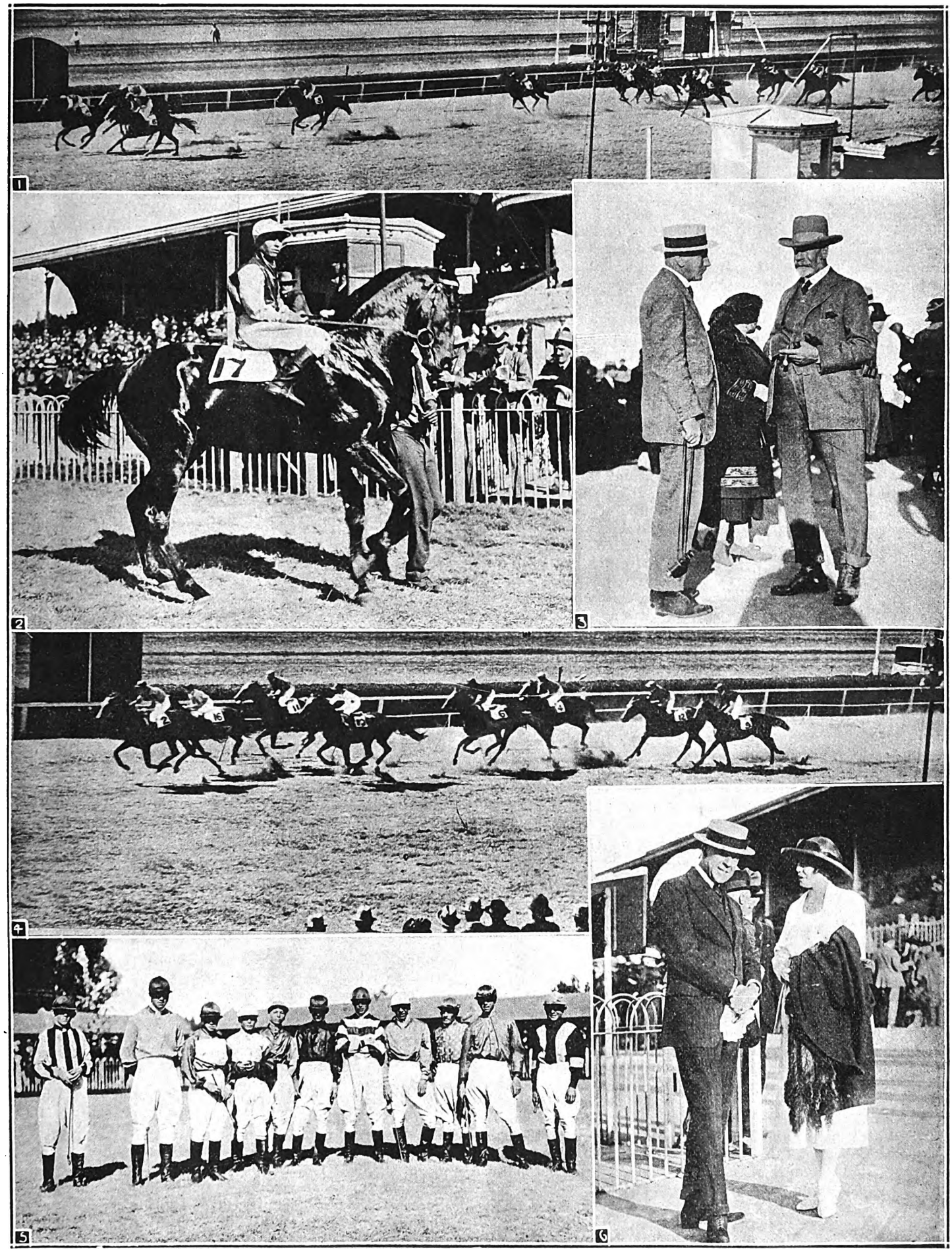

JOINT FIFTH FAVOURITES FILL FIRST TWO PLACES IN BIG QUARTERLY RACE.

1. Finish of the Johannesburg Winter Handicap, £1,500, one mile, one furlong: Mr. A. Rowe's Oribi (J. Otto up), winning from Mr. J. Neilson's Corinth (C. Bowles up), 2nd, Mr. H. Nourse's Dignitary (C. Ray up), 3rd, and Sir Abe Bailey's Orpheus (A. Strachan up) 4th. Fabaris started favourite at 5 to 2, with Dignitary at 3 to 1, Contentment at 6 to 1, Orpheus at 7 to 1, Oribi, Corinth and Idle Story at 14 to 1, and seven other runners at longer prices up to 100 to 1 Ample Supply. **2.** The winner, looking very fit and "putting on side" in the parade before the race. **3.** Major F. J. Henley, Secretary of the Turf Club, and Mr. E. Currey, the handicapper.

4. Finish of the H. B. Christian Memorial Handicap, for S.A.-bred two-year-olds; Mr. L. H. Allen's Hornet's Hope (Bowles up) winning from Metropolis, Edelwild and Banter. **5.** Group of jockeys who rode in the Winter Handicap. **6.** Mr. H. James Bowen, the Turf Club Starter, chatting to a lady friend.

Photos for "S.A. Pictorial" by H. Goldstein.

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In The Bright Lights.

TOO MUCH PLOT!

GRAVE AND UNHEARD-OF CHARGE AGAINST A MUSICAL-COMEDY.

NOT being the possessor of a perfectly good musical-comedy mind, like that of my friend PARADINE, I am unable (if indeed he, or anyone else, *is* able) to point out with any definite assurance in what respects "Oh! Oh!! Delphine!!!" falls short of modern musical-comedy requirements as exemplified in the two types represented by "A Night Out" and "A Little Dutch Girl." In fact, it is only just to remark that the people all round me at His Majesty's on Monday night did not appear to be conscious of any comparative shortcomings at all, but laughed and applauded all through the piece with a great deal of hearty enjoyment. For my part, however, I found the odd Delphine's position as third and last of the season's productions not altogether unjustified. I am now about to say an absolutely terrible thing—a thing that probably has never before been said about any musical-comedy. If you would rather not read it you must skip this part quickly. "Oh! Oh!! Delphine!!!" is *overloaded with plot*! It is as much overloaded with plot as its name is overloaded with exclamation marks. That seems positively absurd and impossible; but if we begin by allowing that the great thing in turning a farce into a musical-comedy, and particularly a French farce into an English musical-comedy, is to leave in only just enough of the plot to make the story intelligible, and then to rip out half of what has been left in, we shall end by perceiving that there can be very little difference, if any, between this particular musical-comedy and the French farce from which it was taken. And you know what those French farces are! They make your head go round trying to remember which character is which, and who was originally married to whom, and what the present complication has to do with the last subterfuge, and all that sort of thing. In musical-comedy you simply can't do it. I made that discovery on Monday night. About half-way through the evening I abandoned the chase of the plot, and became a disciple of Coué. Regarding each situation presented on the stage as a series of separate humorous incidents entirely unconnected with each other, I kept on saying to myself, "Every moment, and in every way, I am enjoying myself more and more." This method worked admirably, and I have much pleasure in recommending it to you free of charge. Once you realise that you don't have to be seriously intrigued by the enormously awkward predicaments into which Delphine, Victor, Adphonse, Simone, Pomponnet and Bimboula so recklessly plunge themselves, you are able to sit up and enjoy Ivan Caryll's tuneful music and the extraordinarily pleasing scenery and dresses of the production.

The acting showed traces of the strenuous work the company has been going through lately. Curiously enough, Mr. Coningsby Brierley was as little distressed as any one; though how a principal comedian in musical-comedy can play one huge part every night and rehearse another huge part every day and still retain some vestige of a voice is entirely incomprehensible to one whose larynx closes up on the slightest provocation. Things are never dull when Mr. Brierley is on the stage, and he touched off Alphonse Bouchotte in an exceedingly capable manner. Talking of Couéism, I think Mr. Charles Harvey, from what I have seen of him previously, must apply it to his work: "Every night I play my part better and better." This, of course, would mean that whenever he gets a new part to play he has to start all over again, and would account for the fact that his Colonel Pomponnet this Saturday will probably be quite a different fellow from his Colonel Pomponnet last Monday. Mr. H. V. Cropton, programmed for his largest part so far, that of Victor Jolibeau, wasn't there at all, and his place was taken by Stage-manager Hugh Ormond, who sang well Another first-night absentee through 'flu was Miss Dorothy O'Shann, whose part as Simone was taken by Miss Beryl Arlene. Both deputies were almost word-perfect and covered themselves with credit. The management posted up a notice asking for the indulgence of the audience on behalf of Miss Olive Turner, who was "suffering from a severe cold," but as a matter of fact I thought Miss Turner was in particularly good form, both in the singing and acting departments, and that her Delphine was quite the best of the three parts she has played here. Miss Jessica Bevan had her first real chance as Bimboula, the Persian carpet-selling woman, and took full advantage of all her opportunities. Mr. Norman Greene acceptably meandered around as Louis Gigoux, whose exact relationship to anybody else I never quite discovered, and Mr. Hugh Kennedy, disguised as an uncle to whom much could be forgiven as he was understood to be positively rolling in millions, kept on blowing in and out at all sorts of odd moments and supplying the only note of respectability the original story appears to have possessed. Mr. H. Strutt Irwin comported himself with much Lorenzo-like restraint as a lawyer named Pluchard, and Miss Marion Edwardes achieved the seemingly-impossible by turning herself into a thoroughly objectionable old lady without the slightest hesitation or compunction. Useful work was done in some of the smaller parts, notably by the parrot. The speciality dance in Act III is deftly danced by Mr. Louis Williams and Miss Zoë Desborough to music composed for the occasion by Mr. Gordon Stamford. On page 17, EVE tells you all about the dresses that are worn in the production, the colour of the scenery, who was in the audience (and who wasn't), and several other details which completely escaped the attention of

CARLYON.

EMPIRE PALACE.

THE END OF "THE PEEP-SHOW" IN SIGHT.

ALREADY "The Peep-Show" has been a record-breaking success at the Empire, and is playing to big houses every evening. Audiences are familiar by this with the features of the show, which goes all the better at second seeing, and is proving itself a winner at every performance. It is one of the cheeriest and brightest shows that Johannesburg has seen, and no falling-off in popularity is being experienced. Next week is the final week, for all that, and those who have not yet visited "The Peep-Show" should book immediately, while those who have already been delighted with its variety and humour will be well advised to see again a performance that is packed full of interest and fun, and admirably played by a star company.

FALCONER.

STANDARD THEATRE.

THE Courtneidge-Holloway Company's season at the Standard Theatre will finish this Saturday night. For the latter half of the week they are presenting (for the first time in South Africa) "Ambrose Applejohn's Adventure," but as the production was not staged until after we had gone to press it is impossible for us to give a notice of it until next week. This play is, of course, the enormously successful comedy which Sir (then Mr.) Charles Hawtrey produced at the Criterion Theatre, London, last July, and which is still running there. Mr. Owen Roughwood is playing the Hawtrey part here.

Next Tuesday night Mr. Alfred Woods and his New London Dramatic Company will begin a season at the Standard with "A Sinner in Paradise."

MISS RUBY MILLER'S COMPANY.

MISS RUBY MILLER and Company sailed from Southampton by the *Edinburgh Castle* last Friday, and are due to arrive at Cape Town on June 5. They will open at His Majesty's Theatre, Johannesburg, on June 19, in "The Edge o' Beyond"—dramatised from the popular Rhodesian novel of the late Gertrude Page—in which Miss Miller has recently been appearing at the Garrick Theatre, London. The play, by the way, was written from the novel by Miss Ruby Miller herself, in collaboration with Mr. Roy Horniman.

The members of Miss Miller's company are: Mr. Charles Carson (leading man), Mr. Anthony Holles, Mr. Frank Hudson, Mr. J. Oliver Twiss, Mr. Patrick Ludlow, Mr. Francis Roberts, Mr. Mack Ward, Mr. Fernley Bisshopp, Miss Alys Rees, Miss Violet Blyth-Pratt, Miss Margery Caldicott, and Mr. Sidney T. Pease (producer).

HIS MAJESTY'S NOW: "OH! OH!! DELPHINE!!!"

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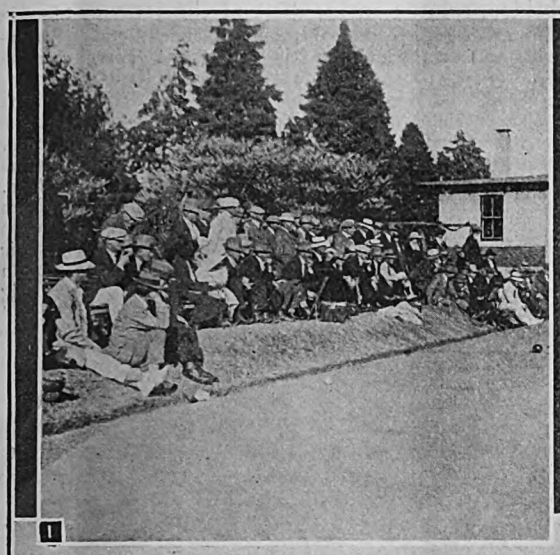
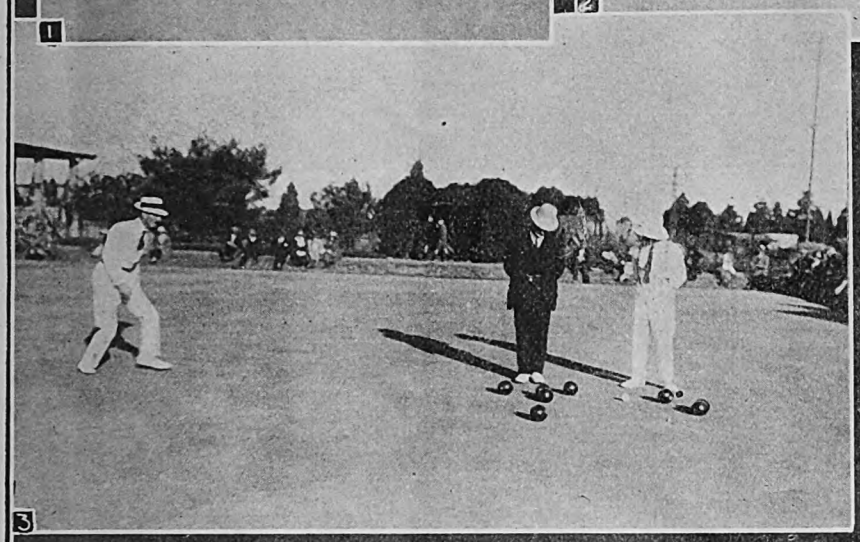
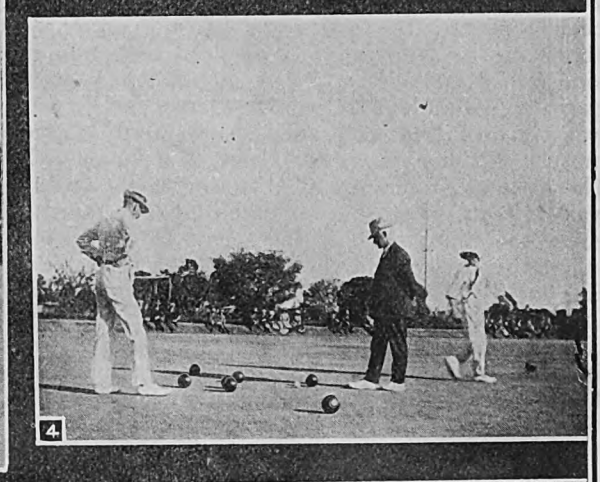
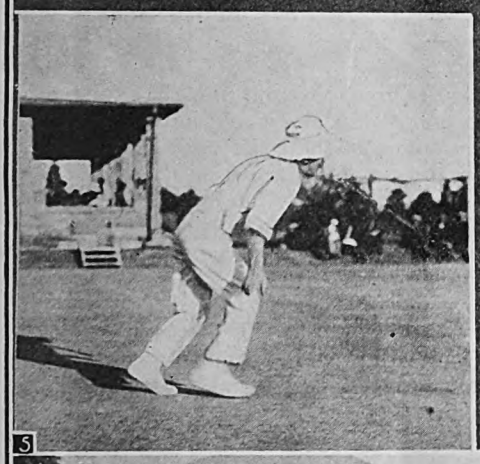
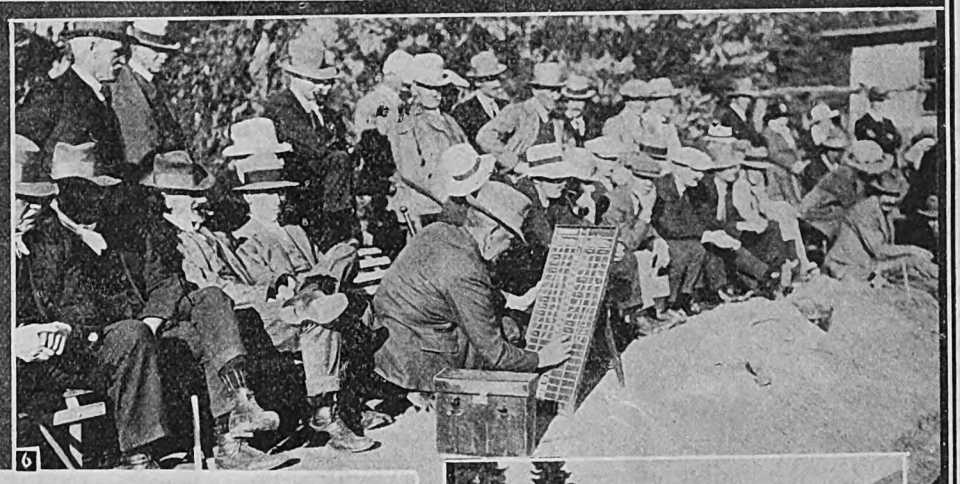
TRANSVAAL BOWLING CHAMPIONSHIPS AT GERMISTON.

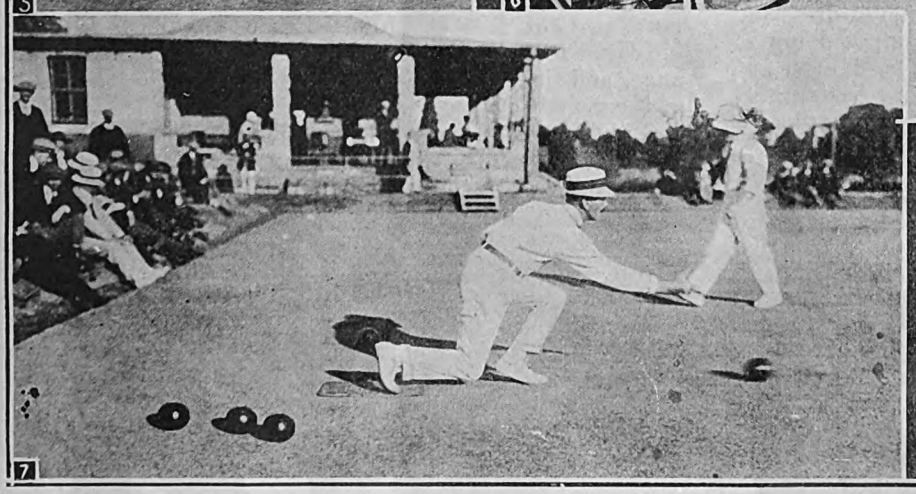


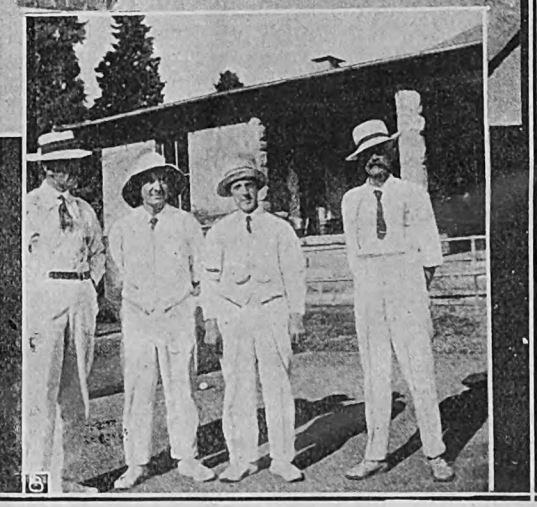












SCENES ON THE GREENS LAST SUNDAY, WHEN THE FINALS WERE PLAYED.

1. Interested spectators. **2.** Watching the play **3.** R. G. Gibson following up a wood. **4.** Gibson studying the position. **5.** Thomas bowling. **6.** The marker registering Gibson's 13th point. **7.** R. G. Gibson, the winner, bowling. **8.** The four semi-finalists : R. G. Gibson, A. W. Thomas, R. G. Roberts, and R. Roberts.

Photos for "S.A. Pictorial."

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The Story of Flora Macdonald.

[Every night in "The Peep-Show" at the Johannesburg Empire—and twice a week in the afternoons—Flora Macdonald says farewell to Bonnie Prince Charlie in a scene that is one of the numerous popular features of a very popular production. How many of the hundreds who have already seen the revue, or among those who have still to see it, know the true history of this remarkable woman—the bicentenary of whose birth, by the way, occurs this year, and whose great adventure with the Prince took place in the merry month of May? In the following article a few facts concerning her career are set forth.]

SOMEHOW one always thinks of Flora Macdonald as of a spinster who enjoyed one great episode in her life and talked of it to the end with quiet pride. Actually, she became the mother of five sons and several daughters, of whom descendants are believed to be living to-day.

She was the daughter of Ranald Macdonald, a farmer of Milton, in South Uist, one of the islands of the Hebrides. To-day all who pass in ships up the Minch can see the obelisk erected to her memory, in 1871, on a height 300 feet above the sea. It is said to be the largest memorial of its kind in Scotland, being 28½ ft. in height. It stands over her grave in Kilmuir churchyard. Flora's father died while she was yet an infant, and when she was only six years old her mother left her to marry Hugh Macdonald, of Armadale. The little girl remained at Milton with her brother until she was thirteen, when she was taken into the family of her relatives, the Clanranalds. She seems to have shown musical talent very early, and she was devoted to Gaelic minstrelsy. Her good fortune continued. Sir Alexander Macdonald of the Isles, and his wife, invited her to their Skye home, and afterwards took her with them to Edinburgh, that she might finish her education. She continued to live there with Sir Alexander and Lady Macdonald, and in the fateful year, 1745, she returned with them to Skye.

The Young Pretender Arrives.

It was in May of next year that Prince Charles Edward, the Young Pretender, arrived in the island, a bewildered and helpless fugitive, after his disaster at Culloden. He had crossed from the mainland at great risk of capture by English warships. Flora Macdonald was then a simple but courageous young woman of twenty-four, with her share of romantic feeling. One day, while she was on a visit to her old friends, the Clanranalds, in the island of Benbecula, Charles Edward arrived on the island. By this time the seas were swarming with English gun-vessels, and the island itself was searched by troops. The Prince's life would not have been worth a week's purchase but for the dogged fidelity of the islanders, who helped him to conceal himself in all sorts of places, and brought him food and information. Flora Macdonald met him at the home of the Clanranalds. She does not seem to have espoused his cause or to have been, at this time, at all an ardent Jacobite. But her heart went out to him in his distress, and she boldly proposed that he should dress in woman's clothes and accompany her as her supposed maid in an open boat to Skye. Prince Charles Edward, who at Culloden had been restrained with difficulty from risking his life at the head of his army, now became "Betty Bourke," and posed as an Irish girl, "an excellent spinner of flax." The two left South Uist in a six-oared boat with one manservant. Government cutters were in sight just before they embarked, and on approaching Waterwish, in Skye, they were threatened by the levelled guns of a party of Militia. Escaping several shots, they landed at Mugstot, the seat of Sir Alexander Macdonald.

"Betty" in Hiding.

The Prince hid himself while Flora went to explore the situation. This turned out to be one of extreme peril. Not only was Sir Alexander absent from home, but among Lady Macdonald's guests was Captain Macleod, commander of the Militia, who was actually hunting for the Pretender. They had come to the lion's den. Here, however, Lady Macdonald showed a courage and resource equal to those of her young relative. She obtainted a secret lodging for "Betty" at the house of her husband's factor, Macdonald of Kingsburgh. He was accompanied there by the intrepid Flora, and Boswell, in the account of Prince Charles's adventures which he incorporates in his Journal of Dr. Johnson's tour in the Hebrides, relates an incident of the journey:—

> After dinner, Flora Macdonald, on horseback, and her supposed maid, and Kingsburgh, with a servant carrying some linen, all on foot, proceeded toward that gentleman's house. Upon the road was a small rivulet which they were obliged to cross. The Wanderer, forgetting his assumed sex, that his clothes might not get wet, held them up a great deal too high. Kingsburgh mentioned this to him, observing it might make a discovery. He said he would be more careful for the future. He was as good as his word; for the next brook he crossed, he did not hold up his clothes at all, but let them float upon the water. He was very awkward in his female dress. His size was so large, and his strides so great, that some women whom they met reported that they had seen a very big woman, who looked like a man in woman's clothes and that perhaps it was (as they expressed themselves) the Prince, after whom so much search was making.

A Brave Old Highlander.

The night was spent at Kingsburgh, whose master rejected his daughter's warning that they had better leave before daylight, lest the Militia should come up, saying, "Let the poor man repose himself after his fatigues; as for me, I care not, though they take off this old grey head ten or eleven years sooner than I should die in the course of nature." He then went to sleep again. In the afternoon Flora Macdonald and her "maid," with a man-servant, set off for Portree. The Prince's shoes were worn out, and Kingsburgh provided him with a new pair, and, taking up the old ones, said, "I will faithfully keep them till you are safely settled at St. James's. I will then introduce myself by shaking them at you, to put you in mind of your night's entertainment and protection under my roof." He smiled and said, "Be as good as your word." Kingsburgh never had that chance, but he kept the shoes till his death, when a Jacobite gentleman bought them for twenty guineas.

At Portree Charles Edward, who on the road had changed into Highland dress, parted from his beautiful and brave deliverer. Flora returned to her kinsmen only to find that boatmen had babbled, and that Captain Macleod was suspicious. She obeyed his summons to an interview against the advice of her friends, who wished her to hide in the mountains, and was arrested. She was brought to London and imprisoned in the Tower. But her beauty, dignity, and air of innocence stood her in good stead. Her story moved many people, and Frederick Prince of Wales came to question her in her prison room. She told him that she had acted in sheer compassion, and that she would have done the same for himself or any member of the reigning Hanoverian family whom she had found in a forlorn and perilous position like the Pretender's. She was released under the Act of Indemnity of 1747, and became the guest of Lady Primrose in Essex Street, Strand, where, also, three years later, Prince Charles Edward was a visitor.

Dr. Johnson at Kingsburgh.

The rest of Flora Macdonald's life is naturally of less interest. She married Allan Macdonald, a younger son of Macdonald of Kinsburgh, and after the death of her father-in-law the young couple succeeded to his house. It was here, in 1773, that Dr. Johnson met her, and here that she appeared to Boswell as "a little woman of genteel appearance, and uncommonly mild and well-bred." Johnson slept in the very bed which the Prince had occupied on that perilous night twenty-seven years earlier.

Even now Flora Macdonald was to face new adventures. After the outbreak of the War of Independence she accompanied her family to North Carolina, where her husband was made a brigadier-general, and afterwards became a prisoner of war. On his advice, she returned to the Hebrides. She personally took part in defending the vessel in which she was a passenger from a French privateer, breaking her arm in the affair. Macdonald rejoined her on his release, and they lived on at Kingsburgh, where she died on March 5, 1790. She was buried in the sheet on which the Young Pretender had slept under her girlish protection.—*John o' London's Weekly.*

On the South African Railways it is now illegal to pluck the flowers on the wayside while the train is in motion.

NEW BIJOU, JUNE 5: MAE MURRAY IN "PEACOCK ALLEY."

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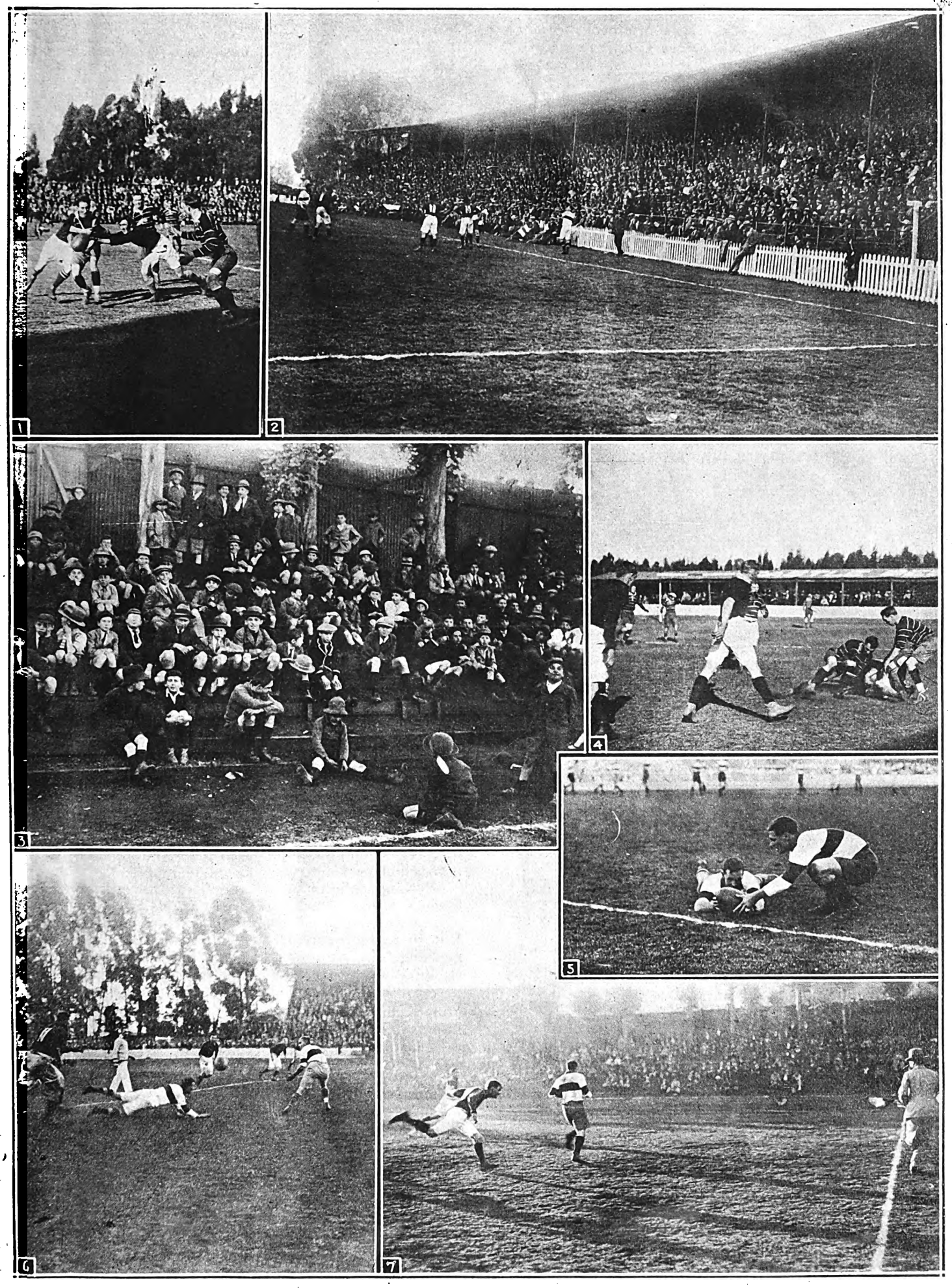
LAST SATURDAY'S RUGBY IN JOHANNESBURG.



SIMMER AND JACK (9) BEAT E.R.P.M. (3) (LILIENFELD CUP): TRANSVAAL (9) BEAT WESTERN TRANSVAAL (3) (CURRIE CUP).

1. Meyer, of Simmer and Jack, tackling Krynauw. **2.** The crowded stands during the Currie Cup game. **3.** The schoolboys' stand. **4.** E.R.P.M. forwards struggling to obtain the ball from Meyer. **5, 6** and **7.** Incidents in the Transvaal v. Western Transvaal match.

Photos for "S.A. Pictorial."

D

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THEY INTRODUCED RAGTIME TO SOUTH AFRICA!

THE 1912-1913 JOHN TILLER COMPANY AT HIS MAJESTY'S THEATRE, JOHANNESBURG.

This is the company that introduced Ragtime to South Africa in 1912—although there is no record of any punishment having been meted out to them for the offence! They were the first to make the strains of "Alexander's Ragtime Band," "I Want to Go Back Home to Dixie," and "The Gaby Glide" heard in the land. Under the old B. & F. Wheeler management, they played "Amsterdam," "Jack and Jill," "A Trip to Paris," and other pieces, at His Majesty's Theatre, Johannesburg, and on tour. The manager of the company was Miss Nellie Rodney (Mrs. Hudson; fifth from the left in the second row), eldest daughter of Mr. C. M. Rodney, now of the African Theatres, Ltd., Bulawayo. The principals included Messrs. Fred Russell, Tommy Mills, Teddy Gibbs, Fred Laurence, and Leonard Wallis, Miss Florrie Page, Miss Nellie Rodney, Miss Jessie Gerrard, and Miss Nellie Hill.

JOHANNESBURG, Tuesday afternoon.

IT was announced on Thursday that the Central Mining Corporation, better known to us as the "Corner House," had arranged to purchase from the Custodian of Enemy Property shares of companies included in the group controlled by him, or by the British Public Trustee. In the case of New Modders, the largest block of all enemy shares in point of value (there are one or two instances in which the actual number of shares is greater), the price was 66s. 3d. This is equal to £26 10s. for the shares before they were split into the present 10s. denomination, or the same price at which the Custodian was prepared to deal three years or so ago, before the effect of the gold premium was adequately realised. The "house" might just as well have purchased then, and banked the very handsome dividends paid in the interim, but could not "spring" the odd "ten bob" at the time.

Modders this morning are again 76s., a rise of practically 10s. in the last six weeks or so. Shareholders will be entitled to apply for one "enemy" share at 66s. 3d. for every five held, so this right is worth about 2s. per share.

For Modder B.'s the price paid was 27s., and the shares have moved up to 32s. In cases where the number of enemy shares is comparatively small, or too small to be worth while offering to shareholders, and the company has sufficient funds available to purchase, it is proposed to cancel the enemy shares, reducing the capital accordingly, and automatically making the dividend higher. Some authorities would like this done with Modders, but the sum involved is too great, and, even if it were financed, it would take a long while to pay off out of profits.

Nothing definite is known about the enemy shares of Springs Mines, which are steady at 44s. 9d.—45s. Wests, on reports of improving development, are steady at 10s. 7d. But there was more business in them yesterday than this morning. New States continue a firm favourite at 32s. 6d., on the start of excavations for the reduction plant.

Geduldes are practically at my promised 60s. this morning after High 'Change—a shilling less to be exact—a very nice improvement on the 44s. or so early this year. The plant is being increased from a nominal 40,000 (in practice 46,000 tons were being crushed before the strike) to 65,000 tons monthly. It is explained that the rate of development of high-grade ore has for some years equalled the requirements of this enlarged plant, while prospects for future development of high-grade ore continue favourable. Apart from the 3½ million tons of rich ore, there are 2½ millions low-grade, capable of being profitably mined at the anticipated lower working costs. This would bring the total reserve to 6 millions at 6½ dwt., instead of 8 for the high grade. Even in these days of "'flu" 6½ dwt. ore should not be sneezed at.

The "smelling out" of cheap shares with prospects continues. Auroras have moved from 2s. 6d. to 4s. 6d. buyers this morning. Long-neglected Village Deeps have "closed up" to 11s. 6d.—11s. 9d., while Nourses, which I said some weeks ago were being bought on good ore coming in from the City Deep, are now 15s. West Rands are as good as 4s. 9d. buyers. Randfonteins have moved up, on prominent buying yesterday, to 18s.

STANDARD, MAY 30: "A SINNER IN PARADISE."

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OPENING AT THE STANDARD NEXT WEEK.

MR. ALFRED WOODS AND SOME OF THE MEMBERS OF HIS DRAMATIC COMPANY, WHO WILL BEGIN A SEASON AT THE STANDARD THEATRE, JOHANNESBURG, NEXT TUESDAY NIGHT IN "A SINNER IN PARADISE."

Left to right: Seated: Miss Kate Carew, Mr. Alfred Woods, Miss Peggy O'Hara. *Standing:* Mr. Percy Baverstock (left), Mr. Leonard S. Stephens (second from right), and Mr. Lynwood Roberts (right). The photograph was taken during a visit to the Studios of the African Film Productions, Ltd., at Killarney.

Photo for "S.A. Pictorial" by African Film Productions, Ltd.

Answers to Correspondents.

[*Contributions intended for publication, whether MSS., Printed Matter, Drawings, or Photographs, should be accompanied by a stamped and addressed envelope, cover or wrapper, if the sender requires their return in the event of non-acceptance. No replies to notes and queries will be given through the post. Replies will not be published to anonymous communications.*]

H. B. M. (Germiston): Or not, as the case may be.

A. W. (Parys): May we say that we consider "A Long Errand" a very poor joke?

ENQUIRER (Johannesburg): Slavery was abolished in England in 1772 and in the United States in 1865.

CURIOUS (Johannesburg): The letter was printed as we received it. We don't know the writer's name—and if we did we could not, of course, disclose it to you.

H. P. S. (Durban): Cheer up! Your name may be Snooks now, but you can console yourself with the reflection that your ancestors were almost certainly called Sevenoaks, of which surname Snooks (Sevenokes—S'nokes—Snokes—Snooks) is a corruption.

J. H. B. (Johannesburg): We don't know, but the lines are echoed in "The Walrus and the Carpenter": "The moon was shining sulkily, Because she thought the sun Had got no business to be there After the day was done"—and in this instance we quite agree with her.

AVUNCULUS (Johannesburg): (Oh, uncle!). The derivations given in dictionaries are not necessarily always correct. A better explanation of the derivation of the word *snob* is that it owes its origin to the lists of certain colleges wherein those who were not of noble birth were entered as *sine nobilitate*, or, in contracted form, *S. nob.*

CYPLEX (Johannesburg): It might be invidious to quote you any specific instances, but we know of numerous cases in which players and performers, having "made good" in South Africa, have returned to England to secure very much better engagements and salaries than they ever enjoyed before. Miss Wish Wynne's first really big success was attained at the Johannesburg Empire.

H. M. (Johannesburg): The first verse of "God Save the King" is almost a literal translation of an old French *cantique* sung in the time of Louis XIV. The actual composer of the tune was a Dr. John Bull, but it was an organist named Antony Young who adapted it to the words in the time of James II. By a curious coincidence Young's daughter married Arne, who composed "Rule Britannia."

E. W. (Port Elizabeth): "A riddle that one shrinks to challenge from the sphinx" is from D. G. Rossetti's poem "Jenny"—of which, by the way, Sir Sidney Colvin has recently written: "A monologue suggested by the sight and presence of a sleeping harlot was a thing from which the English muse might have been held bound to shrink. But the manner of its treatment here is such as to have given offence, so far as we know, to no reader or critic."

MAYBEE (Senekal): The charming story illustrated in the willow-pattern plate is thus: Li-chi, the only daughter of a mandarin, fell in love with Chang, one of her father's former secretaries. The father, having heard their mutual vows, given under an orange-tree, forbade the match; but the lovers eloped, lay concealed in the gardener's cottage, and finally escaped by boat to Chang's island home. The mandarin pursued them with the intention of killing them, but the gods, who admired their faithfulness, changed them into turtle-doves. All this is to be seen in the pattern: the mandarin's house, the orange-tree, the gardener's cottage, the island home, and all complete.

Several Answers are unavoidably held over.

HIS MAJESTY'S, JUNE 19: RUBY MILLER IN "THE EDGE O' BEYOND."

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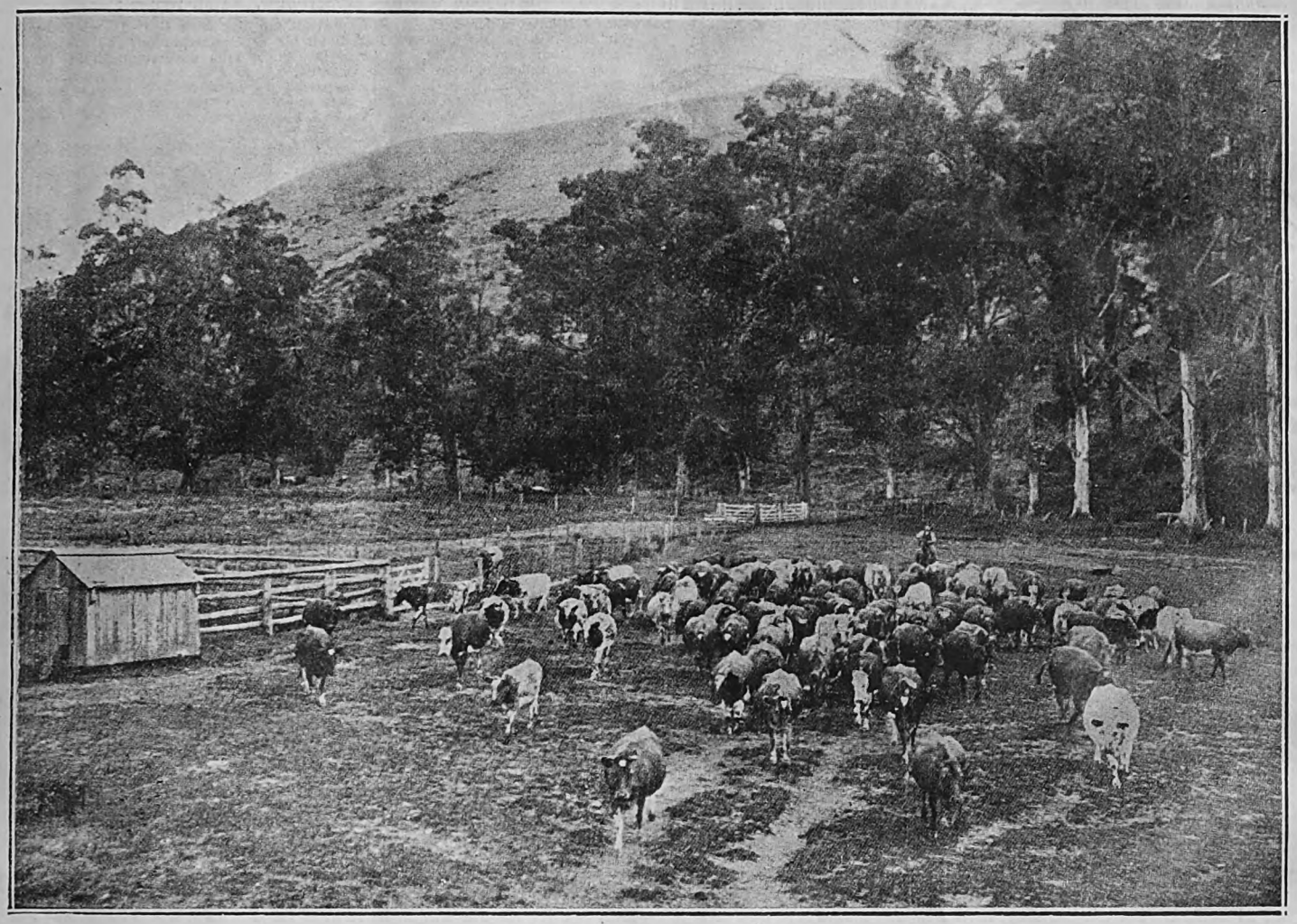
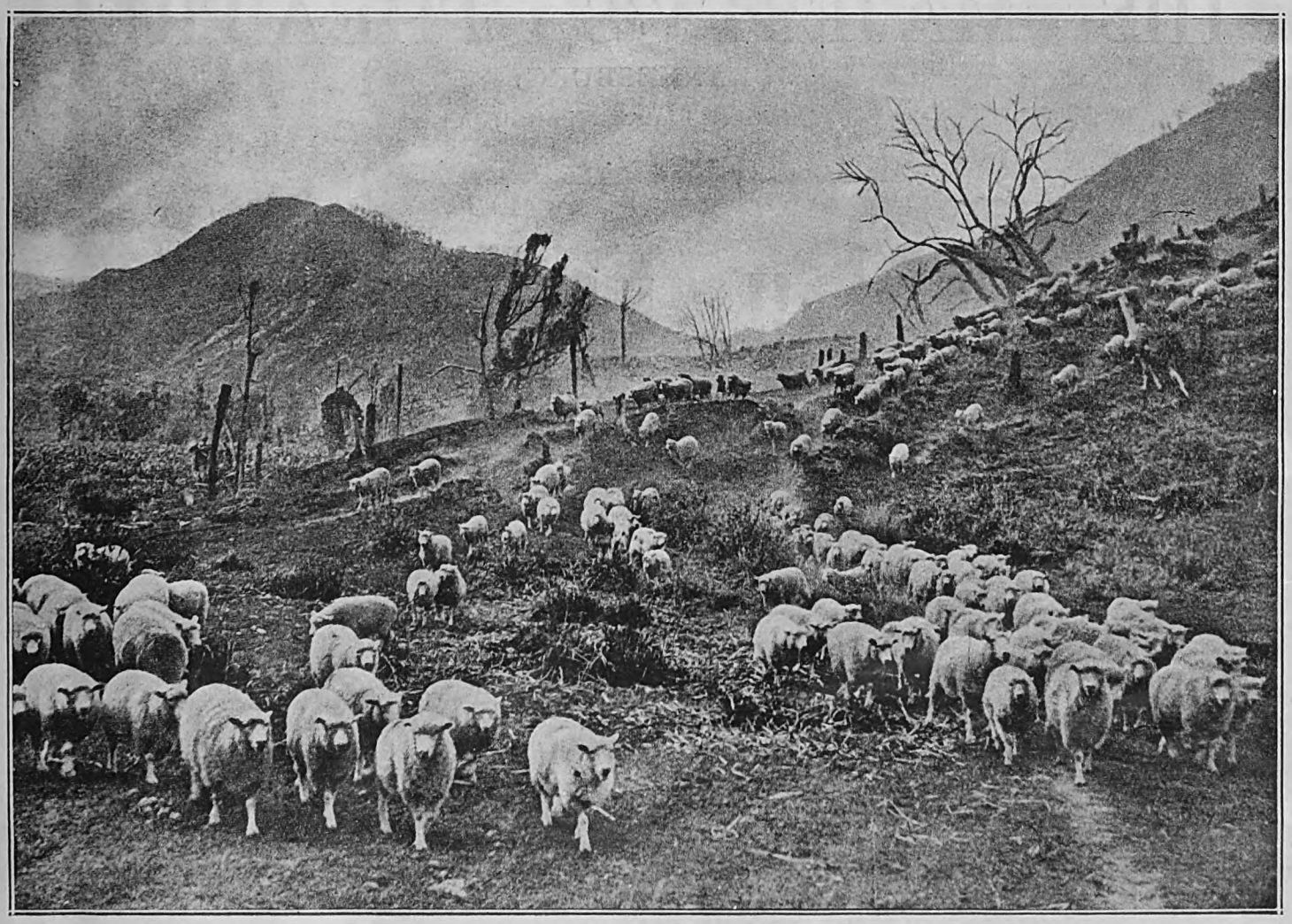
PASTORAL SCENES FROM NEW ZEALAND.



MILKING-TIME, BANKS PENINSULA.

Photo by "The Weekly Press," Christchurch.



MUSTERING THE SHEEP: A STATION SCENE AT MARAEHAKO, EAST COAST OF THE NORTH ISLAND.

"Auckland Weekly News" photo.

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This Natalian, after seeing a De Witt's Pills advertisement in the paper, decided to try them; although he previously had tried various other so-called remedies without any result, he was successful in obtaining a complete cure by De Witt's Pills. You will see this advertisement just the same as Mr. Gavin did a previous one. Why not get De Witt's Pills to-day? they give proof of beneficial effects within 24 hours.

DOCTOR SAYS IT WAS A MARVEL.

Mr. John Gavin, Camperdown, Natal. writes :

"I have suffered the greater part of my life with Gravel and Stone in the kidneys and bladder. I tried all kinds of remedies but did not get relief from any of them. I saw a De Witt's Pills advertisement in the paper and bought some from a Chemist. After a short time I passed a good-sized stone, since then I have passed three more. I feel better now than I have done for years, in fact, the doctor who saw the last stone said it was a marvel. I am thankful for the cure."

Dr. G. D. MOSCHIDES, the Greek Pathologist & Specialist, writes:

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Lumbago	**Stone**	**Joint Pains**	**Tired Feeling**
Sciatica	**Gravel**	**Weak Back**	**Irritability**

and other Disorders of the Kidneys and Bladder.

Sold by Chemists and Storekeepers throughout South Africa. When you get the Pills, be sure they are De Witt's in the white boxes, printed in blue and gold, with the blue wax seal on the cork. There are two sizes, 6s. 6d. and 3s. 6d. The 6s. 6d. size contains 2½ times the quantity in the small size. If your chemist or storekeeper does not stock them, send the price of the package to E. C. De Witt & Co., Ltd., 31, Loop Street, Capetown, and they will be sent post free in a plain wrapper.

A trial box of De Witt's Pills, sufficient to show good results, will be sent by return if you send three penny stamps for packing and postage.

HIS MAJESTY'S THEATRE,

JOHANNESBURG.

(African Theatres, Limited).

Oh! Oh!! Delphine!!!

By C. M. S. McLELLAN AND IVAN CARYLL.

Performed by the 1922 Musical-Comedy Company.

Produced by FRED COYNE.

Mr. Coningsby Brierley *as Alphonse Bouchotte.*
Miss Dorothy O'Shann *as Simone.*
Mr. H. V. Cropton *as Victor Jolibeau.*
Miss Jessica Bevan *as Bimboula.*
Miss Marion Edwardes *as Madame Bax.*
Miss Olive Turner *as Delphine.*
Mr. Charles Harvey *as Colonel Pomponnet.*
Mr. Norman Green *as Louis Gigoux.*
Mr. Strutt Irwin *as Pluchard.*
Mr. Hugh Kennedy *as Uncle Noel.*

BOOKING AT CARLTON HOTEL.

EMPIRE, ONE MORE WEEK: "THE PEEP-SHOW."

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I HAVEN'T the faintest idea who the gentleman is whose enemies fade away and gra-du-ally die, who told us all about it in last week's PICTORIAL. But I beg to state firmly that, though my enemies don't always wilt when I want 'em to, I am an excellent person to be friends with, for those who wish to get a few blessings. In the words of the Dickens gentleman, "I never met a dear gazelle to glad me with its soft, dark eye, but when it came to know me well, and love me"—it was sure not to marry a market-gardener, like the lady of the pome, but to be left a small yet adequate fortune, or get an unexpected trip to wherever pleased it most, or to have something nice and lucky happen to it.

* * *

I think I am better off than those whose enemies fall by the wayside, 'coz if you come to think if it, you do miss having a few people about who hate you! It's such a compliment, for it usually means they are jealous for some quaint reason or other—that is, if they're women. If they are men, you've prob'ly commented on their manners or the absence of 'em, or happen to know something they'd rather you didn't. That's that!

* * *

Sympathised enormously o' Monday evening with stars at His Majesty's, who were presenting "Oh! Oh! Delphine!!!" in voices that were at moments almost as hoarse, poor dears, as the parrot's. Having at this time last week owned for myself a perfect methylated-spirit voice I know just how it feels to be up and smiling when you are shaky at the knees, and your head feels as if the carburetter had short-circuited with the exhaust-box or something. We missed "Victorine" O'Shann, for whom Miss Beryl Arlene appeared, and Mr. Cropton being laid low, Mr. Ormond played one of the divorced husbands.

* * *

The first scene is very modern, the setting being leaf-green with the chorus in gowns of cream, blue, purple, mauve, heliotrope, gold, white, and rust respectively, and the six models of the enterprising painter making their first appearance in pale pink frocks of taffeta, all froth and frills. Miss Olive Turner's dove-grey frock, Napoleon hat of grey satin with a drooping black plume, and the coquettish ebony cane she carries, which it tied with wide black ribbons, are particularly becoming. All the men-folk rejoice in uniforms of red and blue muchly braided, except "Bouchotte" Brierley, whose entrance, complete with parrot in cage, and a few dozen boxes and parcels, was the signal for applause. The general colour-effect is what Charles Harvey would call "cammy-leon," and the top-note of the colour scheme is put in by Miss Jessica Bevan's Persian costume of vivid scarlet and white.

* * *

Miss Turner's costume of the second act is shot-green taffeta panelled with amber and green, and here Miss Arlene made her first appearance wearing mauve and gold floral georgette, accompanied by Miss Marion Edwardes in purple and black, and many mournful prophecies. Miss Bevan—who was in good voice o' Monday and scored accordingly—dons shell-pink and silver, with a dash of heliotrope, and the six or eight dinky little housemaids, who chorussed for Mr. Brierley's song "Everything at Home Except Your Wife," looked very dainty and demure in Quaker-grey frocks with caps and aprons of palest shell-pink.

* * *

The third act is chiefly gold and white as to chorus and scene, and Miss Turner's black sequinned gown with flowing panels of black net and a posy of scarlet flowers at the waist, is very *chic*. Miss Arlene is in blue and silver brocade, with a vivid petunia-coloured fan and tulle headdress, and the "Carpets" lady more picturesque than ever in pale gold with crystal embroideries. "Uncle Noel" looks just as if he'd arrived fresh from Pietpotgietersrust. Mr. Gordon Stamford's music for the dance in the third act, done by Miss Zoë Desborough and Louis Williams (whom I have at last recognised by his flashing smile!) earned as much applause as any number that was played, and the dance itself was greatly admired.

* * *

The audience was good, but I saw few people I knew, save and except a few husbands who had left home "saying good-bye to their wives" and had come out to be cheered up at the new show.

* * *

Lots of things I'd like to tell you this week, but having had a Hymn of Hate recited to me by one of the unco' modest of my friends recently, it shall not be so. All I know is, it's beastly cold early in the morning these cold mornings and my Scottish friend in the black fur coat thought so too, because he said so, and wanted to get out and walk.

* * *

This Week's Home Hint.—Melted butter sauce is excellent served carefully on warm plates, but should not be used either for the hair, the complexion or for softening the hands. Frequently a little goes a long way, if not fielded at the right moment, therefore it should be used sparingly, and preferably placed on plate while plate is on table, as the best plate-balancer, sometimes able to hold same for hours an' hours, is apt at moments to be overcome by laughter which results in waste of much butter. And in these hard times, too!

* * *

All the dancing-divvils were out o' Tuesday evening, when there were four or five dances in town and an odd one or two in the suburbs. The Wanderers' was well filled with members of the Commercial Cricket League and their friends, the occasion being the presentation of trophies by Mr. Islip, the president of the League, and a dance. Proceeds went, half to the Administrator's Distress Fund and half to the League funds. Among those present were: Mrs. Islip, who wore a beautiful gown of gold and bronze

HIS MAJESTY'S, NOW: "OH! OH!! DELPHINE!!!"

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brocade; Mr. and Mrs. Connock, Major Bagot, Mr. Bernard Price, Councillor Brookes, Mr. J. W. Salmons, and late in the evening a big party of guests from the Empire, His Majesty's, and the Standard Theatres.

* * *

Mr. A. P. S. Pain was the D.C., and the M.C.'s were Mesdames Gow and Maxfield, Miss Dewar, Messrs. Mitchell, Rickard, Roberts, Druckman, Bessarabia and Smith. A stall, well-stocked with chocolates, sweets and cabaret toys, was in charge of Mrs. A. P. S. Pain, who had worked splendidly for the success of the evening. She and her helpers, Mesdames Clark, Morrison, Scott, Hawkes, and Gorkman, the Misses Lilienfeld, Bessarabia, and Campbell, wore becoming Pierrot costumes, and worked hard all the evening at the sale of goods. Mrs. M. Maxfield was the hon. secretary. Messrs. Clark and Adeler's band played for dancing.

* * *

During the evening, Mr. R. Islip presented the prizes as follow:—

Winners League championship: V.F.P. Club, who won the Caldwell Cup. Winners Knock-Out Cup Competition: Connock's C.C., who won the Asher Bernstein Cup. First prize, batting averages, Mr. N. Folster, African Films C.C. 2nd prize batting averages, Mr. T. M. Oliff, Theatres-Toilet C.C.; bats presented by Mr. G. V. Rickard. First prize, bowling averages, Mr. V. Oosterlaak, Connock's C.C.; 2nd prize bowling averages, Mr. T. P. Wilcox, V.F.P. C.C. The prizes duly inscribed and presented by the League. Mr. Salmons presented a set of caps to each of the winning teams.

* * *

At the 200 Club there was a good muster of members, and those present included Mrs. L. Kelsey, Mrs. Ward Florance and party, Mr. and Mrs. Kennedy, Miss Bevan, Miss Irene Stewart, Miss Beveridge, Mr. and Mrs. Oakden Brookes, Mr. Phil Marks and party, Major Sprenger and party, Mr. French, Mr. de Leeuw, Mrs. Marquardt, Miss Cruzwagen, Mrs. James, Miss Reid, Mr. L. Goldsmith, Mrs. Taylor, Miss Purvis, Messrs. Hanson, Cross, McComb, Jackson, C. Webb, P. Cohen, Guy Catlin, Louis Williams, and M. Brady. A very well-chosen supper menu is a feature of the club, and the U.P.C. Jazz Six played for dancing.

* * *

The Right Hon. Wm. Brace was the guest of honour at the Navy League meeting at the Grand National Hotel, and a good audience attended to hear the annual report and listen to the pleasant musical programme provided, which was arranged by Mrs. Max Rothkugel, the secretary. Among those present were Mr. E. G. Izod, who presided, Mr. and Mrs. Waldie Peirson, Mr. Frank Raleigh, Mr. and Mrs. T. F. Allen, Major Henley, Mr. Aburrow, Mr. R. B. Taylor, Mr. Mitchell (secretary, Union Club), and Dr. Orenstein.

* * *

On Wednesday next, the Jutland Day dance given by the Navy League at the Town Hall, with Mr. W. Sewell as the hon. secretary, promises well for success. Double tickets are 15s.

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FLASHLIGHT GROUP AT THE OPENING OF THE NORWEGIAN HALL SOCIETY'S NEW HALL IN JOHANNESBURG.
Photo by M. Edward.

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London, England. : : : : : : Established 1853.

IN aid of the Administrator's Distress Fund a packed and enthusiastic house attended at the Palace Theatre, Vogelfontein, at a concert held on a recent Sunday evening. The programme of artists and the theatre arrangements had been ably organised on behalf of the African Theatres by Mr. W. G. Sutton, manager of the Palace Theatre. The estimated gross total of the takings is approximately £50, from which a few incidental expenses will have to be deducted. The balance will be duly forwarded to the Administrator, and will prove a welcome addition to the Fund.

* * *

The artists, all of whom generously gave their services, included Mr. Frank Foster, from " The Peep-Show " company at the Empire Theatre, and Miss Olive Turner, Miss Marion Edwardes, and Mr. Norman Greene, from the musical-comedy company at His Majesty's Theatre, Johannesburg, Miss Marie Mundel, Miss Jennie McRae, Miss Beatrice Rowe, Miss Dorothy Sutton, and Mr. W. H. Charteris, and Mr. J. Parr, and Mr. E. J. Absalom, who brought out a quartette, consisting of Miss Alice Orn, Mrs. Absalom, Mr. H. Ormond, and Mr. H. Jagger.

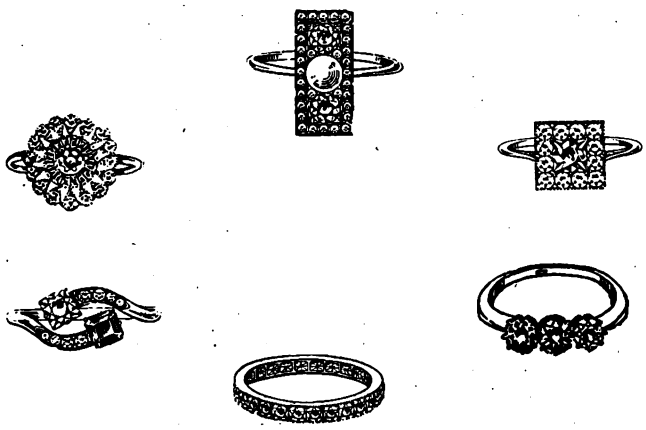
* * *

The Boksburg Band, conducted by Bandmaster J. F. D. Shaul, V.C., and Messrs. Clark and Adeler's orchestra also contributed much-enjoyed selections. The accompanists were Mr. Barlow Coulthard, Mr. Gordon Stamford, and Mr. J. E. Nicholson, L.R.A.M., A.R.C.M. On behalf of Mrs. H. Walton and the Distress Committee, Mr. Constable thanked all concerned for the parts they had played towards a memorable evening, Mr. Sutton for the endless trouble he had been to, and the African Theatres for the free use of the theatre.

MISS IVY COLLINS,
A member of " The Peep-Show " Company at the Johannesburg Empire, who, at four performances last week, during the absence through indisposition of both Miss Billie Bell and her understudy Miss Dorothy Sutton, gave a dainty rendering of the leading lady's part, in one of the costumes of which she is shown in the illustration.

* * *

At a well-attended meeting under the chairmanship of Captain Rowat, of the British Empire Service League, held at the Recreation Hall, Crown Mines, it was resolved that the branch should be dissolved and a post of the Johannesburg branch be formed on the Crown Mines. It was considered that the Johannesburg branch could deal with all pension, employment and relief cases, and that all matters in this connection be referred to the Johannesburg office. The vice-chairman, Major Adler, M.C., Lieut. Harry Heeley, M.C., Captain McIntosh and Major McLaren (Assistant



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Secretary, Johannesburg branch), spoke. Apologies were made by Major McLaren for the absence of Colonel Rowland, C.M.G., who was attending a meeting of the Divisional Committee.

* * *

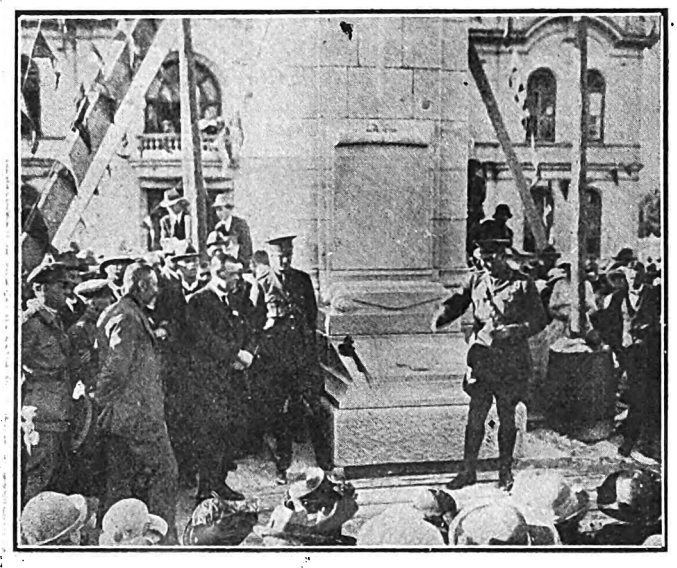
Mrs. Gaudie has been appointed District Captain of the Girl Guides for the East Rand.

* * *

The desire has been expressed by former pupils of the Johannesburg High School for Girls to mark their appreciation of the services of the retiring principal, Miss Buckland, the first woman to open a school for girls in the Transvaal.

* * *

Mrs. Salomon, who is vice-president of the Old Girls' Association, has therefore convened a meeting to be held on June 1 at 5 p.m. in the board-room of the Corner House,



GENERAL SIR J. VAN DEVENTER LAYING THE FOUNDATION-STONE OF THE WAR MEMORIAL AT KRUGERSDORP.

The names of 360 officers and men who were killed in the Great War are to be inscribed on the tablets, and it is expected that the unveiling ceremony will be performed by H.R.H. Prince Arthur of Connaught.

Photo by W. Ingham.

and it is hoped that former pupils will make every effort to attend. Mrs. Wentzel will act as hon. treasurer, and Miss Suzman as hon. secretary.

* * *

Mrs. T. F. Allen, hon. member of No. 3 Red Cross, V.A.D., has presented the detachment with a silver cup and three medals, gold, silver and bronze, to be competed for by members for general efficiency.

* * *

The Merrythought Club had a very enjoyable dance last week at the Freemasons' Hall, Claim Street, for the purpose of collecting funds to buy fuel for distressed families. About 200 people were present, the hostesses being Mrs. T. A. R. Purchas and Mrs. Pemberton. Miss Tilsey, the hon. secretary of the club was the D.C., and she was assisted by the following: Mrs. Purchas, Mrs. Pemberton, the Misses Purchas and Munro, Messrs. McMaster, Harden and Tarboton, Messrs. Keel-Taylor's band kindly gave their services.

* * *

In honour of Wor. Bro. E. H. Phillips, W.M., an installation ball was given last week by the Prosperity Lodge at the Freemasons' Hall, at which there was a big and representative gathering. Among those present were Mrs. Phillips, Mr. L. E. Joseph (hon. treasurer), Mr. and Mrs. Munro, the Rev. W. Woolf and Mrs. Woolf, Mr. and Mrs. Lighthorne, Mr. and Mrs. Belcher, Mr. and the Misses Burnstein, Miss Fram, and the Misses Munro.

* * *

The Old Johannians will have their annual dance on Friday, June 16, at Eton Hall, Noord Street. Tickets are 12s. 6d. double and 7s. 6d. single, and may be had from any members of the committee, or from the secretary to the dance committee, Mr. Eric S. Thompson, P.O. Box 1599, Johannesburg. Proceeds go to the War Memorial Fund. The Jazz Maniacs will provide the music.

In honour of the Right Hon. William Brace, the Cambrian Society gave a big reception last week at the S.A.P. Club. Mr. Phelps, president of the society, welcomed Mr. Brace on behalf of his countrymen in Johannesburg, and Mr. Brace replied briefly. The excellent musical programme was arranged by the secretary, Mr. Pound, and artists who contributed included Miss H. Morgan, Miss Kathleen Alister, Miss Gladys Griffiths, Miss Gwilliam Davies, Messrs. Jack Jones, R. V. Griffiths, and Robert Bothwell. Mr. Evan Walters, L.R.A.M., acted as accompanist.

* * *

This Saturday evening, May 27, a bright and select dance will be given in the Selborne Hall at 8 o'clock, to raise funds for the Cigarette Stall at the great "Rustic Fayre," which is to be held in the Town Hall and Selborne Hall during the first week in September, on behalf of the Children's Hospital and Distress Fund. The United Party Club Jazz Band have promised their best efforts, so dancers can be assured of an exceptionally enjoyable evening. For those who do not dance special and most comfortable arrangements are being made for Bridge and other card games.

* * *

The dance, which is being organised by Mrs. Gerstle and an influential committee, is under the patronage of the Mayor and Mayoress of Johannesburg (Councillor and Mrs. S. Hancock), Mr. Julius Jeppe, C.B.E., Mr. E. G. Izod, O.B.E., Dr. R. P. MacKenzie, C.M.G., Dr. A. J. Orenstein, C.M.G., Sir Evelyn Wallers, K.B.E., and many other well-known people.

* * *

Tickets are 4s. each and can be obtained from the Novelty Bazaar, Pritchard Street; Madame Mosinger, Kerk Street; Stern and Co., jewellers, Harrison Street; B. B. Hockman, next to Stuttaford's, Pritchard Street; Mrs. M. Gerstle, 7 Hunter Street, Yeoville; or the secretary of the Children's Hospital (Mr. Hugo Evennett), 89 Glencairn Buildings, Joubert Street, 'phone 6348 Central.

* * *

The "Rustic Fayre" promises to be one of the most successful charitable functions ever held in Johannesburg. The support received so far from everywhere is most encouraging, and the organising committee confidently anticipate that the Transvaal Memorial Hospital for Children, and also the Distress Fund, will benefit considerably.

VAUDEVILLE AT PRETORIA.

BIG PROGRAMME FOR THE GRAND THEATRE NEXT WEEK.

Next week the Grand Theatre, Pretoria, will present a special all-variety bill, headed by Mr. Bert Coote, the famous English comedian, who, supported by his own company, will appear during the week in two sketches, the celebrated "Lamb on Wall Street," and the no-less-humorous "P. Pipp, Detective." J. B. Tayor's "Dream Stars" include Henry Weste, Phœbe Field and Kathleen Brett, and their act is described as "Vocal visions of former musical-comedy heroines." Tom E. Finglass is an artistic coon impersonator whose songs and dances are much beloved of music-hall audiences. Weynen and Company put up a sensational acrobatic act, including a wonderful one-hand balance; the Dainty Danes are two pretty and artistic twin-sisters; and Louis J. Seymour is a light-comedy entertainer whose offerings invariably meet with the success they deserve.

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HIS MAJESTY'S, JUNE 19: RUBY MILLER IN "THE EDGE O' BEYOND."

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THE ROMANCE OF FAMOUS PLAYERS.

(*Continued from Page 2.*)

The first Lasky pictures, in Hollywood, were made with equipment so modest that the business of the tiny company was transacted at night, on the desk and other office furniture of the little set in which, with a single much-used camera, a photoplay was being made by sunlight during the day. Now, the Lasky Studio covers two entire blocks in the heart of the coast city, on land worth more than half-a-million dollars, while no exact appraisal has even been made of the hundreds of thousands of dollars' worth of electrical equipment, period furniture, costly furs, rare costumes, acres of towering scenery and nearly one hundred buildings, great and small. It also owns a great California ranch, solely devoted to picture "exteriors."

When those first pictures were made, Charles Frohman—as we have said—looked with kindly but puzzled indulgence on the crazy whim of his elder brother, who seemed to have started a peanut stand, or its artistic equivalent, on Fifth Avenue. To-day Charles Frohman is dead—yet Charles Frohman lives, and is a dramatic name. Why? Because Famous Players owns his business and his great Empire Theatre, and is producing great plays that would have delighted him; yet, in reverence, no hint of the ownership is ever placarded, or even permitted to go officially abroad. It is still: "Charles Frohman presents——"

In early days the first Famous Players pictures were shown in store rooms, even along Broadway, with accompaniments of a rheumatic piano and a wheezy violin. To-day three of the four great photoplay theatres in the Times Square district—the theatrical heart of the world—are controlled by Famous Players; and they are structures of the highest class, in which, in addition to varied screen programmes, there may be heard magnificent orchestras of symphonic structure and proportion—orchestras of a calibre equalled ten years ago only by three or four of the great symphony orchestras of America.

In several weeks during last year it was necessary to deliver film at the rate of a million feet, or more, on single orders. During one week a new record for film export shipments was made, with the loading of approximately 1,500,000 feet of film on shipboard in New York harbour.

Paramount pictures form the great bulk of the photoplays shown in all the civilised countries of the globe. In Buenos Aires they are shown regularly in 100 of the city's 140 photoplay theatres. In Australia, four years ago, Paramount had but 6 per cent. of the business. To-day it has 60 per cent., and is still growing.

It may be said of Adolph Zukor that he found the camera a toy, and made it the creator of a new art.

In a time when finances were hazardous, when the world was upside down, when a weary and anxious public sought never for art, and always for amusement, he never "played down" to a low level of taste, for he believed that public taste was basically sound, and that, as the gospel of the screen went abroad, photoplay appreciation would rise. His belief has been justified—how much by his own efforts only the future historian of the movies can rightly say.

In his entire motion-picture career Adolph Zukor has never invited financial aid as such. He "carried on" through depression and fitful disinterest. He supplied the inspiration for producer, director, writer and actor. He determined to devote his life to intelligent photoplays in an hour when every intelligent author and playwright looked generally upon the screen as a pastime for the ignorant; at its best a thrilling amusement, at its worst a positive menace to the intelligence of the rising generation. In a few years Mr. Zukor has brought to the screen not only original efforts of the world's greatest writers, but what is more, the faith, the enthusiasm, the unqualified belief of these writing men and women.

MANAGING A THEATRE IN MELBOURNE.

Gilbert Walsh, formerly in Johannesburg with J. C. Williamson, Ltd., recently became manager of the Paramount Theatre, Bourke Street, Melbourne.

How to Develop the Hidden Beauty of the Hair.

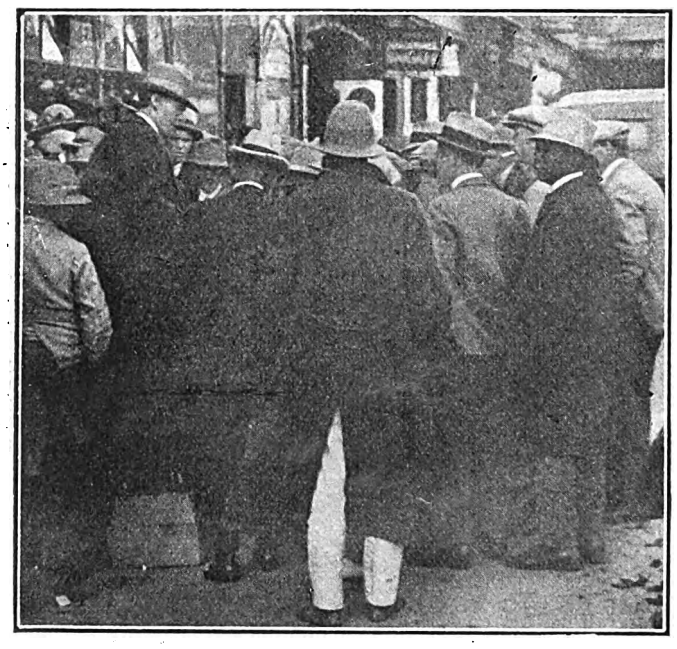
Perfect beauty is given to few women, but, with a little intelligence, all could make the best of whatever good looks they possess. Nothing makes more difference to a woman's appearance than the condition of her hair; it greatly enhances the charm of the pretty woman, if it is glossy and well-groomed, and beautiful hair atones for plainness in the less fortunate.

A great deal depends on the shampoo used. The hair, to look its best, must be frequently cleansed. Many shampoos, which do not lather well, only partially cleanse the hair; consequently it never appears as bright and glossy as it should. Many society women and actresses who know the value of beauty and the importance of preserving it, are now forsaking hairdressing establishments, and having their hair washed at home by their maids. For this purpose a shampoo is made with stallax granules and hot water. This substance produces a sweet scented foaming lather which thoroughly cleanses the hair. After rinsing the hair is quickly dried with hot towels, and the results are most satisfactory.

All the hidden sheen of the hair is brought out, and it is beautifully soft, wavy, and easy to do up.

All shampoos have a tendency to dry the hair. In cases where the scalp is naturally very oily, the use of stallax acts as an excellent corrective. For those whose hair is inclined to be dry and brittle, massaging the scalp with olive oil before each shampoo, is recommended.

Brushes should be kept thoroughly clean. A little ammonia in the water used for washing them, ensures this. They should be finally rinsed in cold water, so as to stiffen the bristles.



A STREET NUISANCE NOW PROHIBITED.

Last week the Works Committee of the Johannesburg Town Council recommended that street pedlars be prohibited from selling their wares within the central area of Johannesburg between the hours of 8 a.m. and 6 p.m. The small crowds collected by these pedlars were often a serious hindrance to traffic.

Photo by W. Ingham.

Confession may be good for the soul, but is often bad for the reputation.

Eccentricity in others we consider individuality in ourselves.

One bit of heroism is always within our power—the keeping of our petty troubles to ourselves.

Indian elephants make very useful paper-weights.

EMPIRE, ONE MORE WEEK: "THE PEEP-SHOW."

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Manager - - - - - Frank Fillis

ORIBI'S CAREER.

Interesting Facts About Winter Handicap Winner.

ENGLISH DERBY CHANCES.

THOSE who proceeded to Turffontein last Saturday to see Dignitary put the seal on his smart career were doomed to disappointment, for the best the crack colt could manage was to finish third to Oribi and Corinth. Dignitary's best on this occasion was very good indeed, as the race was

Run at a Great Pace,

the clock register being equal to the best previously chronicled over the nine furlongs at Turffontein. To shoulder 9.3, present 45 lbs. to one of his own age in Oribi, and run him to a length in such fast time, is a notable performance, and the four-year-old, Corinth, in receipt of 11 lbs., only managed to qualify for second money by getting his head in front of the crack colt in the last couple of strides.

The winner, Oribi, met Dignitary in the H. B. Christian Memorial Handicap last season and dead-heated with him, the weights being 7.3 and 9.13 respectively, since when Oribi, who was

Hampered in His Preparation

for the Derby, finished fourth in that event to Dignitary. It will thus be seen that whilst the latter has improved into one of the best, if not the very best, of our country-bred horses, Oribi has not been drifting to obscurity.

* * *

Good luck as well as excellent judgment on Mr. A. Rowe's part are associated with his possession of Oribi to-day, with which the writer is indirectly connected. Seated alongsde the veteran breeder, Mr. Hilton Barber, at the yearling sales a couple of years ago, I heard the latter's name called as the buyer of Oribi, the colt being knocked down, I fancy, at

The Reserve Figure,

150 guineas. "Cheap colt, Mr. Barber, if his joints near the hocks are all right; have you noticed them?" to which the veteran replied "No, I haven't." Whether my remark led to Mr. Hilton Barber negotiating with the seller, Mr. A. E. Passmore, I know not, but arrangements were immediately entered into by which Oribi was returned to the latter and Roll Call was accepted in exchange by the veteran at a considerable advance on the price paid for Oribi. In view of Roll Call's subsequent bad record and Oribi's smart performance last Saturday, Mr. Barber must view the misdeal with somewhat mixed feelings to-day.

* * *

Oribi was subsequently leased to Mr. A. Rowe, who obtained the right of purchase at £200 from Mr. Passmore. Trouble was experienced with the suspicious joint, but, with firing and blistering, it apparently lent itself to treatment. At all events, Mr. Rowe was satisfied to

Exercise His Option of Purchase,

and to-day owns outright as useful and cheap a racing proposition as it is rarely the good fortune of any racing man to get hold of in a lifetime. There are many blanks and few prizes in the pastime of buying young horses.

* * *

Racing commenced with the Yeoville Bottoms on Saturday, auspiciously, as it happened, for punters, who were not shy in accepting the stable lead for Mentor. Sir Abe Bailey's gelding gave them no anxiety and was chased home by the undersized Molly D, with Chariot and Sentimental close up. Hornet's Hope was confidently expected to

Repeat Her Gosforth Park Success

in the next event, which she did, the second-best turning out to be the small and weedy-looking Metropolis. Sporting Ally followed up her success at Springs by beating a much better field in the Flying Bottoms in what proved to be one of the most exciting finishes of the afternoon, Hideous disputing every inch of the last two furlongs with the English-bred filly.

* * *

Fourteen runners donned silk for the Winter Handicap, quite a respectable muster for this event, and additional interest was given by the sensational backing of Fabaris down to favouritism on the course, after Dignitary had dominated what market there had been since the weights appeared. The backing of Murray's colt came as a genuine surprise, the general impression, gained when he appeared at the Autumn meeting (and his appearance suggested as much), being that he was being prepared for the Durban event in July. However, Fabaris appeared to have been hurried, and

Perhaps His Poor Showing

in Saturday's race can be ignored. On the whole they were a fairly well-conditioned lot, with Oribi's fitness particularly noticeable. Some looked a bit wintry in appearance, but this did not hide their preparedness. Orpheus appeared to

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HIS MAJESTY'S, NOW: "OH! OH!! DELPHINE!!!"

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get the worst of a fairly even start, in which Amply Supply, Cannonade II., Idle Story, Oribi and Flush of Dawn were earliest astir. Dignitary gradually improved until on fighting terms with Oribi in the straight. Challenging at the distance, the crack failed to hold Oribi, who, admirably handled by the lightweight, J. Otto, ran out a creditable winner in 1.53½, Corinth, with a late run, cutting Dignitary out of second money by a neck.

* * *

Another interesting finish was seen in the Yeoville Middles, Feldspar scoring over By Gosh, a 20 to 1 chance, by a neck, with Everton Toffey in third berth. Aldebaran showed promise at the last Benoni meeting of soon scoring in a sprint event, and there were not a few waiting for a lead about the coast horse. The son of Wavy scored readily enough, although the opposition was not quite as strenuous as it might have been. The race for

The Yeoville Tops

served to show Bondsman in the light of an improving and useful horse. Terrie in front and Bondsman last was the early running, and these positions were reversed almost as they passed the judge. Bondsman made up his ground in workmanlike style and cut down Bosun, White Prospect and Accuracy somewhat easily at the close. Racing closed with a snuggly encounter between Countess Trenton and Ceremony for supremacy in the Top Flying, the former gaining the verdict, High Seas and Ablaze being right on the premises with only a head separating them.

* * *

The Billiards Championship of South Africa again rests with Frank Ferraro, the South African cueist, giving a very fine exposition of his best form, at times dazzlingly brilliant and always safe. As holder

Cecil Harverson

upheld his reputation as a great player, but in this contest he found Ferraro at the top of his form. With the English Championship just concluded, we are likely soon to have Falkiner with us again on a return visit, with the prospect of other notabilities making an appearance also.

* * *

The chief classic event of the English racing season is down for decision next Wednesday. St. Louis and Pondoland are in joint favour for the Blue Riband, with Re-Echo, stable companion of the former, as second favourite. It would not surprise me if the latter wound up favourite, although

Both of Gilpin's Candidates

will undoubtedly be after the coveted Riband. Information which reached me from England some weeks ago, and before the Two Thousand went to St. Louis, was that Re-Echo was the better of Gilpin's pair, and if that cue still holds good the race looks a fairly good thing for him. English critics are inclined to doubt Pondoland's ability to stay, and his recent win at Newmarket carried little significance, inasmuch as he beat little of consequence over the ten furlongs. Having in mind that Captain Cuttle did not have a decent run in the Two Thousand, I will vote for him to beat St. Louis on Wednesday, and for Re-Echo to win.

* * *

There were many fine bouts amongst the amateurs on Saturday evening, before a fair attendance. The only fly in the ointment was the "heavies" fiasco. Much of the blame for this is tacked on to the referee, firstly for not making his presence felt in the arena, and secondly for weakness. It would seem that the system of refereeing from outside the ring, in these days of intensive close-quarter fighting, is becoming unpopular, and many of the critics in England and other parts of the world are strongly in favour of having the referee inside. In the recent contest between Beckett and Cook—a scandalous affair from all accounts, and one in which each contestant was being admonished in turn by the spectators—it is said

The Referee's Remarks

were inaudible most of the time. One would have thought that with fighters of the type and known temperament of these two men, the management would have insisted on the referee being inside. Sticking slavishly to N.S.C. traditions will not help matters, and just as surely as the American boxers drove it home to their brethren in the Homeland that infighting was a great factor in modern contests, just as certainly will the evolutionary result be that in all serious contests a busy referee, alive and always in close touch with all tendency towards roughing and foul tactics, will be an absolute necessity. The arm-chair referee savours too much of the comfortable parade-ground drill-instructor style, and this cuts no ice with the modern boxer.

* * *

Once again the Wednesday clubs realise that they are up against a very lean time. Krugersdorp had its little trouble last Wednesday, and, with a big stake-offering for an outside mid-week fixture, failed to put £2,000 through the machine. Naturally a substantial loss was shown, and the club will have to put its house in order or close down. There was some good racing, if we exclude the opening event in which Equator bobbed about in the betting, closing at an extraordinarily liberal tender in comparison with the opening offers. She just won. Morning Leader

Beat Two Better-Fancied,

Lala and King's Courier, over the nine-furlong course. Gallon repeated his Springs success by beating the aged Coronet, who gave him a lot of trouble over the last furlong. Everton Toffey, who cost just on £1,000 as a yearling, opened his account in a £60 handicap and was hard put to it to shake off Zingler. A nice little double was brought off by the connections of New Shape and Silvius, but in the case of the former it was a close call weighing in, the clerk of scales being called upon to allow a pound in order to draw weight. Molly D won the closing race, the unlucky Blue Sky filling second berth.

* * *

There will be no selections this week owing to the weights for Saturday not being available at the time of going to press; but, just to keep your minds occupied, study the Mines and Prizes proposition on page 25.

* * *

Starting Prices of Winners Last Saturday.

TURFFONTEIN.	CLAIRWOOD.
9/4 Mentor.	6/4 Dweorgh.
*7/4 Hornet's Hope.	6/4 Irish Lawn.
*5/1 Sporting Ally.	2/1 Trenchman.
14/1 Oribi.	1/1 Owain Glyndwr.
7/2 Feldspar.	5/2 Mint Gum.
*5/1 Aldebaran.	6/4 Devotee.
*5/2 Bondsman.	
6/4 Countess Trenton.	

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HUMOUR ON TOMBSTONES.

MANY years ago there was no supervision of inscriptions on tombstones, with the result that scarcely an old burial-ground lacks examples of doggerel and candour about the deceased which would not now be tolerated.

There are, of course, many admirable epitaphs, but the concern of the writer, who has for many years collected such, is to quote a few to show that humour lurks in the most unlikely places.

The following are examples:—

In Howden Churchyard (E. Yorks):

Man's life's a vapour full of woes,
He cuts a caper and off he goes.

Robert Wallas, a bellows-maker, in All Saints', Newcastle-on-Tyne:

Here lies Robert Wallas,
The King of good fellows,
Clerk of All Hallows
And maker of bellows.

Bryan Tunstall, 1790, Ripon:

Here lies poor bones.
Bryan Tunstall,
He was a most expert angler,
Until Death, envious of his merits,
Threw out his line, hook'd him, and
Landed him here, 21st April, 1790.

Dr. Potter, Archbishop of Canterbury, 1747:

Alack and well-a-day,
Potter himself, turned to clay.

In Grimsby Parish Churchyard, on the death of Edward Ward, a clockmaker:

Here lies one who strove to equal time,
A task too hard, each power too sublime.
Time stop't his motion overthrew his balance-wheel.
Wore off his pivot, though made of hardened steel.
Broke all his springs, the verge of life decayed.
And now he's though he'd ne'er been made.
Not for the want of oiling, that he tried.
If that had done, why he ne'er had died.

St. Agnes, Cornwall:

Here lies the body of Joan Cathew,
Born at St. Columb, died at St. Cue:
Children she had five,
Three are dead and two alive;
Those that are dead choosing rather
To die with their mother than live with their father.

In a Devonshire churchyard:

Here lies my poor wife.
A sad slattern and a shrew;
If I said I regretted her,
I should lie too.

In a Parisian cemetery:

I am anxiously expecting you—1847.
Here am I—1856.

Maine Cemetery, U.S.A.:

Our little Jacob has been taken from this earthly garden to bloom in a superior flower-pot above.

St. Pancras, on an engraver buried in 1785:

Here Woollett rests, expecting to be saved,
He grav'd well, but is now well engraved.

On a photographer:

Taken from life.

Probably the most famous of the thousands of epitaphs is that recorded of John Hildebrod, who died in the 16th century at Dundee. It is sublime:

Here lies old John Hildebrod,
On whose soul have mercy, O Lord God.
As he would do if he were God,
And Thou wert old John Hildebrod.

THE ANATOMICAL REUTER.

From a Belfast cable in *The Rand Daily Mail*: "Several youngsters were trampled and injured, and a lad was wounded in the 'suave [*sic*] qui peut.'—*Reuter.*"

An almost similar incident occurred during the Red Revolt on the Rand, when a small boy was severely lacerated in the "hell for leather."

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HORN REEF, 9.1	AMPLE SUPPLY, 8.3	ACCURACY, 7.4	ASTHORE, 7.0	CAIRNGORM, 6.3
CANNONADE II., 8.7	BELL TOWER, 7.12	COLLET, 7.1	WHITE FRIAR, 6.9	SKY HIGH, 6.0
IDLE STORY, 8.7	PRIMUS, 7.7	FONDLING, 7.0	BARONESS TRENTON, 6.7	IMPULSIVE, 6.0
TERRIE, 8.5				

STANDARD, MAY 30: "A SINNER IN PARADISE."

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Pauline Frederick in
"BONDS OF LOVE,"
Goldwyn Drama in 5 Acts.
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Pauline Frederick in
"MADAME X,"
Goldwyn Drama in 7 Reels.

Next Week's Calls.

WEEK COMMENCING MONDAY, MAY 29.

Tivoli, Cape Town.—Till May 30: Tambo and Tambo, George Murphy, Bert Southwood and Pink Lady, Jan de Martell. Continuing: Hayman and Franklin, Jubb and Jerome, The Real Mackays. Opening May 31: Holson and Bert, Moss and Maachah, Hunter and Bob, Ernesto Brothers.

Opera House, Cape Town.—Leonard Rayne's Company.

Empire, Johannesburg.—"The Peep-Show."

His Majesty's, Johannesburg.—"Oh! Oh!! Deilphine!!!"

Standard, Johannesburg.—Alfred Woods and Company in "A Sinner in Paradise."

Orpheum, Johannesburg.—Tex McLeod, Stella Magni.

Grand, Pretoria.—Bert Coote and Company, Taylor's "Dream Stars," Tom E. Finglass, Weynen and Company, The Dainty Danes, Louis J. Seymour.

Vaudette, Krugersdorp.—June 2 and 3: Tambo and Tambo, Harry Merrylees.

Vaudette, Bloemfontein.—May 29, 30 and 31: Hilda Denton, Norton and Simmonds.

Vaudette, Kimberley.—June 1, 2 and 3. Hilda Denton, Norton and Simmonds.

Rinko, Maritzburg.—The Zolvinis, Jock Campbell.

Criterion, Durban.—Betty Barclay and George Glover, W. V. Robinson, Joel Myerson.

"Lend me five pounds, old man, and I'll be everlastingly indebted to you."
"Yes—that's what I am afraid of."

WHAT THE NIGHTINGALE SINGS.

It is well known that the nightingale lisps: he says "thweet" for "sweet." His notes are gutteral, and it is even feared that he sings in German. His glorious phrases certainly are ill-represented by such ugly words as "Jug, jug, jug," and "Swot, swot, swotty." A German, Bechstein, wrote perhaps the best imitation of the song of songs.

The prelude is three or four long-drawn passionate whistles; these are expressed by the words "Tiuu tiuu tiuu tiuu." Then the song breaks out:

Spe tiu squa,
Tio tio tio tio tio tio tio tio tix.
Qutio qutio qutio qutio,
Zquo zquo zquo zquo,
Tzu tzu tzu tzu tzu tzu tzu tzu tzu tzi,
Quorror tiu squa pipiquisi,
Zozozozozozozozozozozozo zirrhading!

So it goes on to three times this length, with "Lu lu lu lu ly ly ly ly li li li li," and "qi qi qi jo jo jo jo jo jo qi." Some practice is needed to say quickly, nightingale fashion. "Lü ly li le lä lo lö lo didl io quia!"

The wonderful trill of the nightingale is represented by the wonderful line:

Zezezezezezezezezezezezezezezezezezezezeze quarrhozehoi.

And the songs ends with "Higai gai gai gai gai gai giagiagiagia quior ziozio pi!"—to be pronounced as in German.

HIS MAJESTY'S, JUNE 19: RUBY MILLER IN "THE EDGE O' BEYOND."

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FALLING DEW.

Spring, and the May buds oping—
Rents for the falling dew;
Hearts that are ever hoping
They can wait for a month or two.

June, and the red-bill calling,
Gas bills calling too,
Life is a dream and a waking
To music of falling due.

Fall, and the Council sighing,
"The roads must be made like new,
The expense will be something awful,"
And that's where they fall upon you.

Winter, and wild winds wailing
All of the dead leaves through,
Leaves of the bills that are yet unpaid,
Like dew—d——n the falling due!

The time had come to dole out the day's rations, and in an Irish regiment the quartermaster and his assistant had been portioning them out in preparation for distribution.

The assistant turned to the quartermaster and, with a twinkle in his eye, said: "Av ye plaze, sorr, there's a loaf short. Who'll I give it to?"

"Keep it yourself, Mike," replied the quartermaster.

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S.A. PICTORIAL.

STAGE & CINEMA.

VOL. XIV. No. 357.] SATURDAY, June 3RD, 1922. (Registered at G.P.O. as a Newspaper.) PRICE 1/-

MISS RUBY MILLER.

Miss Ruby Miller and her London company will reach Cape Town by the "Edinburgh Castle" on Monday, and will open at His Majesty's Theatre, Johannesburg, very shortly in "The Edge o' Beyond." Miss Miller is the part-author of this stage version of the late Gertrude Page's novel, and played the leading part in the London production at the Garrick Theatre last year. An interview with Miss Miller is published on page 4.

Photo by Bassano, Bond Street.

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TWENTY TO ONE.

By MAJOR CHARLES CRICHTON.

"TWELVE hundred pounds. You're lucky to have that," said the man he had last seen at the Front, then resplendent in red tabs, bold eyed, confident, successful—now down at heel, out at elbows, and greasy as to the billy-cock.

How well he had come to know that dreadful, half-jaunty, half-tremulous air, with the ingratiating smile of the down-and-outer, of those who had looked over the abyss, and shuddering had turned away their heads, but knew that their feet were still entangled on the brink.

With a sigh he pulled out a note and pressed it into the other's hand, wishing him good luck.

"You're a good chap, Lester," said the recipient, with moist eyes; "there's only one thing I can do for you now. Back Twinkletoes for the Southdown Plate. She ought to start at twenty to one. My last few pounds, my last hope, are on her. She belongs to our former General, and I happen to know she's carrying her owner's money—more than he can afford to lose. You know I've never been a fool about gambling. Take my tip, old chap." They shook hands and parted.

"No thank you," he thought, "not that form of madness." . . .

Twelve hundred pounds! How untrue it had been to say he was lucky to have such a sum. What was the good of it? At six per cent. it would bring in seventy-two pounds a year. As it stood it was really only a means of retarding the stealthy advance of the dread spectre Destitution, without stopping it, a barrage getting weaker day by day. If there was no means of stopping it for ever, then in heaven's name let it come at full speed—aye, more than that, he would charge to meet it as he had charged many a time over the parapet, and die manfully in a struggle to the death. He had grappled with violent death often enough and yet come off scathless. What luck he had had! Luck! What a fool he had been not to think more seriously of that word. That there was such a thing as luck, the past four years had taught him without doubt. Had he not staked his life, time after time, on reaching some objective during advances and retreats, and won out? The number of hairbreadth escapes he had had were more than he could remember. If he had been lucky in his struggle with Death, why should he not be lucky in a duel *à l'outrance* with Destitution? With a bound his spirits rose, there *was* an alternative path to success, then, an alternative path to the beast-track which could only be found by beast instinct, a path mysterious, romantic, whose alluring entrance only could be seen.

He had always pitied gamblers. It was a form of madness which to him was incomprehensible. But to stake all on one throw, when there was no other alternative, was not gambling. It was those who went on who were gamblers. Yet so grimly ironic was fate in placing him, of all people, in such a position, that he would never again blame anybody for any apparent weakness. It was all a question of circumstances and environment. Censoriousness was only the outcome of bigotry, stupidity, and ignorance. Let him sink or swim, not struggle slowly deeper and deeper like a mouse in a bucket of water.

To stake all on one throw, and abide by it, was in reality, under certain circumstances, the act of a man of iron will and purpose, worthy the commander of armies, worthy the leader of a glorious forlorn hope. What would the unthinking call Foch's great counter-stroke but the greatest gamble the world has ever seen, and had it not saved the world? If he staked one thousand pounds at odds of, say, twenty to one, and won, that would mean an income of twelve hundred pounds a year, a golden, never-ending stream, safety for love, and love in safety.

"Twinkletoes!" What a name to depend on for salvation!

Well, the more bizarre the better. Could anything have been more grotesque than his experiences and the experiences of hundreds of thousands of his comrades in seeking employment since their triumphal—ye gods!—their triumphal return to civil life—the victorious warriors from Armageddon—to a country saved from slavery by their courage and endurance, by their agony and devotion?

Let the farce be played out as a farce to the end, and if the end should prove in reality to be tragedy, such would only make it more farcical, and he would go down with laugh and jest.

His mind was made up. Twinkletoes should decide the future, carrying the skeleton with the scythe, or the joyous winged figure of Victory and Love.

Twenty to one! Twenty to one! The words rang in his ears like the furious galloping of a horse.

In the paddock a curious calm seemed to reign. A peculiar air of fatuous listlessness appeared to pervade the men and women there. Those who did not saunter aimlessly with dragging step nearly all leant on something or against something.

The Mare of Fate he had seen amongst other racers, tripping daintily around, led short up by the head, for temper was written all over her whilst she passaged about.

As he neared the enclosure a sort of confused roaring assailed his ears, increasing rapidly in volume until, when he had arrived within it, it was difficult to realise that it was caused by human voices.

What a swinish tumult it was!

"I'll lay six to fo-ah on the fee-ald! Six to fo-ah—Where's yer money? Where's yer money, Patronise the Old Firm!" "I'll lay five ter one, bar one; five ter one, bar one!" "I'll lay ten ter one, bar four; ten ter one, bar four!"

One huge fellow in a white hat, and with what looked like three purplish sausages overtopping the back of his collar, appeared to be on the verge of apoplexy.

Another, a square man with remarkable eyes, pled pitifully with the public not to prevent him filling their pockets. Disregarding the prevailing clamour, he selected his men, for he had no mind to put all his eggs in one basket. He had decided to stake one thousand pounds on the mare to win only. In case of failure that would leave him two hundred pounds for a short but glorious time with his beloved. After that, the Deluge.

Having secured the hoped-for odds, he concealed the tickets—priceless gems—in an inner pocket.

It was done.

The thousand pounds was on.

He was astounded at the absence of excitement within himself. His only feeling seemed to be that he had completed, had carried out, so to speak, some act of supreme importance which had taken years of thought, preparation, and scheming, but which was utterly at variance with his convictions, directly contrary to his nature, disgustful, repugnant, yet desperately necessary.

He was slightly dazed, and a great weariness took possession of him.

He gazed out over the open and contrasted the placid beauty of the summer landscape with the scene around him. The calm, serene trees in the shimmernig haze, heavy with foliage, seemed to brood over human folly in contemptuous indifference, whilst the cawing rooks gibed and guffawed.

He felt no excitement, yet he knew he would no more be able to watch the race than he would be able helplessly to watch his beloved struggling in the coils of a python. To watch would be inexpressibly shocking and horrible.

(*Continued on Page 10.*)

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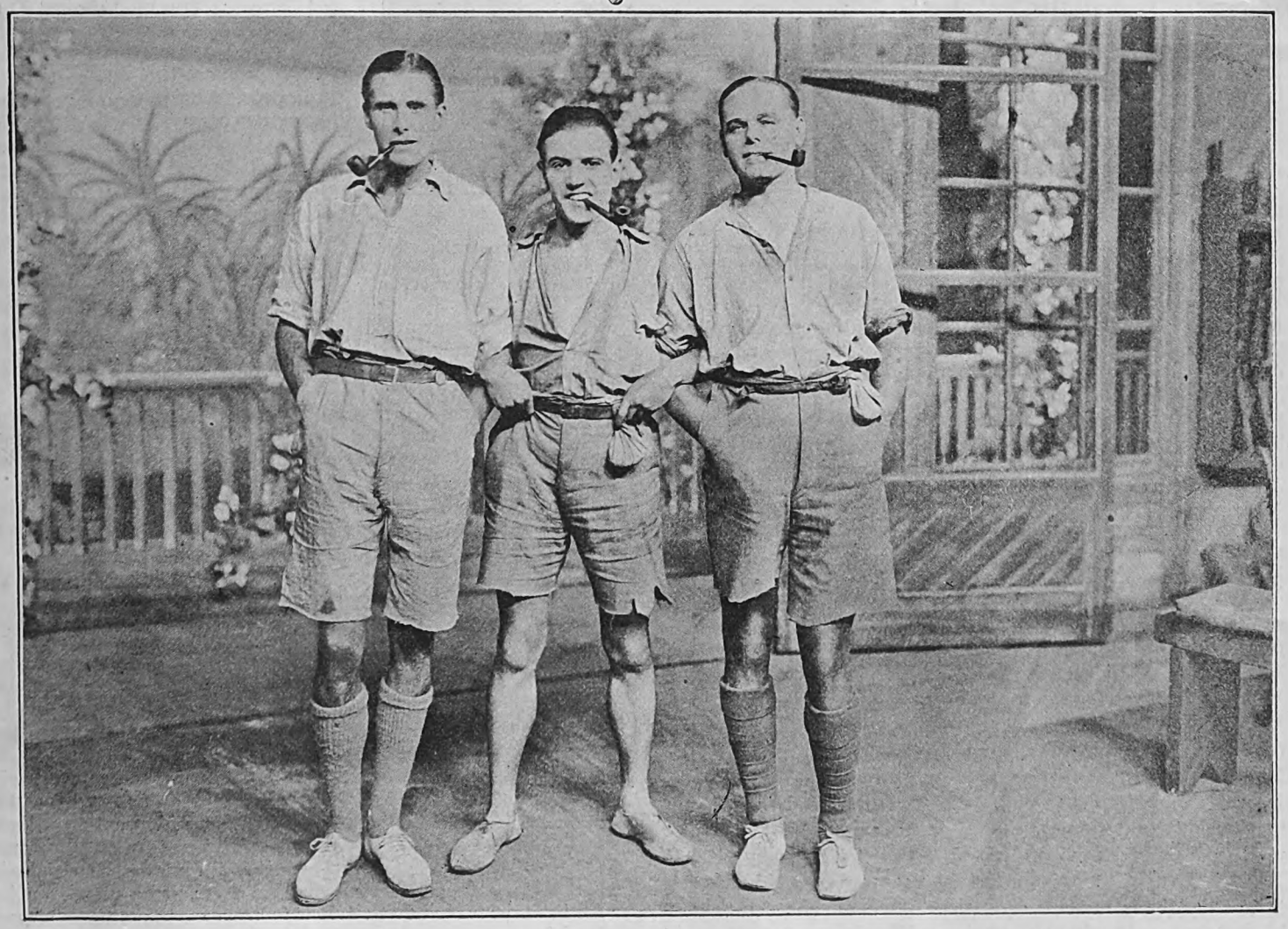
TWO SCENES FROM "THE EDGE O' BEYOND."

MISS RUBY MILLER AND MR. CHARLES CARSON, AS THEY WILL APPEAR AT HIS MAJESTY'S THEATRE, JOHANNESBURG, THIS MONTH.



"BILLY," "BEAUTY," AND "UGLY BUG," THE THREE RHODESIAN PARTNERS IN "THE EDGE O' BEYOND."

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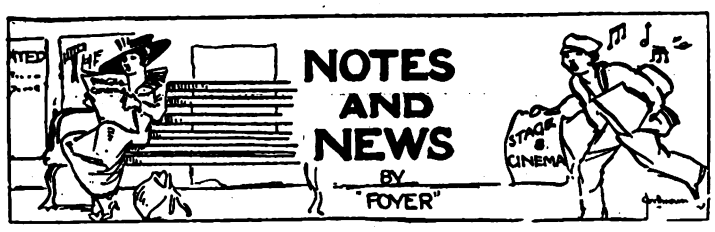

Miss Ruby Miller Interviewed.

The London correspondent of THE S.A. PICTORIAL writes: I was able to interview Miss Ruby Miller on the stage at the Garrick Theatre during a strenuous rehearsal of the company she is taking to South Africa in the late Gertrude Page's "The Edge o' Beyond." The company includes several members of the original cast who played with Miss Miller throughout the six months' run of this immensely popular romance at the Garrick Theatre, among whom are two of her leading men, Mr. Charles Carson and Mr. Antony Holles. The Titian-haired West End favourite has been immensely busy with preparations for her South African visit, and if enthusiasm helps to success then she is certain to reach a high pinnacle. She had just returned from Paris, where she went with Lady Townshend for the express purpose of buying gowns, hats, and other feminine adornments from the leading *couturiers* there, both for stage and private wear, and it is not at all unlikely that the distaff side of her audiences will be duly thrilled with the newest ideas in dress.

Her Stage Career.

Like other stars [continues our correspondent], Miss Miller started her career in quite a small way, but quickly made herself known. She first played in London as principal dancer in Sir Herbert Tree's production of Stephen Phillips's "Nero." She remained two years with Tree at His Majesty's Theatre, and accompanied him on his tour in Germany, where she played before the ex-Kaiser in Berlin. These years of experience in Shakespearian and other comedy parts were an invaluable foundation for her later work, which included principal parts with Sir Charles Hawtrey ("The Little Damozel"), Sir George Alexander, Sir Gerald du Maurier, Robert Loraine, and the inimitable James Welch (with whom she co-starred in "Oh! I Say!"). She created the leading female *rôle* in "A Little Bit of Fluff" at the Criterion Theatre and played it for the first year of its phenomenal run, leaving to fulfil other engagements. She has also made a big name for herself in musical-comedy and revue, having starred at the Comedy Theatre in André Charlot's "See-Saw," and at the Gaiety (with Mr. Joseph Coyne, Miss Marjorie Gordon and Miss Evelyn Laye) in "Going Up." During the War, Miss Miller was paying in what promised to be as great a success as "A Little Bit of Fluff," namely, "What a Catch!" but the air raids so depleted the theatre-going crowds that the piece was forced to close. She then left the stage for two years and devoted her whole energies to film-acting, playing in "Gamblers All," "A Serious Moment," "Little Women," "The Mystery Road," "The Mystery of Bernard Brown," "In Other Girls' Shoes" and "The Edge o' Beyond." Then came the present stage version of "The Edge o' Beyond," which was written by Miss Miller herself (another line her versatility runs to) in conjunction with Mr. Roy Horniman. During the run of "The Edge o' Beyond" at the Garrick, the theatre was sub-let for a few matinees to an American actress, Khyva St. Albans, who produced a version of Leonid Andreyeff's play "The Painted Laugh." This unfortunately proved a failure and Miss St. Albans made a sensational "disappearance," leaving her company without salaries. Miss Miller courageously and generously stepped into the breach, learnt the principal part in 48 hours, and played a special matinee of the drama, the entire proceeds of which were devoted to the relief of the stranded company. "Virtue has its own reward," however. Miss Miller's work in this strange drama was the means of showing London managers what she could do in an emotional and dramatic part. She received two very tempting offers, but has had to postpone acceptance until her return from South Africa, when she has arranged with Mr. Tom B. Davis to play in an adaptation of Paul Trent's "The Heart Specialist" to be done by Monckton Hoffe (author of "The Faithful Heart"). Miss Miller is the only member of her family with any leaning towards a stage career. She is of Franco-British parentage, her mother being French and her father English. Her pastimes are dancing, riding and motoring. She is in great demand for dances, and has partnered the late Vernon Castle and Carl Hyson. Her hobbies are the designing of clothing and the draping and harmonising of decorative fabrics.

MR. W. V. ROBINSON,
"The Canadian Entertainer," a member of the new all-vaudeville bill which will succeed "The Peep-Show" at the Johannesburg Empire next week.

In Case of Fire.

During our chat [I still quote the letter of our London correspondent] Miss Miller, who is a good conversationalist and has a lively wit, found time to relate a few anecdotes. "At a one-horse theatre in the wilds of Wales," she said, "the orchestra consisted of a pianist who was also scene-shifter, dresser, front-of-house staff, and general nuisance. Seeing that the exits were bad, and that there was no fire-curtain and no fire-hose, I asked him what they would do in case of fire—wasn't it dangerous? Scratching his head, he said, "No, miss, indeed—we have no fire-hose, look you, but we have a vacuum-cleaner, whatever'!"

The Sleeper Wakes.

"'A Little Bit of Fluff' ran for three years in London," related Miss Miller. "After the first few nights there were no 'dry-ups' on the stage, and the prompter, who religiously sat in his corner always, used to recuperate his wasting powers by deep and undisturbed slumber, especially during Act II., which was a long one. One night, towards the end of the second year, there was a complete 'dry-up.' No one could go on. The unwonted silence roused the sleeper in his corner. He looked in surprised fury at the stricken actors, and in a loud voice exclaimed, "Well—go on!"

He Overlooked the Date.

Whilst Miss Miller was playing in a sketch on the music-hall circuit a man sent her a letter asking for a "small loan." He stated that he was an actor out of a job, and gave the usual embroidery of detail in his tale of woe. As an earnest of the truth of his statements he enclosed a play-bill with his name among the characters in the cast. But he had failed to notice that the bill was dated 1845!

A Narrow Escape.

During Sir Herbert Tree's season in Berlin Miss Miller had a narrow escape from permanent facial disfigurement. She was a dancer in the galley scene in "Anthony and Cleopatra." Before the dance she had to lie asleep on the galley deck. Always she had been in the habit of lying on her back. One night, when the Kaiser and his suite were present, for some reason which she is unable to account for she lay face downwards. The curtains were trimmed with a deep and heavy fringe of metallic sequins, and as they drew up to open the scene Miss Miller was swept from head to toe by the fringe. Her draperies were torn and her arms and back cut by the sharp sequins, the marks of which she carries to this day. Had she been lying, as usual, on her back, it is probable that her face would have been scarred for life.

STANDARD THEATRE: ALFRED WOODS AND COMPANY IN "A SINNER IN PARADISE."

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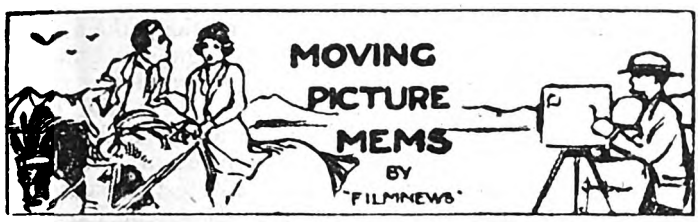

African Films Overseas.

The International Variety and Theatrical Agency, Ltd., of Leicester Square, London, agents in Great Britain for the African Film Productions, Ltd., have issued an attractive leaflet to the cinema trade with the heading "Amazing South African Short Stuff"—"short stuff" being the technical or trade term for describing films of one or two reels. The leaflet comprehensively advertises four pictures, all of which have previously been fully dealt with in these pages, both pictorially and in the letterpress. The titles of the films are: "Sea Elephants and Penguins on Kergueleu Island," "Life and Scenes in Mauritius," "The Victoria Falls from the Air," and "King Khama of Bechuanaland and His People." These pictures are doing very well in Europe and America. I understand that the African Film Productions have in preparation, and will shortly issue, similar interesting films dealing with Madagascar and East Africa.

Distorting Mirrors.

The latest "film stunt" in America is the use of distorting mirrors to caricature the human countenance on the screen. It is an application of machinery to the mimetic art which must test the patience of any sensitive camera. In the brief reels recently shown, the wobbling forehead, the drawn eyes, the serpentine nose, the receding chin are indeed achieved, but are overdone, even as farce. If we are to have such reflections (writes the New York correspondent of *The Referee*) there must be great restraint, or the effects will be merely tiresome. The best stunt hitherto has been a fellow run over by a tank and apparently squashed flat. It was by a freak mirror that the subtle impression of a human being, trodden on like a black beetle, was delicately suggested. But it was still life; no dialogue or disappearing dimples.

MR. TOM E. FINGLASS,
Another turn on next week's all-vaudeville programme at the Johannesburg Empire. He is a well-known and popular singer of character songs.

Gloria's Transit.

From *Punch*: Miss Gloria Swanson, the famous film star, reached England last Monday week. She encountered rough weather on the Atlantic; but we are pleased to say that there is no truth in the rumour that, on her arrival, she cabled to America the following modification of an ancient jest: "Sick transit. Gloria. Monday."

Wireless Voice With Film.

In a Chicago film studio the combined use of wireless telephone and the cinematograph has been successfully tested. An actor talked under wireless telephone broadcasting conditions, while watching his movements in a film on the screen. The film was a "master reel"—it was controlling the projection of copies in various other places. As the various test audiences viewed the several identical reels, running simultaneously under a method of electrical synchronisation, they heard the actor's voice saying:—"Suppose that in a film the heroine is in a great temper; she sees a glass of water, and seeing it smashes it down under the table, thus—." And as he said this the actor broke a glass. Thus it went on through 200 feet of film, the actor ringing a dinner bell, blowing a whistle, and finally firing a revolver at an imaginary abductor of a banker's daughter. "And this," he concluded, as he lifted a wireless telephone receiver to the table, "is the wonderful wireless 'phone which makes it possible for you to hear my voice, or any actor's voice. I predict that the time is at hand when the wireless 'phone will supply natural sounds with films in theatres all over the world."

The Land of His Dreams.

The Scala Theatre, London, was stormed by a huge audience on the afternoon of April 19, when Mr. D. W. Griffith appeared there in person to thank London for the reception given to himself and his photoplays. He said: "When I was nine years old my family became desperately poor. My father fought in the American Civil War. We who were devoted to the Southern cause lost in it everythink we possessed. Although I was materially poor, England made me spiritually rich, and that wealth I still own. I lived with Dickens and Shakespeare and Tennyson, and the dreams that they made for me when I was a country boy in Kentucky. I saw England through a golden haze, in which moved the figures of Little Nell and David Copperfield, and because my first name is David I had no difficulty in putting myself in Copperfield's shoes. Those early dreams—and there is nothing so beauitful as a boy's dreams—have made lovely to me the houses in which you live and the streets in which you walk. They are steeped in the atmosphere of my earliest imaginings, and the dreams that I drew out of English books I have tried to get into my photoplays. I am also here," added Mr. Griffith, "to further a scheme for making films that may help to end war. We want to make sure that this thing called war shall never again smite the earth, and that the splendid boys and mothers of humanity shall never again be sacrificed." Mr. Griffith has received an extraordinary number of welcoming letters from the public. Film stars are accustomed to that kind of thing, but not film producers.

Fireworks Without Fire.

A most original electric sign is now operating nightly at the Goldwyn office in Great Newport Street, London. There is a big revolving catherine wheel by the door. From it a minute rocket flies up to the roof, and there blazes into a set of spluttering words that slowly turn into a pale-green tint and spell out Goldwyn Pictures. It has all the effect of a firework display without fire, and it keeps going all the evening.

Poets' Corner: A Ship, An Isle, A Sickle Moon.

A ship, an isle, a sickle moon—
With few but with how splendid stars
The mirrors of the sea are strewn
Between their silver bars!

* * *

An isle beside an isle she lay,
The pale ship anchored in the bay,
While in the young moon's port of gold
A star-ship—as the mirrors told—
Put forth its great and lonely light
To the unreflecting Ocean, Night.
And still, a ship upon her seas,
The isle and the island cypresses
Went sailing on without the gale:
And still there moved the moon so pale,
A crescent ship without a sail!

By James Elroy Flecker.

Balance is the crowning gift of the gods; he who has it is very near perfection.

HIS MAJESTY'S, SHORTLY: RUBY MILLER IN "THE EDGE O' BEYOND."

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Regular Orchestral Concerts.

A new venture in the form of regular Sunday-evening Orchestral Concerts is announced to commence from next Sunday evening, when a body of players under the direction of Mr. David Foote will be heard in the Orpheum Theatre, Johannesburg. The idea is by no means a new one, having been previously given a practical trial by the same musician. For some reason or reasons the previous series was discontinued, despite the fact that the audiences at the concerts given some years ago were always encouraging, and the measure of support such as to justify a permanent institution of some such scheme. While trusting entirely to recollections of past concerts given by Mr. Foote, the writer can recall several performances that held a high degree of musical interest and several also at which important modern works were introduced. From this point alone the concerts of past years held a decided value for the musician, and any effort directed towards a resumption of these orchestral activities is to be heartily welcomed. The recent visit of the Cape Town Orchestra has whetted the appetites of local concert-goers for orchestral music of the best kind, and the concerts now promised by local resource should serve to form a sort of link between the various orchestral seasons to be given in the future by visiting combinations. In the matter of programmes to be presented, Mr. Foote may be relied upon to direct this part of the venture with the kind of discretion in which a genuinely progressive spirit will be detected. There are a multitude of fine works for orchestra that may be regarded as light and in a sense popular that are distinctly of the better kind. The lighter works of Tchaikovsky and Saint-Saëns and single movements from the larger symphonic works present a field of selection that will probably be well explored by Mr. Foote during the course of any extended season of concerts.

Movements from Symphonies.

Despite any possible pedantic attitude, there is a good deal—in fact everything—in favour of the performance of single movements from the big symphonies. It frequently happens that a "high-brow" attitude leads to a sort of musical indigestion when the whole of a cyclic form is insisted upon, but the writer fails to see any reason against the selection and performance of single movements from the larger works. A great many of the better-known works have the greater part of their attractive force concentrated in one or other of the various movements, and a judicious choice will meet the wishes of the serious-minded concert-goer without giving the entertainment-seeker cause for musical indigestion. Some such policy will probably appeal to Mr. Foote and his colleagues, and the writer hopes to see the venture carried to a point where it will gradually develop into a regular feature of our musical life. Hitherto musical activity in Johannesburg has been a curiously spasmodic business, and on Sundays, with nothing in the shape of serious musical endeavour, the possibility of a successful series seems undoubted. The full details of Mr. Foote's idea have not yet been made known, but no doubt it provides for the closest co-operation between the players and the direction. Given such co-operation, there is no reason why the new series of concerts should not in time develop a body of players that can command the serious attention and support of those interested in the higher forms of music by its increasing efficiency and by its expanding scope as an interpretative medium. With this anticipation the writer will look with interest at successive programmes in the hope that the development forecasted will be made gradually but definitely apparent.

Books on Piano-Playing.

Every now and again some *virtuoso* pianist develops a kink which usually takes the form of writing a book on the technical study of piano-playing. Either one meets with some mad freak like Safonoff's technical exercises, which are utterly useless for their intended purpose in the light of modern practice, or the *virtuoso* sets himself to make a collection of existing technical material, presented in so many volumes. The latest to direct attention to the needs of the piano student is, I understand, Mark Hambourg, who might, or might not, have something to impart of real value. But I doubt it. Neither he, nor anyone else in the writer's opinion, can say much that is new on a subject that has been so wonderfully and scientifically treated by Tobias Matthay. Matthay's genius in the purely analytical study of pianoforte technique seems to me to be altogether remarkable. His minute analysis of muscular ways and means, of key treatment and general keyboard physiology, is, in my opinion, one of the greatest achievements in the history of piano-playing. So complete in every detail of technique and so exhausting in the minute examination of every physical cause and effect are Matthay's works on the subject, that I cannot help thinking that the efforts of his contemporaries in the same direction partake of the nature of an impertinence. As a scientist-pianist Matthay is probably the greatest pedagogue that the art of piano-playing has so far produced.

Yankee Progress.

The Americans are nothing if not alive and wide awake. They glory in the fact that last year they spent more money on music in its various forms than the whole of Europe put together. Their symphony orchestras are everywhere going ahead, and only recently one of their leading conductors, Hertz, resigned his position because of the financial difficulties that faced the orchestra of which he was the director. The fact of mere money being the root cause of the director's decision decided the public attitude without any hesitation. A sum of considerably over ten thousand dollars was subscribed at one performance, and before many days the whole of the necessary amount—some twenty-five thousand dollars—was voluntarily subscribed and the orchestra enabled to continue on its beneficent way as before.

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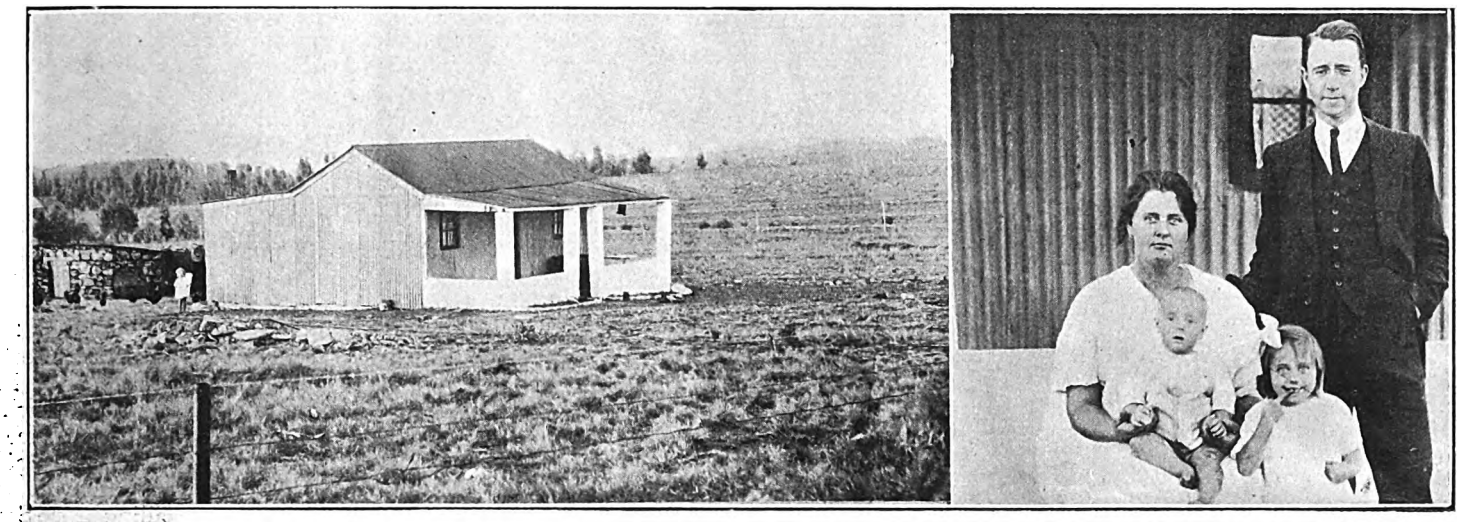
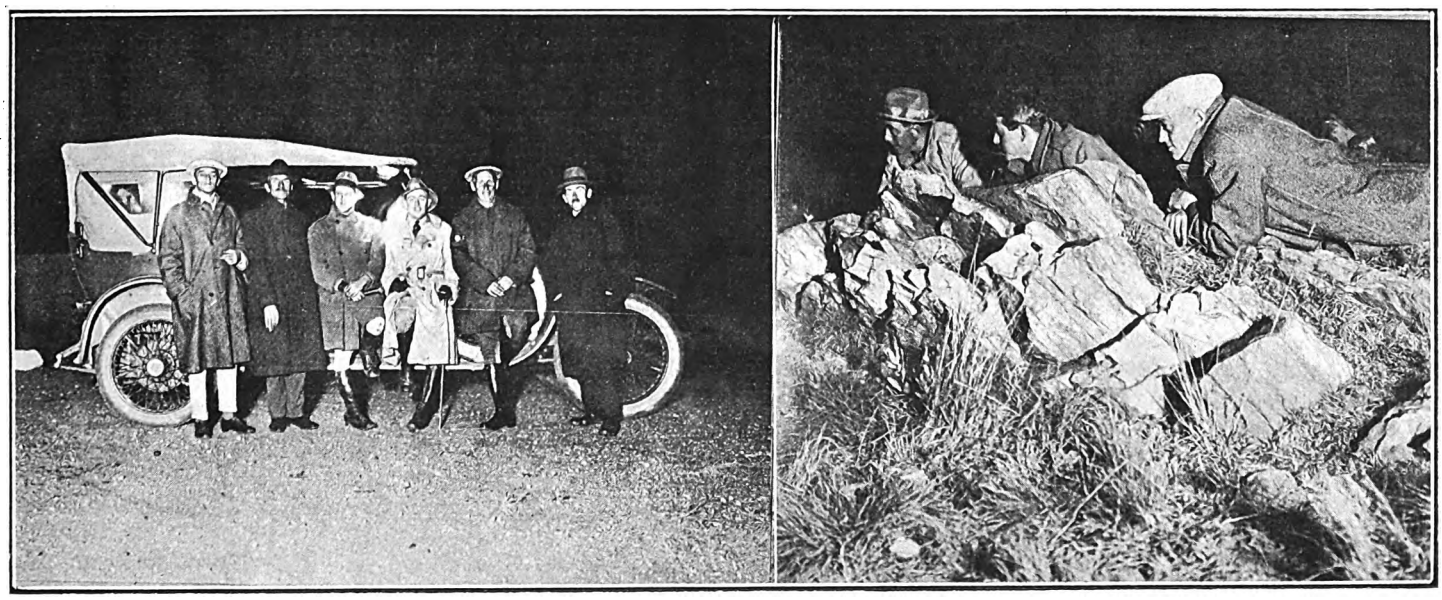
"HAUNTED HOUSE" AT ROODEPOORT.



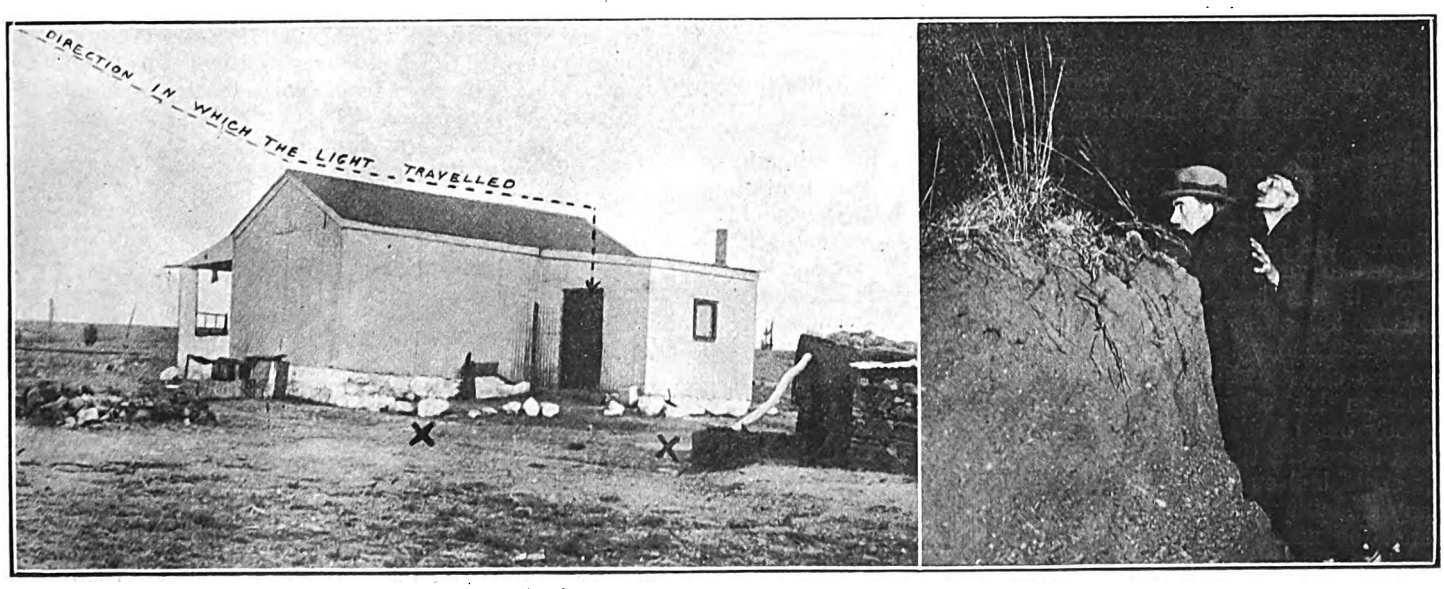
THE "HAUNTED" HOUSE AND THE "HAUNTED" FAMILY.

Left: The residence at Roodepoort, twelve miles from Johannesburg, of Mr. and Mrs. D. Neaves, where mysterious rappings and tappings and other curious phenomena have lately been annoying the family, puzzling the neighbours, and exciting the district. *Right:* Mr. and Mrs. D. Neaves and their two children. Mr. Neaves is a chemist's assistant employed in Johannesburg. He declares that he doesn't believe in ghosts, but admits that being constantly summoned to the door by knocking and then opening it to find nobody there is beginning to get on his nerves.



PARTY OF GHOST-HUNTERS AT WORK AT "THE WITCHING HOUR."

Left: The ghost-hunters arrive by car from Johannesburg, ready for all emergencies. *Right:* The ghost-hunters watch the house all night but discover nothing at all.



WATCHING THE BACK OF THE HOUSE FROM A NEAR-BY DONGA.

In addition to knockings at both the front and back doors of the house, which sounded to those within as if they came from outside, and to those outside as if somebody inside the house were knocking to get out, showers of stones have been thrown on to the roof of the house and actually discovered there afterwards, though the stone-throwers were no more to be located than the knockers. On a recent night a shaft of light travelled over the roof of the house in the direction indicated by the dotted line in the picture on the left. Several residents of Roodepoort assert that the house was formerly inhabited by a family of spiritualists who held *séances* there.

Photos for "S.A. Pictorial."

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In The Bright Lights.

STANDARD THEATRE.

"A SINNER IN PARADISE."

AS a rule, Johannesburg theatregoers wait awhile for the verdict of others before flocking to see a new company in a new play. It was pleasant on Tuesday evening, therefore, to see that this was not the case for the first performance of "A Sinner in Paradise." There was a packed house to welcome Mr. Alfred Woods and his London company, and, judging by the way in which the play was received and the close interest with which it was followed, Tuesday's audience should be the forerunner of big houses.

Opinions, there is no doubt, will differ very considerably as to the play itself. It is a "problem" drama, treated with a great amount of frankness, and it deals with the question of the childless married home. Its success in London and in the English provinces was emphatic, and here, as there, it should be productive of a good deal of varying opinion. Though the theme is not altogether new—having been dealt with both by moralists and playwrights before, though perhaps with a difference—"A Sinner in Paradise," by its outspoken dialogue and strong situations, has its own appeal, as was seen at the first performance here.

There are three characters in the play that take precedence—the husband, the wife, and the doctor. In the capable hands of Miss Kate Carew and Mr. Alfred Woods the husband and wife are done with full justice, and Mr. Lynwood Roberts as the doctor deals ably with a part that needs clever handling such as he gives it. There is not a great deal of characterisation in the play, which depends for its interest on event rather than on character-study. But Miss Peggy O'Hara and Mr. Leonard Stephens made neat little studies of the parts of the careless, easy-going married couple, whose joy in everyday life sufficed to make them happy, and they supplied the lighter side that was needed as relief to the more tragic happenings of the real story.

Little Miss Cora Lloyd as the child played her part with delightful naturalness. Mr. Percy Baverstock was responsible for a neat bit of acting in the part of the old park-keeper, and Miss Gwen Moore and Mr. Fred Barnes played small parts satisfactorily. The four acts, in which there are five scenes, are identical in dressing and presentation with the production at the Apollo Theatre, London, and are therefore all that could be desired. Mr. Lynwood Roberts is the producer.

"A Sinner in Paradise" is worth seeing, as the audience proved by the reception accorded Mr. Woods and his company on Tuesday evening, and it should draw good houses to the Standard Theatre.

FALCONER.

EMPIRE PALACE.

"THE PEEP-SHOW" ENDING AFTER SEVEN WEEKS.
BIG ALL-VAUDEVILLE BILL NEXT WEEK.

"THE PEEP-SHOW" will finish at the Johannesburg Empire this Saturday night and open at the Opera House, Cape Town, next Wednesday night. During the revue's seven-weeks' run at the Empire it has played to virtually "capacity" business all the time. In fact, it has been so difficult to obtain seats that your PARADINE, after witnessing the opening performance on Easter Monday afternoon, was unable to pay a return visit to the show until this week. This second visit served to confirm his original opinion that "The Peep-Show" is easily one of the best of the twenty-six revues the Empire has staged in the last eight years. The probability is that it could last out several more weeks at the Empire without any difficulty, but the touring dates have to be taken up, and Johannesburg's loss will be Cape Town's gain.

The Empire, however, will not be left without suitable compensation, for a large and brand-new all-vaudeville bill has been arranged to open on Monday night, headed by the famous English comedian Mr. Bert Coote, who will appear with his own company in a new sketch entitled "P. Pipp, Detective." Pipp is another of Mr. Coote's inimitable "silly asses," similar in type to the part he plays in "A Lamb on Wall Street." He wishes to become a detective and pays a premium for that purpose to a man who, while ostensibly running a detective agency, is really using the agency as a cloak for the operations of a gang of crooks. The opportunities for Bert Coote's vacuities in this ingenious idea are obvious.

The programme contains seven more acts, all making their first appearance at the Empire. J. B. Taylor's "Dream Stars" include Henry Weste, Kathlene Brette, and Irene O'Dare, and report tells me that they present a very fine turn arranged by Laddie Cliff, of The (London) Co-Optimists. It would not be fair to "give away" the act beforehand, but it is something at once neat, novel, clever, and entertaining.

Margaret Norton and Gladys Simmonds are recruits to variety from the concert and operatic stage. Miss Norton, the contralto, is a pupil of Madame Albani, and Miss Simmonds, the soprano, was "discovered" in Birmingham by Professor Granville Bantock. Their first appearance on the variety stage was a furore, and they rapidly attained the apex of vaudeville distinction by appearing at the London Coliseum a few weeks before sailing for South Africa.

W. V. Robinson, "The Canadian Entertainer," has a delightful natural wit and a fund of stories that send a ripple of laughter through his audiences. In addition he achieves some remarkable musical results with the aid of a set of mouth-organs and a tin-whistle.

Tom E. Finglass, "The Artistic Coon Delineator," is a performer with a long-established English reputation; Hilda Denton is a comedienne and dancer of outstanding merit; Louis J. Seymour is a light comedian with a good stage personality and an easy way; and Weynen and Company will conclude the programme with a sensational acrobatic act, including a wonderful "one-hand balance," the only one of its kind in the world.

PARADINE.

HIS MAJESTY'S THEATRE.

MUSICAL-COMEDY SEASON DRAWING TO A CLOSE.

AFTER the present musical-comedy season at His Majesty's ends—and it will end quite soon now—Johannesburg will be musical-comedy-less until October, at least; for Miss Ruby Miller and her company follow the present combination, and will in turn be succeeded by Lady Forbes-Robertson and *her* company; so musical-comedy fiends had better gather the rosebuds while they may, so to speak.

Now that "Oh! Oh!! Delphine!!!" has its full cast of principals (at least, it has at the time of writing, and I'm touching wood—pencil, not head), it is an extraordinarily fine show and every bit as well worth seeing as its predecessors, "A Night Out" and "A Little Dutch Girl." In fact, I am reliably informed (by one of them) that the young bloods of the University of the Witwatersrand (which has nothing whatever to do with John X's famous "Rand University") consider "Delphine" "even better" than "A Night Out," and that the risks they take to pay it surreptitious visits are something ferocious; and *they* should know, if anybody does!

PARADINE.

FIVE PLAYS IN SEVEN WEEKS.

THE NOBLE ART OF SAVING THE BEST TILL THE LAST.

DURING a season of seven weeks at the Standard Theatre the Courtneidge-Holloway Company staged five productions and revived one of them for a week. This, compared with the average Johannesburg "season" of three productions in twelve weeks, or, alternatively, two productions in eight weeks, indicates that the Standard Theatre is not as popular as it used to be before constantly-recurring and slipshod revivals of "East Lynne," "The Sign of the Cross," and the Walter Howard costume melodramas, chased its old-established audience across

(*Continued on Page 21.*)

NEW BIJOU, NEXT WEEK: MAE MURRAY IN "PEACOCK ALLEY."

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A TRANSVAAL AMATEUR CONCERT PARTY.

THE DIAMOND CONCERT PARTY, PREMIER MINE.

Left to right: Standing: Mrs. Hinwood, Mr. Ivor Bass, Miss Brink, Mrs. Bass, Mr. Bert Frankpitt. *Seated:* Mr. Billy Mincher, Miss Van Ryneveld (kneeling), Miss Joey Du Toit (on floor), Mrs. P. Vickers, Miss Metlerkamp (kneeling), and Mr. Dick Matthews.

THE LADIES OF THE DIAMOND CONCERT PARTY.

Left to right: Miss E. Metlerkamp, Mrs. Ivor Bass, Mrs. Pattie Vickers, Miss Brink, Mrs. T. Hinwood, Miss La Reynie Van-Ryneveld, and Miss Joey Du Toit.

Photos by Dr. A. Gow.

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TWENTY TO ONE.

(*Continued from Page 2.*)

His sense of hearing would revolt with a less sickening recoil. He would walk about listening to the disjointed sentences and phrases, the shouts, the execrations, the gasps, the cheers which would describe the progress of the thing.

A general rush to the railings told of the passing of the preliminary canter, and afterwards a distant bugle of the raising of the starting-gate. A deathly silence ensued, ominous, sinister, the very void silently screaming warning of a coming hurricane. His hearing, always acute, seemed now strung up to bursting-point.

From far away came what sounded like a sighing murmur, soft and low, as of souls in pain. Rose the murmur to a ceaseless moan, ever increasing in intensity till a deafening pandemonium broke forth, ever approaching, unrelenting, ruthless, an overwhelming tidal wave of uproar.

He glanced furtively around.

Eyes bulged, faces twitched, feet stamped, mouths opened and shut horribly (as once at a fire he had seen them behind red-hot window-bars), fists raised on high were shaken, some expressions showed a savage exultancy, whilst others resembled a grin of terror.

Two horses' names, other than that of the Mare of Fate were heard on all sides by him.

They came singing and whistling through the tempest like arrows, again and again piercing his breast.

A tall, horsey-looking individual standing next him, who had made no sign hitherto, suddenly began to bellow. "Minoma—Minoma!" he bawled, "Minoma has it!"

Each set of plates seemed to toll the odds. Twenty to one—twenty to one.

The iron greeting died away.

Came a second deadly hush.

Lester, rigid, livid, with eyes on the ground, waited.

The horsey individual, pushing his glasses back into their case, turned on him and beamed. "Good old Minoma!" he chuckled; "pulled me out of Queer Street properly, she has!"

"Are—you—quite—quite—sure—she—has—won?" The sound of his own voice seemed to Lester to proceed from miles away.

"Of course, didn't you see? There's the numbers going up."

A mist came before the other's eyes, and a sound as of great waters into his ears.

In the railway carriage his head cleared. He was amazed at the ordinariness of everything.

He had taken it for granted, though he had tried to persuade himself otherwise, that should he lose, he would, for a time at all events, feel and act to a great extent as he supposed others had done under like circumstances. He was resigned to this. He felt that it was inevitable, and considered it part of the stake, yet he felt nothing but a sort of numb boredom. The dreadful ordinariness of everything, and the weird, unnatural indifference which possessed him, seemed more horrible than the utter change he had expected the whole world would assume in case of failure.

The dull upholstery of the railway carriage, the orderly little fields flitting by, the exasperating ugliness and similarity of the country stations, the common twang of the newsboys with their everlasting "Piper, Piper"—rather would he walk through hell, he thought, if it was only something utterly strange and new.

He felt for his cigarette-case, and in so doing his hand came in contact with a bulge in an inner pocket. In an instant, with a curse, he had hurled the betting tickets through the window.

Late that evening he was walking swiftly down a crowded street.

He found swift walking in crowds the best way to keep hold of himself. After all, he had two hundred pounds left—enough for a short heaven with the beloved—he would at least enjoy *that* to the full.

Not a shilling more should be wagered, not an hour's bliss be lost on chance.

He must have walked miles.

He was dog-weary.

The ferment of his soul, unleashed from the dumb, numb thraldom which bound him on the railway journey, was becoming disciplined by bodily fatigue, and his resolution to enjoy, without taint, the short heaven. "Piper! Piper! All the winners!"

A grimy urchin held up a last edition.

A gust of insane fury seized him, and he raised the heavy stick he was carrying. "All the winners!"

He lusted to kill, to annihilate, to trample underfoot.

The beast-instinct let loose, nay, encouraged, for so long, strained desperately at its rotten leash, but as the ragamuffin shrank away his partially regained self-control gained the upper hand. With a shudder he realised that he had nearly risked even the short heaven. A disgraceful street scene—the police-court—perhaps jail. Almost could he see an adored, sorrowing figure vanishing for ever into the "Land of Never Never." He would immediately discipline himself still more.

He had not been able to watch it, but now he would sit down and calmly read the account of the race. Having bought a paper of the next boy, he turned into a restaurant and, ordering some coffee, opened it. As though written in flame the first words he saw seemed to leap from the page and sear his eyes.

"Southdown Plate—Minoma disqualified for bumping and boring. Twinkletoes, who just secured second place from Swallow Tail, declared winner."

His first movement was a convulsive clutch at an inner pocket, a clutch that was more spasmodic, alas, than voluntary.

Where were those tickets now?

Soaked to pulp in rain and puddles, blown o'er hedge and ditch, ground into the mud and dirt, lost for ever. Throwing some money on the table, he fled from the place. Would those human sharks remember him and pay up without the tickets, or, even if they remembered him, would they pay up without them?

That was the question he wanted to yell at the universe.

Ah! if only he could take the black night by the throat and, forcing it on its knees, compel an answer.

It was hardly 10 p.m., and the next day's racing did not begin before 2 p.m. Truly there was an inferno before him now.

Sixteen hours that would seem like sixteen thousand years.

Now indeed was everything changed, now indeed walked he in strange new places.

Hobgoblins and gnomes seemed to people the streets, predatory animal faces, white and staring, rushed by him growling, women stopped and mewed after him. He thought of bed, and laughed shrilly. He could walk for ever, but—to lie still! or even to sit still!—— A new idea seemed to crash into his head and explode there like a shell. He hurried on.

"Nasty lookin' bit o' stuff," said the senior partner of the Old Firm, the tenth and last of the grumbling debtors, as he disgustedly examined a torn and muddy piece of pastboard handed to him by a wolfish-looking, red-eyed figure. "Thought you was dead, too, from the books! Pity for me, ain't it!" he chuckled, as he handed out notes. "My word! Good gracious!" he continued, as he eyed his creditor more closely, "but you 'ave been makin' a night of it! Take my advice, young gentleman, and pull up, or you won't 'ave time to spend that boodle!"

"Yes," replied the other in a dry, cracked voice, "I have had, as you would put it, both a thick and a wet night, and, as you say, I must now pull up." As though by afterthought, he added: "I lost the ticket temporarily: would you have paid without it?"

"No fear! 'Ow should we know someone else mightn't 'appen along with it? Besides"—with a wink and a leer—"'andsome as they are, or, pardon me, might 'a' been yesterday, I don't recollect your features. You're not one of our reg'lar customers, *I* know, and the Old Firm 'as 'undreds of patrons."

"Good old torch," said Lester, patting something long and round in his pocket, as he staggered up to the nearest hireable motor; "good old electric torch. Last night's work was the best I ever did with you! Now for the Long Heaven!"—*John o' London's Weekly.*

STANDARD THEATRE: ALFRED WOODS AND COMPANY IN "A SINNER IN PARADISE."

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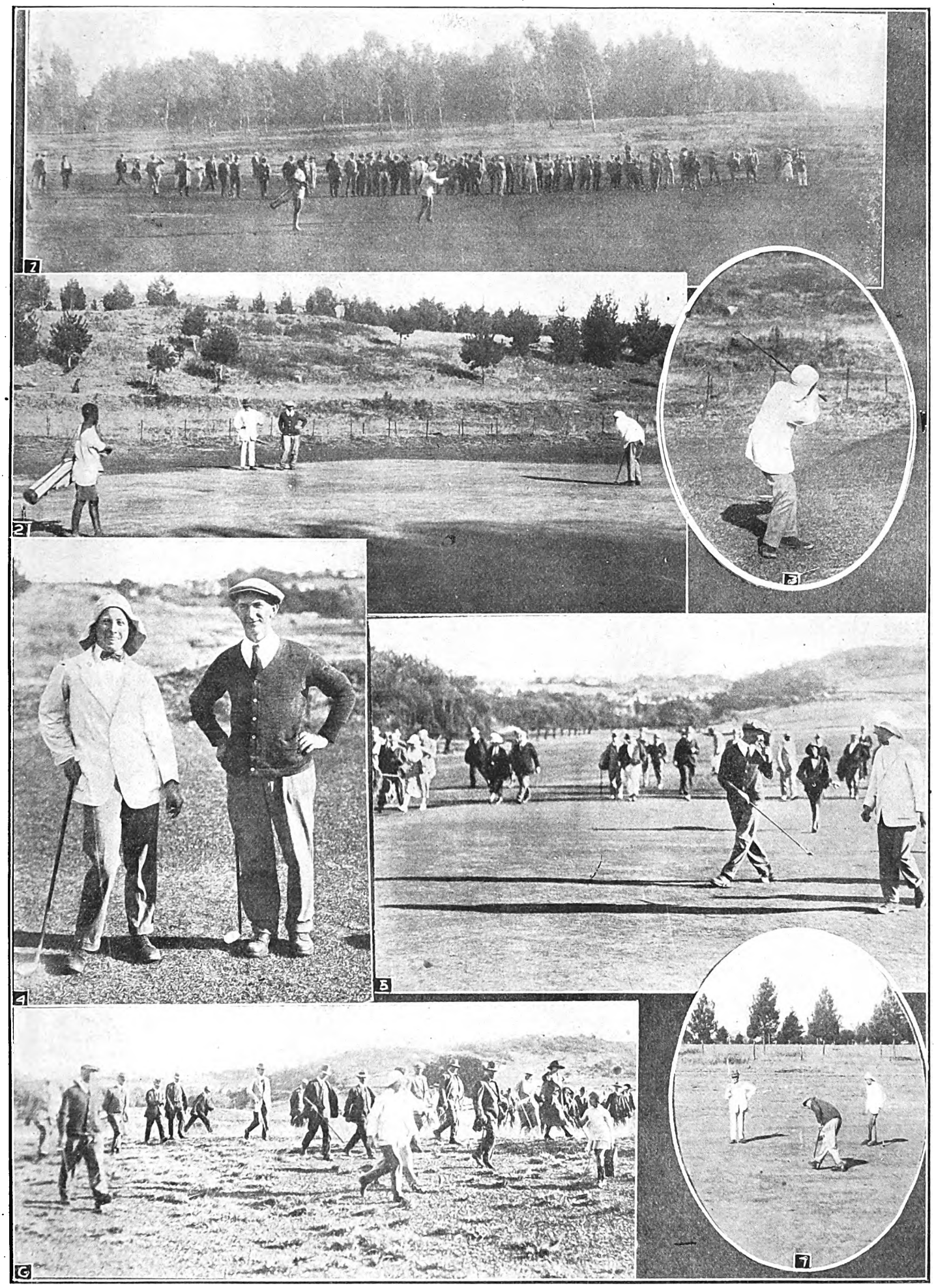
TRANSVAAL AMATEUR GOLF CHAMPIONSHIP.



SCENES ON THE PARKVIEW COURSE, JOHANNESBURG, LAST SUNDAY, WHEN MR. R. B. LOWSON WON THE FINAL.

1. Spectators following the finalists, Mr. Peter McLeod and Mr. R. B. Lowson. In the semi-finals last Saturday Mr. McLeod defeated Mr. C. T. Elliott, the holder of the title, 2 and 1, and Mr. Lowson defeated Mr. A. L. Forster, the ex-champion, 3 and 2. In the final Mr. Lowson defeated Mr. McLeod by 6 and 4. **2.** McLeod putting on the 8th green. **3.** McLeod driving at the 9th. **4.** The finalists, Messrs. Peter McLeod (left, the loser), and Mr. R. B. Lowson. **5.** Spectators following up the fairway. **6.** Walking to the 12th tee. **7.** Lowson, the winner, putting

Photos for "S.A. Pictorial."

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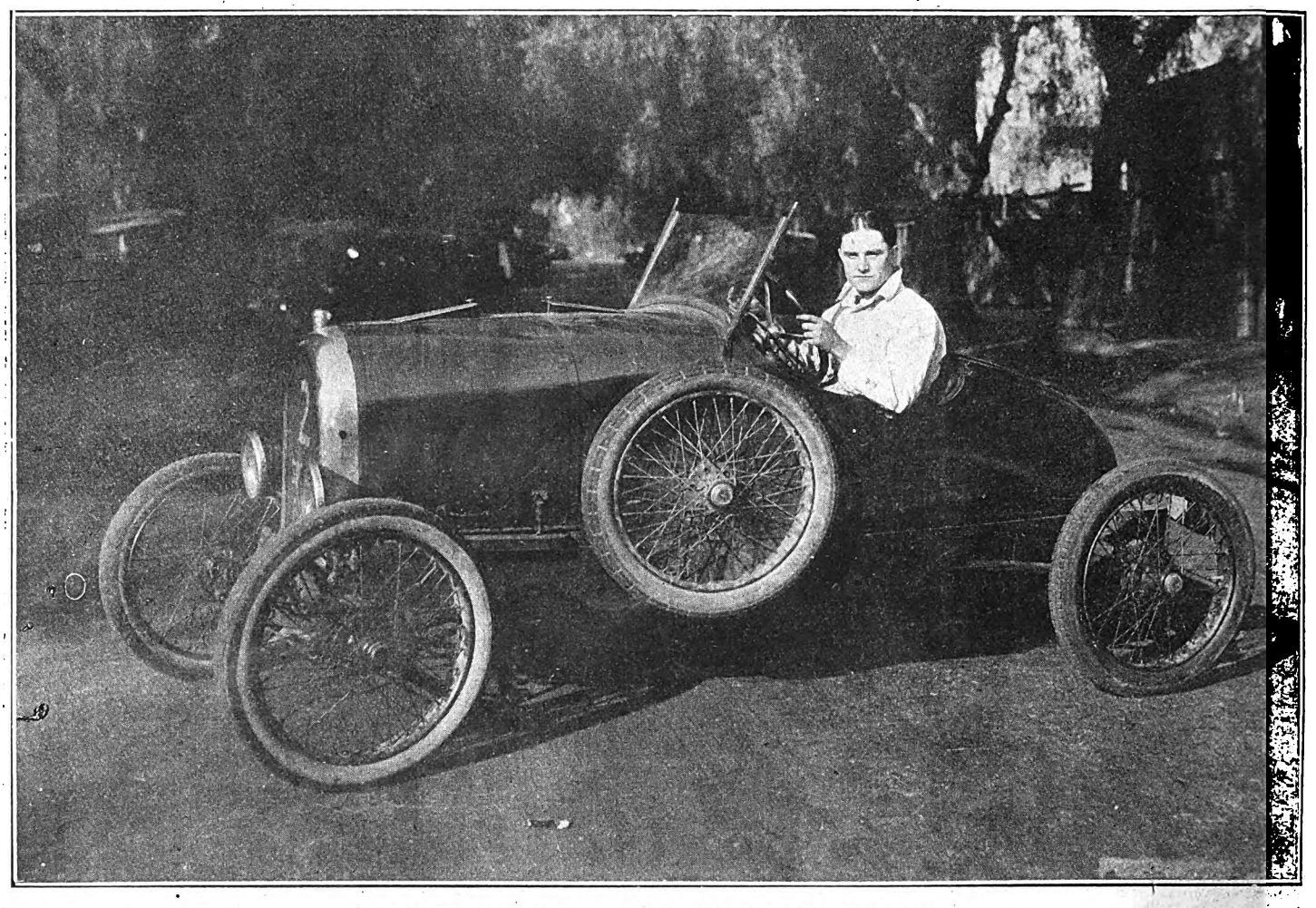
BUILT TO DO 85 MILES AN HOUR.



THE FASTEST CAR FOR ITS SIZE AND WEIGHT EVER CONSTRUCTED.

This small car, probably the fastest for its size and weight ever built, was specially constructed and equipped for Mr. Wallace Reid, the well-known American cinema actor, and was driven by him at a speed of 85 miles an hour in an exciting transcontinental race in a recent photoplay entitled "Across the Continent." The machine is about the size of a stripped-down Ford, but it is fitted with all the features of the big racing cars.

Johannesburg, Tuesday afternoon.

THE market keeps steady, though there is no great rush of business. "Small" shares have been rather more prominent, Aurora Wests to 4s. 3d. buyers, West Rand Consolidated about 4s. 6d. and so on. Transvaal Gold Mining Estates, long recognised as a share with possibilities, have advanced from 10s. 6d. to 12s. 6d. West Springs have put on a shilling at 10s. 10d., on the chairman's announcement that development results since the strike had been very favourable. Langlaagte Estates have improved to 17s. 6d. On the other hand, Knights Centrals are dull at 3s. 10d., presumably on the result of the poll which confirmed the directors' decision not to distribute a dividend immediately. It was rather amusing to see all the paraphernalia of a poll, and for the insurgent shareholders not to trouble to vote. London estimates of the liquidation dividend (and the company is only going on as long as it can make a modicum of profit) range from 6s. 6d. to 7s.

Springs maintain their price of 45s. 6d. At the annual meeting it was announced that it had been decided to increase the crushing capacity by a further 10,000 tons, to 60,000 tons monthly, and that the first extension would be ready at the end of June. Development continues to show excellent values.

Silvers are scarcely wanted, and remain dull at 15s. Rand Mines were dealt in at 50s. 3d., rather an unusual appearance in our market. This is ten times their nominal value, while the shares of the allied organisation, Central Mining, even after their recent rise, are still below their face value of £8.

While the Custodian of Enemy Property got very good prices for the shares of favourably-circumstanced companies, he was obliged to sell his "job lines," as it were, at sacrificial prices. So far as has been announced, the lowest was a mere 3s. per share for 20,000 Geldenhuis Deeps. Why, the cash and investments alone are worth 5s. 6d. a share, to say nothing of the "break-up" value of machinery and so forth! Another very poor price was 5s. a share paid for 55,000 shares in Village Deep. They since have been 11s., helped by the chairman's view that there are now "good prospects of making profits, even should gold return to standard price." For Rose Deeps 9s. 9d. a share was paid.

For City Deeps only 32s. 6d. was paid, which is 5s. less than the lowest price of last year, and quite a sovereign below the best marking. For the 70,000 shares in Springs Mines, the C.M.'s Anglo-American group paid 39s., which is distinctly below what the market thought would have to be given. The 80,000 ex-enemy shares in Brakpan Mines were sold at 40s., while New Eras fetched 5s. 6d. for the 5s. shares.

Crown Diamonds at 6s. 6d. were scarcely affected by the announcement of the scheme of reconstruction. It is proposed to reduce the present issued capital from £220,000 to £73,333, by cutting down the nominal value from £1 to 5s., each shareholder to receive four new for every three old. It is then to be increased to £225,000. Messrs. Lewis and Marks take shares for the company's indebtedness of £80,000, and will guarantee 200,000 shares, in consideration of an option at 7s. 6d. over 86,668 unissued shares for one year. A recent test washing gave nearly 15 carats per hundred loads, and "notwithstanding recent depression in the diamond market, there is a steady demand for the class of stones produced by this mine."

HIS MAJESTY'S, SHORTLY: RUBY MILLER IN "THE EDGE O' BEYOND."

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BEFORE TURNING TO THE NEXT PAGE ——

MEET MISS MAY McAVOY, PARAMOUNT PICTURE STAR, WHO WILL SHOW YOU "THE SEVEN AGES OF WOMAN."

Answers to Correspondents.

[*Contributions intended for publication, whether MSS., Printed Matter, Drawings, or Photographs, should be accompanied by a stamped and addressed envelope, cover or wrapper, if the sender requires their return in the event of non-acceptance. No replies to notes and queries will be given through the post. Replies will not be published to anonymous communications.*]

M. B. (Sydney): Cheers!

JACKO (Germiston): Tripe!

D. H. (Cape Town): Certainly.

PADDY (Johannesburg): Port Amelia.

E. M. J. (Cape Town): Thanks, using.

A. H. F. T. (Durban): Will use shortly.

R. W. (Klaver, C.P.): We don't know where it is, but we're glad you've got there, anyway.

L. B. (Maritzburg): Possibly a publicity "stunt" which the lady will now use to secure a job of work in London.

SOCCER (Johannesburg): "Clear Goals" is a term only used when one side does not score. Five goals to one is not a "clear goals" win; 5—0 would be.

C. L. (Johannesburg): In the "professional" sense the "regular," or "legitimate," stage means the dramatic and not the variety stage. The border-line is sometimes rather finely-marked nowadays. For instance, a musical-comedy is "legitimate," but a revue is variety.

DISGUSTED (Johannesburg): Personally, we read the article you criticise ("Barrie on Courage") with a great deal of pleasure. It was charmingly written and was altogether a pleasant change from the usual "dry-as-dust" leaders one encounters in daily newspapers. But why write to us about it, anyway?

J. M. S. (Kimberley): (We thought your query was "dead" long ago!) The verb "to bowdlerize" is from Thomas Bowdler, who, in 1818, published a "Family Shakespeare" with "all those words and expressions omitted which cannot with propriety be read aloud in a family." The word was incorporated in the language in 1836.

PUZZLED (Johannesburg): The probability is that Mr. Wilkie Bard himself had nothing whatever to do with the alleged "interview" on his South African experiences published in *The News of the World*, but that it was "inspired" by some over-zealous press-agent. If the comedian himself was responsible for those extraordinary assertions it can only be regarded as a somewhat misplaced and too-successful effort at "leg-pulling."

ENQUIRER (George, C.P.): Shylock first employed the phrase "A wilderness of monkeys" when he told his friend Tubal that he would not have parted with his turquoise ring ("I had it of Leah when I was a bachelor") "for a wilderness of monkeys" ("Merchant of Venice," III.—1—127). Tubal has told Shylock that one of Antonio's creditors has shown him a ring "that he had of your daughter for a monkey." (Nowadays, of course, on a racecourse, "a monkey" is £500, but we hardly think Tubal meant that kind of monkey!)

NURAH (Johannesburg): The lines of which you quote a part are:

"Out in the yard and steaming in the sun
Stands locomotive engine number forty-one,
Seated beside the windows of the cab
Are Pat McGaw and Peter James McNab.
Pat comes from Troy and Peter from Cohoes,
And when they pull the throttle off she goes,
And as she vanishes there comes to view
Steam locomotive engine number forty-two."

They occur in "Homer and Humbug" in Stephen Leacock's "Behind the Beyond." The author is "getting at" the Catalogue of Ships in The Iliad.

Several answers are unavoidably held over.

HIS MAJESTY'S, NOW: "OH! OH!! DELPHINE!!!"

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HIS MAJESTY'S THEATRE

JOHANNESBURG

(African Theatres, Limited.)

Commencing Shortly,

MISS RUBY MILLER

AND SPECIALLY SELECTED LONDON COMPANY

IN

"THE EDGE O' BEYOND"

Dramatised by Miss Ruby Miller and Mr. Roy Horniman from the Popular Rhodesian Novel of the Same Name by the Late Gertrude Page.

As Played by Miss Ruby Miller Last Year at the Garrick Theatre, London.

Members of the Company include:

MR. CHARLES CARSON
Mr. J. Oliver Twiss
Miss Violet Blyth-Pratt
Mr. Patrick Ludlow
Mr. Frank Hudson
Mr. Fernley Bisshopp

MR. ANTONY HOLLES
Mr. Francis Roberts
Miss Margery Caldicott
Miss Alys Rees
Mr. Mack Ward
Mr. Sidney T. Pease
(Producer)

NEW BIJOU, NEXT WEEK: MAE MURRAY IN "PEACOCK ALLEY."

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WITH icicles in your hair, and frog in your throat, it is a very sad world at present! This year's flu is such a vulgar kind, too, causing furiously to sniff, and it's awful difficult to behave prettily with a cold-id-the-dose! Moreover, in about ten minutes we shall have snow, when the favourite song of youth will be "I'm for ever throwing snowballs," and the ditty of the serious will be quite unprintable.

* * *

Meanwhile the merry little round of every-evening dances goes on gaily, though lots o' people must be much in the financial position of the knutty man who called in last week for his laundry, for and because that evening he was cabaretting. The temporary owner was wanting wealth before parting, but in the end he softened the strong heart to the extent of one dress-shirt and ditto collar, pleading that he had just enough of the ready to see him through the party! And that evening he looked just like the gildiest millionaire who might have had the large car snorting at the curb to take him home to ye palatial Parktown mansion!

* * *

Our new car is going to be some hit, having been built for two only, and having bells, hammers and bevelled edges to make us more popular than ever! "A man's motor-car," said one of the owners thereof, "is his best friend. It never talks!"

* * *

"If you would hold your husband's love learn to make good coffee." That Mrs. Maggie Schrader, of Cincinnati, has good "grounds" for the advice is evident—it was because she made such good coffee that after she and her husband had been divorced Schrader, longing for the "ambrosial cup," proposed a second time and they were remarried.

* * *

Here is the recipe for making the coffee that reunited the Schraders after the storms and stress of a divorce suit: "Just grind the coffee fine, but don't pulverise it. Scald the coffee pot with hot water and put in one teaspoonful of coffee for each cup. Then beat up the white of an egg, crush the shell, and put that in. The egg prevents the coffee from getting muddy. Add hot water and let it all simmer for five minutes. Dash a little cold water in the pot to settle the coffee and put it at the back of the stove where it will keep hot."

* * *

Naturally the first requisite is to have a husband who appreciates good coffee, but if you have one like Mr. Schrader, who, as his wife explained, "would take one cup before he was out of bed, the second after he had his shoes on, and the third just before he shaved," and then follow the recipe given above, your happiness in so far as retaining your husband's love is concerned will be assured. So simple!

A very successful dance, organised by Mrs. M. Gerstle for the cigarette stall at the Rustic Fayre (which takes place the first week in September) was held at the Selborne Hall on Saturday evening last. The committee consisted of Mrs. Gerstle (chairwoman), Mesdames David, J. Stern, Wille, Jaffe, M. Franks, I. Marks and L. Japhet. These ladies not only organised the dance, but also provided the dainty refreshments. A handsome box of chocolates (donated by Messrs. Hildebrand) and a beautiful cut-glass jug (the gift of Mrs. J. Stern) were raffled for the benefit of the fund.

* * *

Mrs. Gerstle wore a handsome gown of black charmeuse and Spanish lace, with silver embroideries, and her daughter

Dorothy Dodd
SHOES

An Exquisite Model Shoe

with toecap and leather Cuban heel, available in black, glace kid, patent leather, —— tan glace kid and white Unbuck. ——

Price 65/-

The pleasuse of outdoor life is increased —— by wearing "D.D." Shoes. ——

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STANDARD THEATRE: ALFRED WOODS AND COMPANY IN "A SINNER IN PARADISE."

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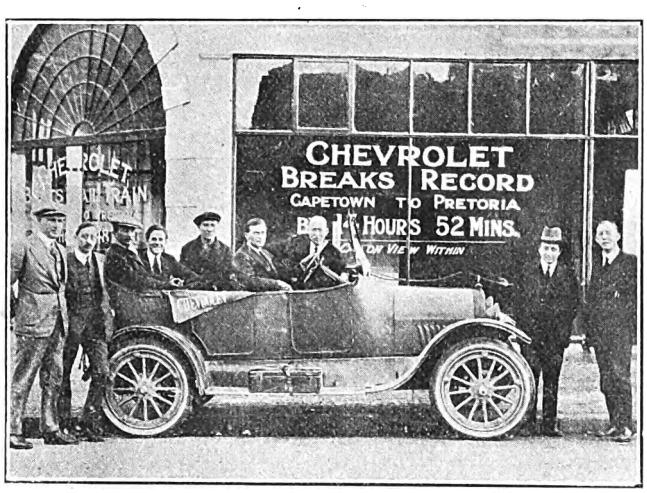
was in pale blue taffeta and ivory lace. Mrs. J. Stern's black gown was embroidered in rose and gold, and Mrs. Wille looked very charming in pale blue floral taffeta. Mrs. David wore cream lace, beautifully embroidered in white and silver. Mrs. Jaffe was in black with emerald, and Mrs. M. L. Alexander's black net frock was sashed with cerise ribbon. Mrs. Schnaier looked well in black charmeuse, and Mrs. Sive had on a beautiful black and gold gown. One of the prettiest frocks was worn by Miss Aronson, whose cherry-red georgette gown was very much admired.

* * *

The D.C. was Mr. B. B. Hockman, and the M.C.'s were Mesdames M. Gerstle, M. L. Alexander, Messrs. A. Marcus and W. Pollak. Among those present were:



THE CAR THAT BROKE THE RECORD FROM CAPE TOWN TO PRETORIA.

The Chevrolet car that travelled from Cape Town to Pretoria (roughly 1,000 miles) in 42 hours, 32 minutes, beating the mail train by 3 hours, 48 minutes, and the previous car record by 14 hours, 52 minutes. The car was driven from Cape Town to Victoria West by Mr. H. Rosenthal, from Victoria West to Kimberley by Mr. P. E. Hunt, and from Kimberley to Pretoria by Mr. Dave Owen.

Photo by M. Edward.

Captain Hugo Evennett (secretary, Children's Memorial Hospital), Professor Wille, Mr. Sive, Mr. and Mrs. A. Goodman, Mrs. Fisher, Misses S. Stern, Woolf (Cape Town), Lowenstein, Simmons, Barkman, V. Brodie, Aronson, Goldstein, Pencharz, Nathan, Edelstein, Lola Marks, Mesdames London, Cantor, Frankel, Ginsberg, E. Cohen, Messrs. M. Smollan, Harberd, Michal, Fisher, Ettelin and Lapedus, Miss Sims, Miss Frankel, Miss Neufleiss, Mr. J. Stern, Mr. David, Mr. Jaffe, Miss Steyn and Miss Woolf (Cape Town). The U.P. Club Jazz Six played for dancing.

* * *

In order to obtain funds for their benevolent activities, a concert is being given at the Palladium Theatre, Johannesburg, this Sunday, June 4, by the British Empire Service League, for which a splendid programme has been arranged. The concert is under the patronage of T.R.H. Prince and Princess Arthur of Connaught and of the Mayor and Mayoress of Johannesburg (Councillor and Mrs. S. Hancock). Amongst the artists who have generously promised to assist are Mrs. Frank Phillips, Miss Anne Immink, Miss Marjorie Silva, Miss Madge Fabian, Miss Elspeth Douglas-Reid, with the Comrades' Band. The African Theatres, Ltd., are kindly granting free use of the theatre. Booking is at Mackay's. As the League is doing splendid work for distress, it is hoped as a result of the concert they will be able to extend their benevolent work.

EVE.

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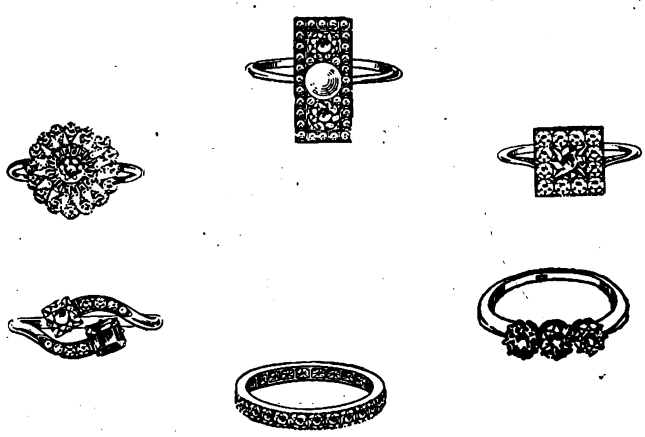
All our Bats for the coming season have been specially selected by H. W Lee, late Pro. at the Wanderers'.

SPORTING REQUISITES OF ALL KINDS

THE *fête* in aid of the Girls' Diocesan Association, "The Home that Jack Built," will take place on Saturday, June 10, in the Johannesburg Town Hall, and promises to be a big success. The officials are as follow:—President, Mrs. Erasmus Ellis; hon. treasurers, Mrs. Ellis and Mrs. Johnson; hon. secretary, Mrs. Ritchie Thomson; decorations organisers, Mrs. McCall and Mrs. Spicer; entertainments and side-shows, Mrs. Ashburnham.

* * *

The stallholders will be as follow:—Drawing-room, Lady Kathleen Villiers and the Hon. Mrs. Hugh Wyndham; bedroom, Miss De Beer; glory hole (dips), Mrs. Walton and Miss Mackie; still room, Mrs. Southwell and Mrs. Beckingham; library, Miss McLeod; dining-room (refreshments), Mesdames Salomon, Wentzel, Ford, Miss Gordon, Mrs. Baumann and Women's Reform Club; nursery and toy cupboard, G.D.A. members and G.D.A. Hostel and combined schools. There will be Punch and Judy and hoopla and fortune telling. Miss Mossop and Miss Donald will give a series of dancing items in the main hall, for which no extra charge will be made. Short concerts will take place at intervals during the afternoon and evening.



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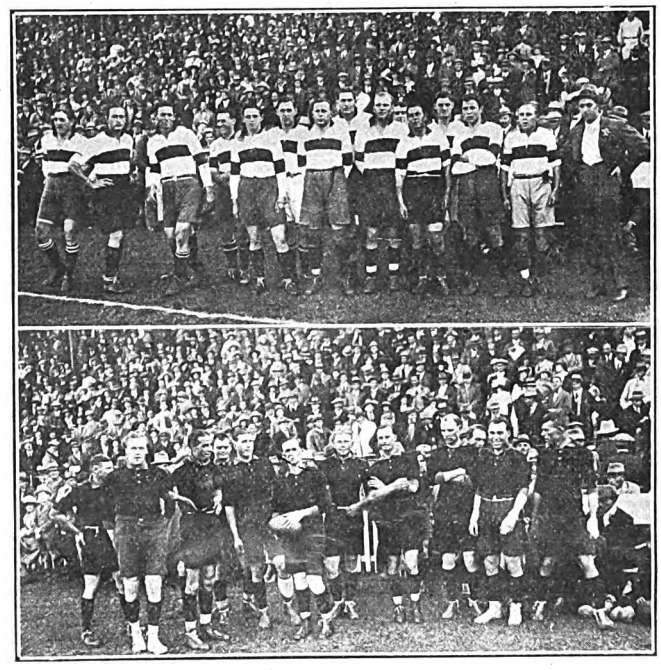
* * *

The marriage of Mr. Wilfred Norburn, Department of Public Works, second son of Mr. and Mrs. W. Norburn, well-known in musical circles in Pretoria, to Miss Mabel Mance, daughter of Mr. and Mrs. H. R. R. Mance, is announced to take place at Christ Church, Arcadia, on June 6 at 2 p.m., and will be followed by a reception in the Masonic Hall.

* * *

Last Wednesday evening in aid of the Wilner Sick Benefit and Benevolent Society, a social and dance was held in the Selborne Hall. The function had been arranged by



CURRIE CUP RUGBY IN JOHANNESBURG: TRANSVAAL v. ORANGE FREE STATE.

Above: The Transvaal side which defeated the Orange Free State at the Johannesburg Wanderers' on Empire Day by 12 points to nil. *Below:* The Free State team.

"S.A. Pictorial" photos.

a committee of which Mr. J. Sandberg was chairman, Mr. C. Selesrick vice-chairman, hon. treasurer Mr. A. Bersohn, and joint hon. secretaries Miss Stella Kamp and Mr. Archie Bromberg, the trustees being Messrs. R. Deines and H. Beebe, Mr. I. Sandberg acter as D.C., and the Misses Bromberg, R. Seleanik, A. Maraney and Messrs. H. Beebe, S. R. Specter and L. Grassman as M.C.'s. Prizes for fancy costumes were awarded to Miss R. Seleanik, Mrs. Sandberg and Mrs. Deines, these prizes having been given by Messrs. Sandberg, Affleck and A. Brauer.

* * *

At Randfontein a grand sports carnival, organised by the Women's Guild in aid of St. Peter's Church building fund, is to be held in the church grounds this Saturday. The *fête* will be opened by the Mayor at 10.30 a.m., and at 11.30 a series of races of all descriptions, including a mystery race, arranged by Mr. Frank Hopwood, will commence for the amusement of the children. There will also be a grand fancy dress parade for boys and girls, for which there are six prizes, and this begins at 2.30 in the afternoon. Other attractions include sideshows, complete with donkey rides, stalls of all descriptions, and refreshments at popular prices. Ladies are particularly asked to support the carnival by purchases. Entrance, which is one shiling for adults and sixpence for children, includes the fees for all competitions.

HIS MAJESTY'S, NOW: "OH! OH!! DELPHINE!!!"

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London, England. : : : : : : Established 1853.

A very big crowd attended the dance given last week by the Railways and Harbours Brigade in the Town Hall for the benefit of the Defence Force Assistance Fund. The ladies' committee consisted of Mesdames Lendrum, Frampton, Keys, Daly, Campbell, Holland, Allen, Bell, Brett, Macdonald, McLean, Caple and Barnett. The bar was under the supervision of Mr. Phillip, Manor House Hotel, who handed over a handsome cheque to the fund. He was assisted by Messrs. Alldis, McConchie, C. G. Watson, Ford, F. Gets, Jas. Gallagher, Forsyth, Jefferson, Smit, C. J. Watson, Palmer, Hill and Greenfield. Mr. A. C. Allen supervised the mineral water bar, assisted by Messrs. Macdonald and Perks.

SIR WILLIAM DALRYMPLE AT THE PRETORIA CALEDONIAN SPORTS,

With competitors in Highland Dancing for those under 16 years of age.

Photo by R. S. Watson.

* * *

Major Hogg was D.C., and the M.C.'s Mesdames D. Watson, Finnigan, Misses M. Wallace, M.B.E., H. E. Creeser, N. Cameron, V. Skelly, De Wet, Templeton and Fourie, Major Sprenger, Major Curran, Captain J. Read, Lieuts. Dunbar, Treadwell, and Messrs. Arnold, J. Doig, J. Sinclair, and J. L. Bernard.

* * *

The prizes, which were presented by Mrs. Anderson, were awarded as follow:—Ladies: Best dressed, Indian Squaw, Miss Harris; advertisement, Van Houten's Cocoa, Mrs. Brett; most original, Eastern Tea Picker, Mrs. Rakow; most comical, Result of the Strike, Miss Jensen; specials, Silk Stockings and the "Peep-Show" respectively, Mrs. England and Miss Cowan. Men: Best dressed, Native, Mr. De Villiers; advertisement, New Bioscope, Mr. Rich; most original, Stone Age, Mr. Jenks; most comical, Cause of His Troubles, Mr. Watson.

* * *

At the last meeting of the executive committee of the District Nursing Association, it was reported that the cases attended recently were far in excess of any previous number, 99 in all being visited and 1,139 visits paid. Sister Barker commenced work in place of Sister Bott, resigned. Owing to the extreme pressure of work, a temporary nurse has been engaged locally to help.

* * *

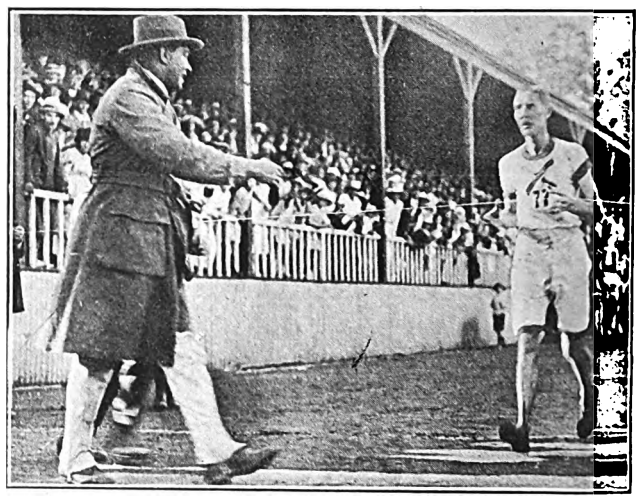
A special effort having been made to provide a central home for the nurses, several gifts were acknowledged. Miss Alexander and the Nursing Staff of the Hospital handed in £581 as the result of the *fête* in the hospital grounds; Mrs. Neame handed over £116 from her produce sale; while the undermentioned ladies raised the sum of £204 as the result of the following entertainments: per Miss French, variety entertainment organised by Mrs. Morisse; tennis and bridge, Mrs. Sydney Smith; jumble sale, Mrs. Pope; and Mrs. Thurlow, assisted by Mrs. Wartenweiler and Mrs. McKenna, bridge and produce sale.

* * *

The sports clubs (ladies' section) continue to give valuable help, donations being acknowledged from the Berea and Yeoville Tennis Clubs, and from the Turffontein and Meyer and Charlton, also from the Houghton and Johannesburg Golf Clubs. The Southern Suburbs dance orchestra organised a very successful dance in aid of the funds. Thanks are also due to Mrs. Viney, who collected unofficially among members of the Stock Exchange, to Miss Barker for linen, Mrs. Berman and friends for comforts in special cases, Mrs. Fred Rowland for warm clothing, and to Miss Morisse and Mrs. Ferris for medical appliances. The nurses are working in close touch with the relief depôts, the prevailing distress, together with the severe weather and the outbreak of influenza, adding very greatly to their work.

* * *

At "The Peep-Show" *cabaret* held at the U.P. Club last Wednesday evening, a very cheery and big crowd attended, including most of the artists from the theatres, with a big number of guests from the Empire. Among those present were: Miss Billie Desmond, Mr. Billy Fry, Mr. Edwin Styles, Mr. Harry Brunning, Mr. Alexander Haviland, Mr. Phillip Levard, Mr. and Mrs. Gordon Stamford, Miss Ivy Collins, Mr. and Mrs. Gemmill, Mr. and Mrs. T. F. Allen, Mr. Frank Foster, Mr. and Mrs. Rivas, Mr. H. A. Young (chairman of the club) and party, Mr. Troutman (chairman of the entertainment committee), Mr. Hedley Port, Mr. and Mrs. Hancock, Mr. Colin Watson, Mr. Carl Frykberg, Mr. French, Mr. Travers Taberer, Dr. Edelstein, Dr. Weinbrenn, Mr. Cross, Mr. A. Lewis, Mr. Guy Catlin,



WINNING THE MARATHON RACE FROM DURBAN TO MARITZBURG.

A. F. H. Newton, aged 39, an ex-schoolmaster, breaking the tape at the Show Ground, Pietermaritzburg, on Ascension Day, after running 54 miles from Durban in 8 hours, 40 minutes.

Photo by Llewellyn Gibbon.

Dr. and Mrs. Perlman, Dr. and Miss Edelstein, Mrs. Scott, Mrs. Harold Phillips and party, Mrs. Kelsey and party, Mrs. Gandos and party, the Misses Reid, Mrs. Van der Veen, Miss E. Cohen, Mr. and Mrs. Jack Pardee, and numbers more.

* * *

The "Moon" telegraph office did good business for the benefit of the Distress Fund and was in charge of Mrs. Scott and helpers and Mr. M. Levy. The "Peep-Show" pictures shown later in the evening proved a hit, and the U.P.C. Jazz Six featured the music of the Empire revue, which was greatly appreciated.

NEW BIJOU, NEXT WEEK: MAE MURRAY IN "PEACOCK ALLEY."

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IN THE BRIGHT LIGHTS.

(*Continued from Page 8.*)

two streets to His Majesty's. The Courtneidge-Holloway Company, although presented more or less in the well-known style for which the Rayne productions are famous, really deserved better support than it received. The opening production, however, being easily the worst of the five (or, at any rate, of the four that I saw), was not a good advertisement for those that followed. The plays staged were (in the order named): "The Garden of Allah," "The Man from Toronto," "Abraham Lincoln," "The Faithful Heart," and "Ambrose Applejohn's Adventure." "The Man from Toronto," revived for a week between "The Faithful Heart" and "Ambrose Applejohn," was the only production I did not see, although presumably (from the fact that it was replayed) it was the one the management found the most remunerative. Of the four plays I did see, "Ambrose Applejohn's Adventure" (performed only for the last half of the last week of the season) was easily the best production (being at once a fine play well acted and well mounted), with "The Faithful Heart" a good second, "Abraham Lincoln" a poor third, and "The Garden of Allah" a bad fourth.

Why poor Ambrose was relegated to the position he occupied is to me an inscrutable mystery. The play is a sheer delight from beginning to end—clean, clever, wholesome, humorous, thrilling, interesting. I enjoyed every minute of it, and was sorry I couldn't see it again. What is it about? About a man who thought he wanted adventure; a respectable, well-fed, well-housed, well-waited-on man of forty "and a bit," who, discovering by chance that he had pirate blood in his veins, fell asleep by the fire while sitting up to waylay a gang of exciting and determined burglars, and dreamed he was his own loud, terrible and intrepid piratical ancestor, the tremendous Captain Applejack, sailing the Spanish Main and reducing, single-handed, a mutinous crew to a mass of quivering pulp; and then waking up again and pulverising the "international crooks" with all the reckless bluff of the pirate captain of his dream. Oh, great stuff, I warrant you!

In spite of a very satisfying and capable performance by Mr. Owen Roughwood as Ambrose Applejohn (looking, in his horn-rimmed spectacles, exactly like a well-known Johannesburg business man) and Captain Applejack, I found the two outstanding players of the cast in Miss Cherry Hardy as Anna Valeska and the Portuguese prisoner in the dream, and in Mr. George Zucco as Ivan Borolsky and the leader of the mutinous pirates in the dream. Miss Hardy, maugre her distressing tendency to shout unnecessarily, did incomparably her best work of the season in this play, and Mr. Zucco topped off a faultless record for sound second-fiddling which should soon place him among the first violins. Good and conscientious support was forthcoming from Miss Leslie Graham, Mr. Fred W. Permain, Miss Florence Le Clercq, Mr. Fred Morgan, and Miss Leslie Lester. As for Captain Applejack, I shall file his Chesterian "S—cum!" and his blazing roar of "Get me a glass of grog, blast ye!" among the imperishable quotations of the modern stage.

CARLYON.

VIVIEN TALLEUR'S FAREWELL.

BIG MATINEE AT THE STANDARD ON JUNE 16.

AFTER close on seven years in South Africa as *première danseuse* and theatrical *ballet*-mistress (first with J. C. Williamson, Ltd., and then with the African Theatres, Ltd.), and also as a private teacher of dancing, Miss Vivien Talleur will shortly be returning to England, and will give a big farewell matinee at the Standard Theatre, Johannesburg, on the afternoon of Friday, June 16. The use of the theatre has been granted by the African Theatres, Ltd., who have also given permission to their artists to appear at the matinee. Miss Vivien Talleur herself will make a public appearance—her first for some time—and she will be assisted by some of her leading pupils. Among the artists who have already promised their services are: Miss Olive Turner, Miss Dorothy O'Shann, Miss Jessica Bevan, Miss Marion Edwardes, Messrs. Coningsby Brierley, Norman Greene, Charles Harvey, H. V. Cropton, Struc Irwin, Hugh Ormond and Hugh Kennedy (all of the Musical-Comedy Company), Miss Beatrice Rowe, Miss Maude Munro, Mme. Lettaguist, Messrs. David Foote, Gordon Stamford, Edward Vincent, Andy McPherson, and Clark and Adeler's Jazz Band.

How to Develop the Hidden Beauty of the Hair.

Perfect beauty is given to few women, but, with a little intelligence, all could make the best of whatever good looks they possess. Nothing makes more difference to a woman's appearance than the condition of her hair; it greatly enhances the charm of the pretty woman, if it is glossy and well-groomed, and beautiful hair atones for plainness in the less fortunate.

A great deal depends on the shampoo used. The hair, to look its best, must be frequently cleansed. Many shampoos, which do not lather well, only partially cleanse the hair; consequently it never appears as bright and glossy as it should. Many society women and actresses who know the value of beauty and the importance of preserving it, are now forsaking hairdressing establishments, and having their hair washed at home by their maids. For this purpose a shampoo is made with stallax granules and hot water. This substance produces a sweet scented foaming lather which thoroughly cleanses the hair. After rinsing the hair is quickly dried with hot towels, and the results are most satisfactory.

All the hidden sheen of the hair is brought out, and it is beautifully soft, wavy, and easy to do up.

All shampoos have a tendency to dry the hair. In cases where the scalp is naturally very oily, the use of stallax acts as an excellent corrective. For those whose hair is inclined to be dry and brittle, massaging the scalp with olive oil before each shampoo, is recommended.

Brushes should be kept thoroughly clean. A little ammonia in the water used for washing them, ensures this. They should be finally rinsed in cold water, so as to stiffen the bristles.

A

SOME KITCHENER STORIES.

IT has been said that Kitchener had no sense of humour, but Major-General Nigel Woodyatt, C.B., relates the following stories disproving the assertion in his recently-published book, "Under Ten Viceroys":—

"When Sir William Meyer, the present High Commissioner for India, became financial adviser to K., he is said to have suggested he should receive some military rank. Kitchener replied he could not see his way to recommending him for a commission, but would gladly promise that Meyer should be given a military funeral if he died while employed in the Army Department!

"An officer of the headquarters staff in India of very uncouth appearance went by the name of 'The Walrus.' One cold day he turned up to take papers to the Chief in a new suit of Irish frieze, as stiff as a board. Going into K.'s study, the Chief, after looking hard at him, said: 'The Walrus has evidently had a suit made by the carpenter.'"

"Some peculiarities of Lord Kitchener's were:—

"(1) He had very small hands for a man, but extraordinarily well formed.

"(2) His hair was much thicker than most people's, and in India he had not a single grey one.

"(3) He carried a well-known danger signal, on seeing which it was advisable to change the subject or quietly disappear. This took the form of veins swelling on the cheek-bones, and caught the eye at once."

"In one of the Coronation processions Kitchener's G.C.S.I. star came off his tunic, and could not be found anywhere. The police and everyone were informed, and asked to look for it. When K. came to have his field-marshal's boots pulled off he gave a yell of pain. The star had to be cut out of the boot with the aid of a razor!"

STANDARD THEATRE: ALFRED WOODS AND COMPANY IN "A SINNER IN PARADISE."

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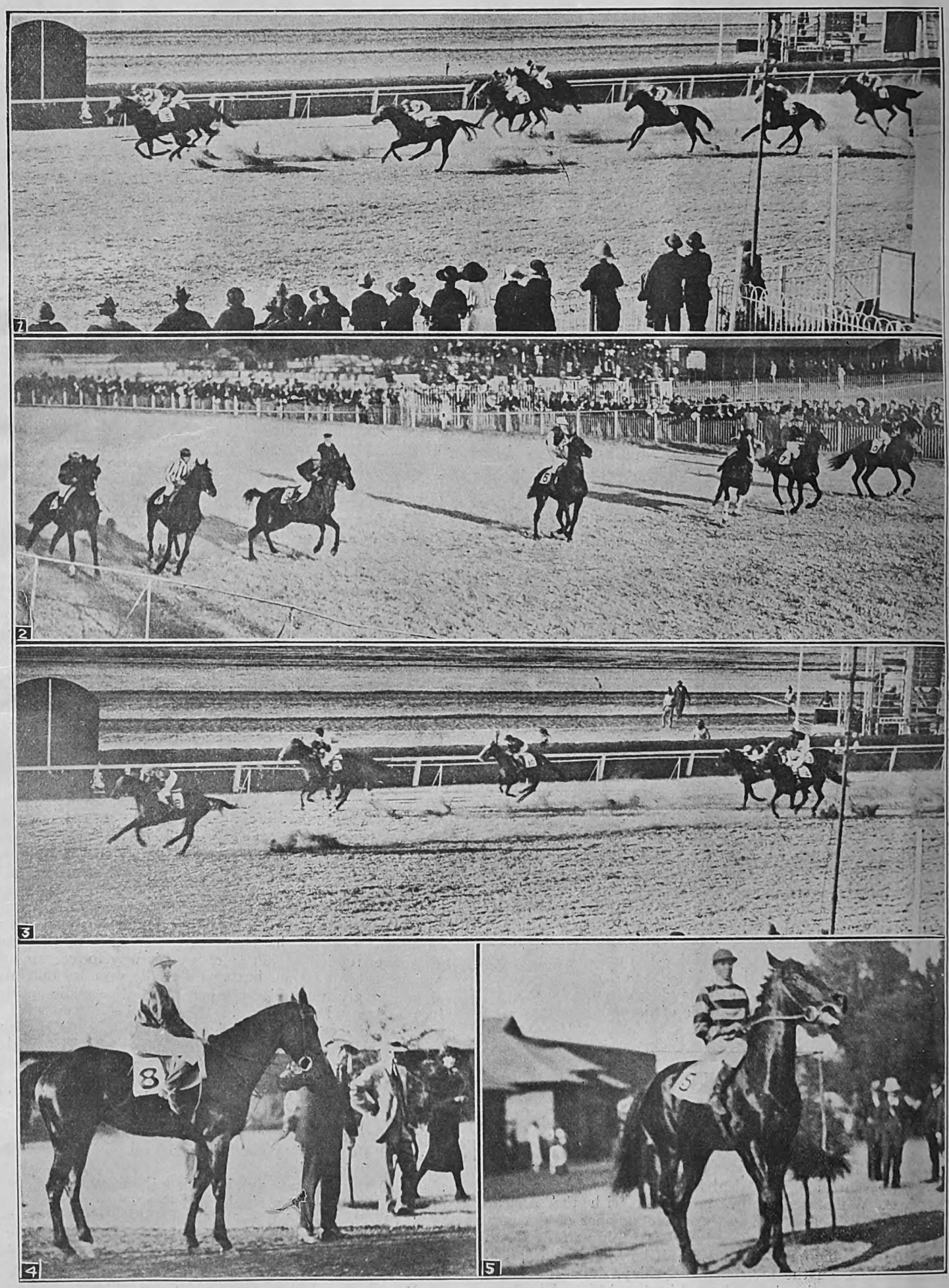
FINISH OF THE JOHANNESBURG WINTER MEETING.



THE MERCHANTS' AND TRANSVAAL HANDICAPS RUN AT TURFFONTEIN LAST SATURDAY.

1. Finish of the Merchants' Handicap: Mr. F. W. Murray's Fabaris (A. Davis up) winning from Mr. G. S. Weale's Countess Trenton, with Mr. A. E. Passmore's Top Note 3rd, and Mr. J. Neilson's Corinth 4th. Corinth started favourite at 9 to 4, with Fabaris next in demand at 3 to 1. **2.** The start of the Transvaal Handicap, 1¾ miles. **3.** Finish of the Transvaal Handicap: Mr. M. Lipschitz's White Friar (F. McGrath up) winning from Sir Abe Bailey's Orpheus, with Mr. J. A. Cohen's Contentment 3rd, and Mr. W. F. Meyer's Rantat 4th. Oribi, the Winter Handicap winner, started favourite at 7 to 4, but ran last but one. The winner's price was 7 to 1. **4.** Mr. M. Lipschitz leading in White Friar after winning the Transvaal Handicap. **5.** Mr. F. W. Murray's Fabaris (A. Davis up), by Farman-Caricature, Winner of the Merchants'.

Photos for "S.A. Pictorial" by Abe Goldstein.

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WINTER MEETING OVER.

Racing An Improvement on the Autumn Display.

SATURDAY NIGHT'S BOXING.

TAKEN right through the three days, the racing at the recently-concluded Winter Meeting was a distinct improvement on what we saw at the Autumn Meeting, and in most of the events there was a notable element of keenness. Not a little of the credit for

The Fine Sport

we saw last Wednesday is due to the joint handicappers, Messrs. J. Astley and E. Currey, and those officials must have felt a glow of pleasure when the dead heats were registered between Brown Study and Plumbago and subsequently between Queenminster and Spin More, the run-off in each instance being so excitingly close as effectively to clinch their satisfaction.

Visitors had their full value, down to the last penny, a little spice being added in the form of an objection lodged by the rider of Spin More against the boy on Queenminster for bumping in the run-off. There was some procrastination before the hooter gave tongue, but to those who watched the race closely the objection did not come unexpectedly. In fact, those who were in a favourable position to look directly up the straight, opined that had the Stewards been as favourably placed, it

Would Not Have Been Necessary

for the jockey on the second to have lodged a complaint. So obviously did Queenminster bump and ruin Spin More's chance that it could not have taken the Stewards more than a fraction of a minute to award the race to Mr. Rowe's filly, which all the way down the straight ran as true as a gun-barrel, and apparently the evidence led was convincing enough to warrant the decision arrived at. The decider between Brown Study and Plumbago was worth seeing too, and very few could have named the winner confidently before the number appeared in the frame.

* * *

Sport commenced on Empire Day with the Juvenile Handicap, in which Mr. F. H. Langerman's filly, Cardinal's Jess, wound up favourite, confidence in her being justified by her showing in the Gosforth Park Plate. Nothing could make much impression on her in the run-in. A surprise winner cropped up in the Belgravia Seller, for which Krugersdorp topped the boards. The best he could do was third, behind his three-cornered stable mate, Ceylon, who went up looking very well. The crowd accepted the upset much more philosophically than if one or two stables one could mention had been associated with it. The Bottom Brokers' supplied

One of the Hottest Favourites

served up for some time, in Queenminster, eleven to eight being laid on the English filly, whilst sevens and better were taken about Spin More and Co. It was Spin More that slumped Queenminster's stock. With less than two furlongs to go Howe looked to have an arm-chair ride. In a flash he was seen to be uneasy as Spin More came on the scene full of running, and when they got to the line Mr. Harry Solomon could not separate them. Odds were again laid on the " boom " in the run-off, evidently on the supposition, generally prevalent, that Howe had been caught napping. Nothing could have been more erroneous, and this was amply proved when, but for the bumping incident, Spin More would have won most decisively.

* * *

If anyone has won out of his turn lately it surely isn't Jack Gard, and everyone was pleased at the Regent's Park trainer's success in the Goldfields with Touraine. The Swynford mare got a big break in the early stages. Nothing got to her and she ran out a very comfortable winner from White Friar and Contentment. If the stable fancied Mentmore Bride in the Jeppestown Bottoms she ran very badly, and some of the gilt was removed from Touraine's win, but

It Is More Than Likely

that the public had most to do with making her favourite. It was here that Brown Study and Plumbago provided the thrill, which was intensified in the decider when the latter pushed enough of his " block " in front to get his name on top. Just when Salute looked to have the Jeppestown Tops in safe keeping The Pearl put in an irresistible run and took the bacon. Fred Murray's luck changed when his black gelding, Fordwych, took the Top Brokers' in an interesting set-to with Ample Supply, J'y Reste and Jester.

* * *

The Clairwood Turf Club Anniversary Meeting last week was a very successful function, despite the " bump " fixture run off at Maritzburg, also successful in its way. The chief event at the former meeting, the Clairwood Anniversary

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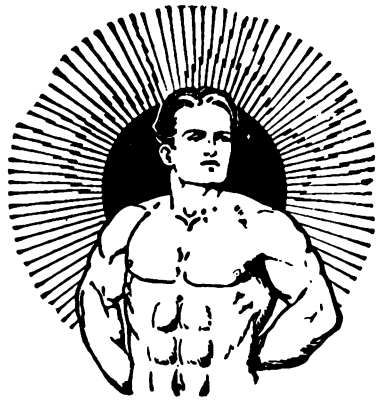

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We have no drugs to sell you. The remedy we offer is Electricity. That's Nature's medicine. It is impossible to cure any ailment by doping the nerves and vitals with stimulants or poisons. Your body needs new life and strength. Our "Ajax" Dry Cell Battery gives that. It helps Nature by restoring the energy and activity of every weak, sluggish organ of the body. The "Ajax" Battery is a scientific device for saturating the nerves and vitals with a steady, unbroken current of electric life without the least shock or unpleasant sensation. The "Ajax" Battery builds up vitality and strength, and gives to every weak and inactive organ the power to do its work properly as Nature intended. When your body has sufficient electric energy to satisfy the demands of Nature, weakness and disease cannot exist.
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If you cannot call, just send us your name and address, and we'll post you free our Illustrated Book which tells all about it, how it cures, and what it costs. This book is illustrated, and explains many things you should know regarding disease. Write to-day. AJAX LD.
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Handicap, appropriately enough went to Mr. Chas. A. Hadley with the aid of his horse Cesarewitch, and

The Popular Randite

had a pleasing reception as he led in the winner. To those who were present at the inaugural meeting of this Club the transformation in the appointments and surroundings appeared almost complete on Wednesday last, and indeed, those who predicted that the course would turn out the best and prettiest in South Africa in time are not far out in their assertion.

* * *

We are promised some interesting boxing this Saturday night—fireworks, in fact, if everything turns out as promised. Nick van den Bergh is going to defend his title of Heavy-weight Champion of South Africa against Bob Storbeck, the holder of the middle-weight honours. The latter is likely to be seen as a much-improved boxer and able to keep the heavy-weight battler very busy. A peppery scrap will be that arranged between

Clarence Walker and Norman Mulligan,

both top-notchers, and it will be interesting to see how the more rugged style of the latter will fare against Walker's fast and clever methods. There isn't likely to be any " beg pardons " in the encounter billed between Jack Corrigan and Paul Fouché; in fact, this little bout is likely to make up into a really explosive scrap. On the whole a bill likely to gladden the heart of the most gluttonous " fan," and one which I, for one, won't miss.

* * *

The Merchants' Handicap, run last Saturday, was sufficiently crowded with incident to become a bit of a landmark in South African racing annals. In the first place, the clock ticked the go a quarter of a second better than any previous —1-93¾. Half the credit for the record is due to Countess Trenton, George Weale's filly making Murray's colt put every ounce in to secure the verdict. Incident No. 2 in the race put

A Nasty Taste in the Mouth

of the punters. Corinth had been backed down to favouritism, and he looked the part as he left the paddock. He had travelled half the distance when Bowles was seen to be riding in difficulties. This was due to his having lost both stirrups through the webs snapping clean. The strange part of it was that they were new leathers—in appearance—but they proved treacherously bad. Without doubt Corinth would have been right bang up with Fabaris and Countess Trenton but for the accident.

* * *

On the score of consistency White Friar was entitled to win a decent race. Brilliancy in appearance or form was lacking with the son of Abelard, but there was no question about the hard racing condition in which he was turned out by Jack Angles for the Transvaal Handicap. There were but seven runners, and most interest was centred in the " Handicap " winner,

Oribi, and Orpheus,

first and second favourites respectively. The former ran disappointingly and perhaps the Handicap distance was more to his liking. Orpheus, conceding 35 lbs., gave White Friar a battle in which the latter gained a length verdict. Salute, in taking the Top Farewell, gave Fred Murray a useful double. There were a couple behind the last-named winner that should have been closer to the winner, a fact which doesn't greatly interest many nowadays.

* * *

The opening event on the card, the Stewards' Handicap, provided one of the sharpest contests seen amongst the two-year-olds for many a moon, and as Daddy Longlegs, Ziska and Desert Dawn shot past the box none but the judge could say which had won, short heads separating them. The Doornfontein Handicap provided a fine finish between Pertic, Pannikin and J'y Reste, Jos. Simpson's chestnut getting the verdict. For the Farewell Bottoms

Most Support

came for Mentor and Chevron, whilst Help was backed at tempting prices down to sixes. It was the latter which won rather comfortably, thus completing a useful double for Harry Wadsworth. Apprentice Frank McGrath was aboard the successful double and had the ride on White Friar as well, so that he goes top for the day. With the opportunities now coming his way, as the reward of merit and improvement, McGrath looks like filling the position of premier lightweight.

* * *

The death of the jockey George Harris at East London last Saturday under the most tragic circumstances is yet another reproach to stewards for allowing a brute like Mildred Grant to compete in races. The vagaries of this mare, which caused the death of Harris, are well known on the Rand, and she is one that was reported long ago as

Unmanageable and Crazy

by the various jockeys who have ridden her. If an apprentice had been killed instead of poor Harris the tragedy would have been glossed over on the ground of incompetent riding. In the present case nothing less than a vote of censure on the stewards who allowed her to race would be meet or just, and yet it would not be surprising at all if she is still allowed to race and further complete her tragic *rôle*.

* * *

Starting Prices of Winners Last Saturday.

TURFFONTEIN.	MARITZBURG.	PORT ELIZABETH.
10/1 Daddy Longlegs.	5/1 Gossamer II.	5/1 Indaba.
11/2 Pertic.	10/1 Quidlet.	6/4 Librettro.
6/1 Help.	1/1 Dunmarch.	3/1 Saldanha Pearl.
3/1 Fabaris.	1/1 Innocent.	5/2 Merriman.
14/1 Wyoming.	4/1 Stand Back.	4/5 Doubt.
7/1 White Friar.	1/1 Owain Glyndwr.	2/1 Kingfisher.
3/1 Salute.	7/2 Unicus.	

* * *

The following are my selections for the P. and G. meeting this Saturday:—

12.50 p.m.—Galloway Pony Purse, about 6 furlongs.
B Flat, Clover, Good Ally.

1.40 p.m.—Junior Pony Plate, about 5 furlongs.
Diddums, Codfish, Blindle.

2.20 p.m.—Junior Galloway Pony Plate, about 6 furlongs.
Marguerita, Tatcho II., Alice II.

3.0 p.m.—Pony Stakes, about 5 furlongs.
Hairpin, Twin, Camisole.

3.40 p.m.—Pony Purse, about 1 mile.
Sparta, Basil, Guna.

4.20 p.m.—Pony Plate, about 6 furlongs.
Crystal Gazer, Catchword, Roselip.

5.0 p.m.—Galloway Pony Plate, about 1 mile.
Snow Queen, Katie, Green Beans.

SPRINGS RACES.

Next Wednesday, JUNE 7,

8 RACES 8

FIRST RACE AT 1 p.m. LAST RACE AT 5 p.m.

The Popular Mid-Week Meeting.

Catch the 10.50 Special from Park.

An Hour's Run from the City.

P.O. Box 1474, Johannesburg. 'Phone 1452, Johannesburg.

R. A. BAILIE, Secretary.

HIS MAJESTY'S, NOW: " OH! OH!! DELPHINE!!! "

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THE ENGLISH SOCCER CUP.

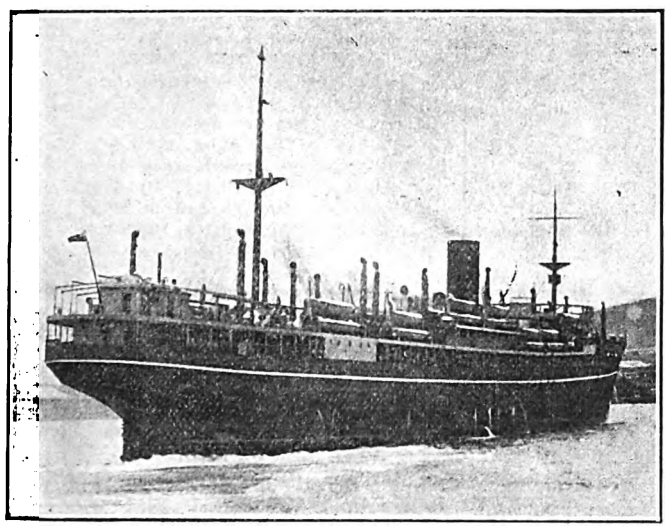
INTERESTING FACTS ABOUT HISTORIC CONTEST.

UP to and including the semi-finals this season, the Association Cup matches in England had been witnessed by the record crowd of 2,531,623 people, and the receipts had totalled £181,804. These figures do not include the attendance or receipts at the final at Stamford Bridge on April 29, when Huddersfield Town (Yorkshire) beat Preston North End (Lancashire) by one goal to nil, in the presence of 53,000 people who paid £10,551 for admission.

In the semi-finals Preston North End beat Tottenham Hotspur (at Sheffield) by 2 goals to 1, and Huddersfield Town beat Notts County (at Burnley) by 3 goals to 1. In Cup-ties Huddersfield scored 20 goals and had 6 scored against them, and Preston scored 15 and had 6 scored against them. Huddersfield played 3 draws (with Burnley, Brighton and Hove Albion, and Blackburn Rovers), and Preston 2 (with Barnsley and Woolwich Arsenal). Of course, the draws had to be replayed, when the teams which reached the final were (also of course) victorious.

Only three internationals took part in the final—J. McCall, Preston's centre-half, and S. J. Wadsworth and W. H. Smith, Huddersfield's left back and outside left respectively. Smith scored the winning goal, from a penalty kick.

Preston North End were once known as "The Invincibles." Thirty-three years ago they went right through the season without losing a single League game, and in the same year they won the Cup without having



OF INTEREST TO "PICTORIAL" READERS: THE NEW P. & O. BRANCH LINER "BARRABOOL" AT CAPE TOWN.

Mr. Frank N. Wyatt, who contributes the "Travellin' Around" letters to the PICTORIAL, is the Chief Officer of the *Barrabool* (13,148 tons), which arrived at Cape Town last week *en route* to Australia on her maiden voyage.

Photo by W. Fisher.

one goal scored against them—a double feat that has never been equalled.

The first Cup final was played at Kennington Oval on March 16, 1872, between the Wanderers and Royal Engineers.

An amateur club has not taken part in a Cup-tie final since 1885, when Queen's Park, Glasgow, lost to Blackburn Rovers.

This year's final was the 47th, but it was only the third contested between clubs from the rival counties of Yorkshire and Lancashire. Lancashire has won the Cup thirteen times and Yorkshire eight times. Yorkshire, however, has defeated Lancashire twice out of the three times they have met in the final.

Mr. J. W. D. Fowler, who refereed this year's final, is a schoolmaster by profession.

One reason why every family should have at least two children is that the parents may have an excuse apiece for going to the circus.

PROFESSIONAL

BOXING

AT THE

TOWN HALL

Under the auspices of the Transvaal Board of Control of Professional Boxing.

— ON —

SATURDAY, JUNE 3

IN AID OF

ADMINISTRATOR'S DISTRESS FUND.

NICK VAN DEN BERGH

V.

BOB STORBECK

20 Rounds for the HEAVYWEIGHT CHAMPIONSHIP of South Africa.

C. WALKER v. N. MULLIGAN

J. CORRIGAN v. J. FOUCHE

10 Rounds' Contest.

PRICES:

BOXES, £5.

RESERVE SEATS, 20/- and 10/-

UNRESERVED, 5/-

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Nightly at 8.15.
Matinees on Wednesday and Saturday at 2.30.

WEEK COMMENCING MONDAY, JUNE 5,

BERT COOTE,
In his latest success, entitled
"P. Pipp, Detective."

TAYLOR'S DREAM STARS,
A Musical Fantasy, including Henry Weste, Kathleen Brette, and Irene O'Dare.

MARGARET NORTON AND GLADYS SIMMONDS,
In their Refined Vocal Operatic Act.

W. V. ROBINSON,
The Canadian Entertainer.

TOM E. FINGLASS,
The Artistic Coon Delineator.

HILDA DENTON,
Offers a Novelty.

LOUIS J. SEYMOUR,
The 20th-Century Light-Comedy Entertainer.

WEYNEN AND COMPANY.
In Their Sensational Acrobatic Act.

Booking at the Carlton Hotel, Commissioner Street Entrance, daily from 9 a.m. to 6.30 p.m. 'Phone 5426.

New Bijou.

AFRICAN THEATRES, LTD.

Week Commencing Monday, June 5.

"PEACOCK ALLEY,"
8-Part Western Impartial Drama, featuring
MAE MURRAY.

His Majesty's.

AFRICAN THEATRES, LTD.

WEEK COMMENCING MONDAY, JUNE 5,
THE 1922 MUSICAL-COMEDY COMPANY,
In
"OH! OH!! DELPHINE!!!"
By C. M. S. McLellen and Ivan Caryll.
(From the French.)

PRODUCED BY FRED COYNE.
Every evening. Matinees on Wednesday and Saturday at 2.30.
Plans at Carlton Hotel (Commissioner Street Entrance.). 'Phone 5426.

Orpheum Theatre.

AFRICAN THEATRES, LTD.
WEEK COMMENCING MONDAY, JUNE 5,
MADAME LEAH WILLIAMS,
Soprano.
MLLE. TREVOIR,
Speciality Dancer.

MON., TUES., & WED., JUNE 5, 6 & 7,
"THE MAN WHO HAD EVERYTHING,"
6-Part Goldwyn Comedy-Drama, featuring
Jack Pickford.

THURS., FRI., & SAT., JUNE 8, 9 & 10,
"BRANDING BROADWAY,"
5-Part Arteraft Comedy-Drama, featuring
William S. Hart.

"The place where everyone goes."

Carlton Theatre.

AFRICAN THEATRES, LTD.
MON., TUES. & WED., JUNE 5, 6 & 7,
"ONE MAN IN A MILLION,"
6-Part Robertson-Cole Drama, featuring
Gorge Beban.

THURS., FRI., & SAT., JUNE 8, 9 & 10,
"MIARKA, THE CHILD OF THE BEAR."
6-Part Mercanton Drama, featuring the celebrated French actress, the late
Gabrielle Réjane.

Standard Theatre.

AFRICAN THEATRES, LTD.
Now Showing:
MR. ALFRED WOODS
And his New London Company
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"A SINNER IN PARADISE,"
Under the direction of Alfred Woods and Alexander Butler.

Popular prices. Booking at the Carlton Hotel.

Jeppes Theatre.

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MONDAY & TUESDAY, JUNE 5 & 6,
"THE LITTLE SHEPHERD OF KINGDOM COME,"
6-Part Goldwyn Drama, featuring
Jack Pickford.

WEDNESDAY & THURSDAY, JUNE 7 & 8,
"CAPTAIN KIDD, JUNIOR,"
5-Part Famous Players Drama, featuring
Mary Pickford.
FRIDAY & SATURDAY, JUNE 9 & 10,
"HIS HOUSE IN ORDER,"
5-Part Paramount Film Version of Sir Arthur Pinero's play, featuring
Elsie Ferguson.

Lyric Theatre.

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AFRICAN THEATRES, LTD.
ADMISSION: 6d. and 1s.
MONDAY & TUESDAY, JUNE 5 & 6,
John Barrymore in
"ON THE QUIET,"
Famous-Players Comedy-Drama in 5 Parts.
WEDNESDAY & THURSDAY, JUNE 7 & 8,
Maurice Maeterlinck's
"THE BLUE BIRD,"
Arteraft Fairy Drama in 5 Acts.
FRIDAY & SATURDAY, JUNE 9 & 10,
Mary Pickford in
"CAPTAIN KIDD, JUNIOR,"
Famous Players Drama in 5 Reels.

Next Week's Calls.

WEEK COMMENCING MONDAY, JUNE 5.

Tivoli, Cape Town.—Till June 6: Jubb and Jerome, Ernesto Brothers, The Real McKays, Hayman and Franklin. Continuing: Holson and Bert, Moss and Maachah, Hunter and Bob. Opening June 7: Horace Jones and Partner, The Three Lombards, Tex McLeod, Sandy the Scot.

Opera House, Cape Town.—Opening June 7: "The Peep-Show."

Empire, Johannesburg.—Bert Coote and Company, Taylor's Dream Stars, Norton and Simmonds, W. V. Robinson, Tom E. Finglass, Hilda Denton, Louis J. Seymour, Weynen and Co.

His Majesty's, Johannesburg.—"Oh! Oh!! Delphine!!!"

Standard, Johannesburg.—Alfred Woods and Company.

Orpheum, Johannesburg.—Madame Leah Williams, Mlle. Trevoir.

Grand, Pretoria.—Otis Skinner in "Kismet."

Vaudette, Krugersdorp.—June 9 and 10: The Real McKays, Jubb and Jerome.

Criteron, Durban.—Betty Barclay and George Glover, Tambo and Tambo, Daisy Mignon, Harry Merrylees.

Theatre Royal, Durban.—The Courtneidge-Holloway Company.

From the *Los Angeles Times*: "Winston Garlick is having his name changed to Griffith by the Court. He says his title carries too much fragrance and he is quite sensitive about it. He doesn't believe what Shakespeare said about names."

HOW TO FIND WINNERS.

NOTHING could be simpler if you carry out the following instructions: Work out carefully the form of all the horses engaged in any particular race from any of the sporting guides. This done, find out which jockey is riding which horse, and why, and whether it is about his turn to win, and whether he is suited to the idiosyncrasies of the horse, and whether the horse is partial to that particular course, and whether the owner wants the horse to win, and whether the trainer wants the horse to win and whether the jockey wants the horse to win.

Buy as many newspapers as you can afford, and tabulate the tips of the racing experts. Find out the relative percentage of winners tipped by these experts, their personal history, antecedents, salary, travelling expenses and stable connections.

Ask your favourite publican what he has got "good," and whether he has heard of any commission being worked for that particular race by a particular pal of his.

Give your wife a complete list of runners, the night before. Send her to bed and get her to dream that she has seen the winning name in letters of flame on the wall.

Place another complete list of the horses in front of your infant son, and ask him to stab his fancy with a pin.

When eventually you have worked out the Theory of Probability to your logical satisfaction and selected your "cert." the most important step in the whole system now remains to be taken—go and back something else instead.—*Punch.*

There are four stages of wisdom. In the first you know; in the second you know you know; in the third you do not know; in the fourth and last you know you need not know.

STANDARD THEATRE: ALFRED WOODS AND COMPANY IN "A SINNER IN PARADISE."

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8 YEARS OF THAT TERRIBLE BACKACHE

Mrs. C. ACKERMAN, Governor's Lane, Newlands, C.P., writes:—"I suffered badly with pains in the back and my bladder for 8 years. I tried several doctors but had no relief, and was laid up ill for weeks. I obtained a trial box of De Witt's Pills and noticed an improvement after taking six pills. I soon found De Witt's Pills were the only cure for me, as I am free from all pains in the back and bladder, and I am able to walk long distances without fatigue. I was finally cured after one box of De Witt's Pills."

Mrs. Ackerman, although she had suffered for eight years with terrible backache, was positively cured after just one box of De Witt's Pills. Why will you experience those knife-stabbing pains when such a remedy as De Witt's Pills is within your reach? This World renowned remedy will cure you if you are curable, not just patch you up for a time.

EVIDENCE FROM PRETORIA AND DOORNFONTEIN.

Mr. R. DICKASON, 283, Christobel Street, West Pretoria, writes:—"I had great pains in my back. Before I had used one box of De Witt's Pills I was completely cured."

Mr. B. BARON, 37c, Beit Street, Doornfontein, writes:—"I suffered with backache and pains in the hips and loins. I am pleased to tell you that De Will's Pills cured me."

If you wish for immediate beneficial results, get

DeWITT'S -KIDNEY-&-BLADDER-PILLS

The World's Greatest Remedy for :—

Rheumatism	Backache	Cystitis	Gout
Lumbago	Stone	Joint Pains	Tired Feeling
Sciatica	Gravel	Weak Back	Irritability

and other Disorders of the Kidneys and Bladder.

Sold by Chemists and Storekeepers throughout South Africa. When you get the Pills, be sure they are De Witt's in the white boxes, printed in blue and gold, with the blue wax seal on the cork. There are two sizes, 6/6 and 3/6. The 6/6 size contains 2½ times the quantity in the small size. If your chemist or storekeeper does not stock them, send the price of the package to E. C. De Witt & Co., Ltd., 31, Loop Street, Cape Town, and they will be sent post free in a plain wrapper.

A trial box of De Witt's Pills, sufficient to show good results, will be sent by return if you send three penny stamps for packing and postage.

HIS MAJESTY'S THEATRE,

JOHANNESBURG.

(African Theatres, Limited.)

Oh! Oh!! Delphine!!!

By C. M. S. McLELLAN AND IVAN CARYLL.

Performed by the 1922 Musical-Comedy Company.

Produced by FRED COYNE.

Mr. Coningsby Brierley *as Alphonse Bouchotte.*
Miss Dorothy O'Shann *as Simone.*
Mr. H. V. Cropton *as Victor Jolibeau.*
Miss Jessica Bevan *as Bimboula.*
Miss Marion Edwardes *as Madame Bax.*
Miss Olive Turner *as Delphine.*
Mr. Charles Harvey *as Colonel Pomponnet.*
Mr. Norman Greene *as Louis Gigoux.*
Mr. Strutt Irwin *as Pluchard.*
Mr. Hugh Kennedy *as Uncle Noel.*

BOOKING AT CARLTON HOTEL.

HIS MAJESTY'S, SHORTLY: RUBY MILLER IN "THE EDGE O' BEYOND."

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HE WAS BALD

The Merchant, Mr. John Hart Brittain, who was almost completely bald for several years, found a wonderfully efficacious hair-growing compound while engaged in dealing with the Cherokees, a tribe of Indians noted for their long and beautiful hair.

In a very short time the large spot, hitherto bald, was completely covered with luxuriant growth, which Mr. Brittain retained, as shown in the photograph. Think of it, he was bald for years, and had tried many hair lotions and treatments without benefit.

His Hair Grew

The mixture, called Kotalko, is prepared according to the formula of the Cherokees, and contains potent ingredients from Three Kingdoms of Nature. Kotalko has proved itself a quick and reliable hair-grower. It stops hair from falling out. It eliminates scurf. Either sex may use it. Legions of testimonials.

A Box for You

Any reader of this notice who would like a testing box of Kotalko may obtain one, post paid, by sending sixpence in stamps or postal order to John Hart Brittain, Ltd., 2, Percy Street (314 K), London, W.1, England. After using the testing package—even if you have been bald for years—you may obtain a further supply at a modicum.

KOTALKO Kotalko is on sale at most Chemists or wholesale from Gardner & Co., Ltd., Port Elizabeth; Heynes, Mathew & Co., Capetown; Fleming's Chemists, Ltd., and Sive Bro. & Karnowsky, Johannesburg; and Stranach & Williams, Durban.

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Night or Day

RING UP

F. A. SHARMAN 3093 Day. 5619 Night.

Note Change of Address:—191, COMMISSIONER ST., C/o MOOI ST.

LADIES you can improve your hair by using FAMOUS ALASSYN HAIR TONIC which stimulates the scalp, keeps the Hair healthy and free from Dandruff and prevents it from falling out, 2/6, 3/6 and 4/6 per bottle from

Righthouse's Pharmacy, Ltd., Chemists and Druggists

CORNER OF MAIN AND CENTRAL ROADS, FORDSBURG.

We have a nice assortment of Scent, Face Powders and Face Creams. Our famous Electric Headache Powders are a quick cure. 1/6 and 2/6 a Box.

Also from THE TROYE PHARMACY, LTD., Chemists and Druggists, Corner Commissioner and Troye Streets, Johannesburg. Enquiries solicited. Postage Free.

Special Reductions to all Theatricals in Toilet Articles and Medicine.

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RE-BUILDING.

SPECIAL ANNOUNCEMENT.

THE extensive alterations to our premises have now been completed and you will find that the inconvenience they have caused has all been removed. We are now displaying an amazing assortment of Novelties including:

LISSARIES,
PALM HATS,
Coloured Camouflage Hats,
MADAGASCARS,
Indian & Italian Leghorns,
PANAMAS, Super Qualities,
and everything appertaining to the latest MILLINERY FASHIONS of 1922.

Re-modelling is a special feature to the trade. With our new machinery we can turn the oldest stock hats into Paris Models. This Department is handled by one of the heads, and personal attention will be given to each order. *SATISFACTION GUARANTEED.*

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Spacious Lounge. Splendid Cuisine. Terms Moderate.
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SHORTMARKET STREET, CAPE TOWN.

LIQUORS GUARANTEED.

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DARLING STREET - - - - CAPETOWN.

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Excellent Catering and only the Best Liquors Stocked.

For Terms apply Manager - - - Phone 2729

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APIOL & STEEL PILLS for Ladies.

A French Remedy for all Irregularities. Thousands of Ladies keep a box of Martin's Pills in the house, so that at the first sign of any irregularity of the System a timely dose may be administered. Those who use them recommend them, hence their enormous sale. At all Chemists and Stores, or post free 5/-.

MARTIN, Chemist, SOUTHAMPTON, ENGLAND.

A GILBERTIAN HOAX.

A most amusing hoax was carried out by Sir W. S. Gilbert when he was at a club listening to an eloquent group of enthusiasts glorifying Shakespeare. Asked for his opinion, he said, reflectively: "Well, I don't know. I think Shakespeare is a very obscure poet." The horrified enthusiasts chorused, "Good gracious! How? Where?" "Well," continued Gilbert, "can any of you make sense out of this: 'I would as lief be thrust through a quick-set hedge as cry 'plosh' to a callow throstle'?" One of the enthusiasts replied in ecstasy: "Beautiful. So clear! Here is a humane man who would prefer going through the agonies of the thorns in a quick-set hedge than cause any alarm to the beautiful songster by jumping it! Quite clear. What play is that in? We can't remember it." Gilbert, placidly: "No play; I've just invented it."

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S.A. PICTORIAL.

STAGE & CINEMA.

VOL. XIV. No. 358.] SATURDAY, June 10TH, 1922. (Registered at G.P.O. as a Newspaper.) PRICE 1/-

MISS ANN PENNINGTON.

Miss Ann Pennington, a well-known cinema actress, recently appeared on the stage without shoes and stockings in a Samoan play at Boston, U.S.A., where, according to an American correspondent, "you cannot be barefooted unless simultaneously you are high-browed." In other words, "Boston allows a greater percentage of bare skin for a classical dance than it does for a musical-comedy." The authorities accordingly instructed Miss Pennington to resume her hosen—and the papers made merry at the expense of the authorities.

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STAGE & CINEMA.

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ANTI-CINEMA PEOPLE.

Is Their Prejudice Justified?

By D.W. GRIFFITH,
The World's Greatest Film Producer.

SINCE I have been in England I have been asked by a number of people why the better class entertainment seekers do not go to the cinema more often. Suggestions have been made to me that the film play has not yet reached the same dignity in the entertainment world as the stage production. To answer these charges is a delicate task, because my remarks may be interpreted as reflecting on other members of the film business and because I am tempted to bring my own productions to bear witness against the allegation that the best people in the land will not go to see films.

In America and in this country we have succeeded in showing "Way Down East" and "Orphans of the Storm" at ordinary theatre prices. People paid half a guinea for a stall to see the first-named picture at the Empire Theatre. My friends who are putting on "Orphans of the Storm" tell me that many of the leading society people in London have been to see this film, and that there is always a large number of private cars waiting to pick up people at each performance.

The film as an entertainment suffers at present partly from being a new form of artistic expression, partly from being mishandled by a good many people, and most of all from prejudice.

I must confess that I have not much patience with the critic who sneers at the moving picture play because it is not like the stage play; because it breaks away from the traditions of the theatre.

MR. D. W. GRIFFITH.

Recently we have had a great deal of unreality, of stilted business and lack of naturalness in many stage plays. I believe that the fact that the work in some of our good cinematograph films has been done in the actual natural surroundings has brought a naturalness to the screen that is not prevalent in many stage productions.

* * *

For instance a farm girl in a moving picture who draws real water in a real bucket from a real well in the natural surroundings is forced by the fact of seeing the real water and feeling its real weight to do the act as a person would in real life.

From dealing with actual outdoor scenes in this manner they must be influenced to follow up their naturalness in other things they do in the studio.

That is why I am angry with the person who makes comparisons between the stage play and the film. They are entirely different. They are as unlike one another as the player on the boards is unlike a man who acts a part in the great drama of life.

I have hardly more sympathy for the man who complains that the technique of the film play worries him. He is the person who says he does not understand why there should be a sudden magnification of the heroine's face—what we call a "close-up"; he makes out that he does not want to see parts of the film repeated—in what are known as "visions" or "flash-backs." This is the sort of man who is ready to pick holes in anything new, and I can only advise him to go to the pictures more often and learn the easiest of all languages, that of the human eye.

The "close-up," I may add, is used to show the expression on the actor's face, since it is through his facial expression that he is able to reveal his thoughts.

* * *

I am not suggesting that there is not room for improvement in film production. The moving picture plays of to-day have many faults which can be removed when those who are making them have learnt the lesson of what the film can do.

Some films are bad to-day because they have been adapted from books unsuitable for a slavish translation to the screen. Actors and actresses are cast for parts they should not play because they may be under a contract to appear in so many films. Too many pictures have been made which appeal only to sensation-loving audiences. These are a few of the things which bolster up the prejudice against the moving picture to-day.

The presentation of a film play is another thing which may make all the difference between satisfaction and disappointment. Few films are shown with adequate and appropriate musical accompaniment. No music can be too good for a good film. I believe I am almost alone as a producer in selecting my own musical accompaniment for the pictures I make.

Again I am not satisfied to leave my films once they have been finished in the studio. I follow them up, watching their reception by various, but typical, audiences, and edit them accordingly until I think I have done the best I can with them.

I am not alarmed by the suggestion that we are not getting the best people to patronise film entertainments. Even if I were to admit that it is so, I should say that they will not be able to resist the power of the film much longer. It is one of the greatest forces for education and mental recreation of all time, and it is coming into its own.—*Evening News*.

"SOME" PARTY.

Nearly every stage star in London recently attended Wolfie Joel's birthday celebration. The Old Diplomats' Club was taken and hundreds of suppers were served. "Wolfie Joel's impersonation of his father, Solly Joel, beard and all, was so wonderful," says Hannen Swaffer in the London *Sunday Times*, "that two guests who owed Solly money thought they saw him standing in the hall and went home. Ruby Miller and Tom Webster achieved the daring feat of going as Princess Mary and Lord Lascelles, the caricaturist wearing a drooping moustache he had had specially made. Madge Saunders, eyebrows and all, was a wonderful George Robey, while Leslie Henson as a railway guard held up all the trains."

Genius is but the measureless force of a tenacious idea. No man *is* a genius—every man *has* a genius.

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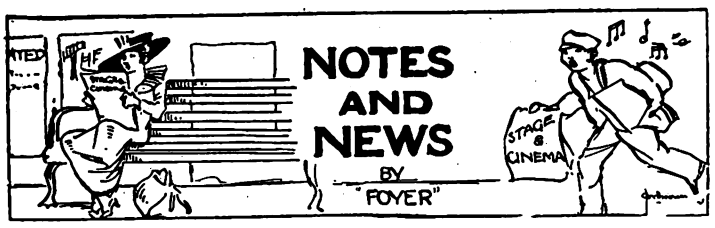


Mr Fred Coyne Leaving.

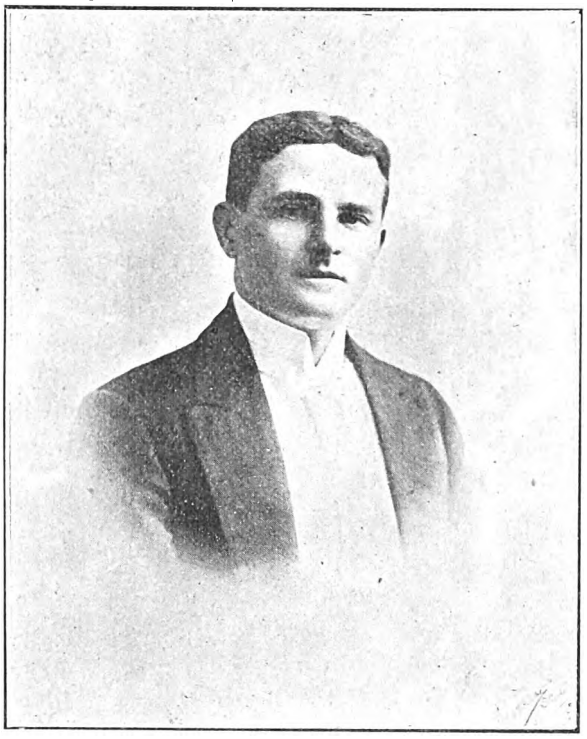
Mr. Fred Coyne, who has been musical-comedy producer for the African Theatres, Ltd., since he was demobbed from the Anzacs early in 1919, intends to leave South Africa shortly in search of fresh fields to conquer. He hopes to get his revue, "Follow My Leader" (music by Mr. David Foote), staged in England. In three years Mr. Coyne has staged twenty-three productions, comprising six Gilbert and Sullivan operas, three revues, one pantomime, twelve musical-comedies, and "Chu Chin Chow." He has done a great deal to raise the standard of musical-play production in South Africa, and those with inside knowledge of theatrical affairs hope to see him back here some day.

Africa's Oldest Actor.

A recent paragraph in the dailies stated that Mr. Charles ("Daddy") Fabert, of Grahamstown, is now South Africa's oldest actor. This is not correct. Mr. Fred Coyne's father, Mr. J. Dennis Coyne, now of Durban, is over eighty and made his first appearance in this country in 1889. Mr. Will Thorne, also of Durban, is likewise, I believe, older than Mr. Fabert. Mr. Fred Coyne's own association with South Africa dates back to 1892, when he appeared in Johannesburg with Miss Geneviève Ward (who is now 85).

Miss Vivien Talleur.

In addition to their musical-play producer, the African Theatres are also shortly to lose their *ballet*-mistress, Miss Vivien Talleur, who has held that position since the firm took over J. C. Williamson's interests in August, 1916. Before that she had been with Williamson's for nearly a year. As announced in the PICTORIAL last week, Miss Talleur is being given a big farewell matinee at the Standard Theatre next Friday afternoon (June 16), when she will make a personal appearance, her first for a long time, as a solo dancer. Miss Talleur has secured strong support, and the matinee should be very successful. The African Theatres, Ltd., have granted the use of the theatre and have given all their artists permission to appear. Miss Talleur intends to return to England for a time.



MR. W. H. CHARTERIS

Who, after a stage career in South Africa, chiefly in musical-comedy, extending over seven years, is sailing for Australia by the *Demosthenes* on June 13.

Off to Australia.

Mr. W. H. Charteris, who is the only other member now professionally employed in South Africa of the 1915 Williamson musical-comedy company of which Miss Talleur was first a member, will leave the cast of "Oh! Oh!! Delphine!!!" at the end of this week, and is booked to sail for Australia by the *Demosthenes* next Tuesday. Before going into musical-comedy Mr. Charteris was probably the best-known ballad vocalist on the Rand. He was the founder of The Harmony Quartette, which included Randolph Epstein (Eric Randolph) and John van Zijl. In those days Randolph was glad to sing for £6 a week. To-day £6 a song is nearer his salary, to say nothing of his royalties from records. Mr. Charteris has played parts in "Theodore and Co.," "The Girl in the Taxi," "The Merry Widow," "The Arcadians," "The Boy," "Katinka," "Going Up," "Chu Chin Chow" and many other pieces. He has also had much experience in stage-management. Among the productions for which he was stage-manager were those of "Arlette," "The Pink Lady," "Katinka," "Yes, Uncle," "Our Miss Gibbs," "Going Up," and "The Boy." During the tour of "The Boy" he played four different parts—Tich Ridley, Sergeant Dix, Inspector Eason, and Colonel Bagot. Mr. Charteris has also worked in vaudeville and in revue, and has toured "the smalls" with his own concert-party. He served throughout the East African campaign, and became a Swahili interpreter. He remained in East Africa after the white troops had been twice evacuated, and spent one wet season on the Rufiji River, unable to move either forwards or back. During this time he and his comrades lived on Intama meal and such meat as could be got with the rifle. Hippo steaks, ostrich biltong, giraffe chops, and zebra cutlets were frequently on their menu. The Mgogo boys varied the fare with rats and tortoises, and the Kavirondo boys were known to eat dogs. Mr. Charteris was twice mentioned in despatches, and was finally invalided out.

Death of Beatrice Meredith.

The death occurred on May 30, at the Meyer and Charlton Mine, following a slight operation, of Mrs. Herbert C. W. Johnston, wife of the manager of the mine. As Miss Beatrice Meredith she came to South Africa ten or eleven years ago as leading lady with one of the Wheeler-Edwardes musical-comedy companies, and made a considerable success as Prudence in "The Quaker Girl," a part which has ever since been associated with her name in this country. She was born in Wales 36 years ago, and after leaving school entered the Royal College of Music, London, for four years, after which she became a member of the D'Oyly Carte Company. A year after her arrival in South Africa she married Mr. Johnston, and leaves two young daughters. After her marriage Mrs. Johnston made several appearances on the amateur and professional stage, her last professional engagement in Johannesburg being as Eva Anstruther in the revival of Mr. Fred Coyne's "Follow My Leader" at the Empire in September, 1919. Mrs. Johnston was extremely popular, both with the public and with all who knew her personally, and her early death is much deplored.

An Aeroplane Adventure.

Most of the members of Miss Ruby Miller's Company are widely travelled, although only two of them (says *Sunday Times*), Messrs. J. Oliver Twiss and Fernley Bisshopp, have visited South Africa before, the former being here with the Howitt-Phillips Company in 1912-13, and the latter with the London Dramatic Company (in "Tilly of Bloomsbury," "French Leave" and other plays) in 1920-21. Mr. Patrick Ludlow recently returned to England from a tour of Canada and the States with Percy Hutchison in "The Luck of the Navy," and Mr. Francis Roberts had only just got back from New York, where he was in W. A. Brady's production of "The Skin Game." Mr. Ludlow had an interesting adventure in Western Canada. The company had boarded at Victoria, B.C., a boat bound for Vancouver, there to change in the morning for a train to Calgary, Alta., in all a forty-eight hours' journey. Mr. Ludlow relates that for the first time in his theatrical career he overslept himself and missed the train. His first endeavour was to attempt to hire a motor-car to cut across country and intercept the train (which he had missed by a margin of minutes only), but no driver would take on the job at the speed that would have been required. He then determined to charter an aeroplane, which he eventually managed to do, and started on a perilous flight through the Rocky Mountains. A heavy storm, however, caused a forced landing at an Indian village called Chilliwac, and the actor missed that evening's performance after all, his understudy playing his part for him.

HIS MAJESTY'S: BOOK NOW FOR RUBY MILLER IN "THE EDGE O' BEYOND."

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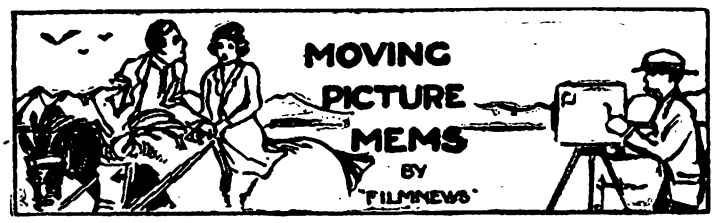

The Tin Hat for Arbuckle.

Mr. Will H. Hays, ex-Postmaster-General of the United States, now chief dictator of the moving-picture industry, has pronounced a ban on all "Fatty" Arbuckle's films throughout the United States. It is reported that Famous Players have scrapped £140,000 worth of film.

Organised Virtue.

In America all sections of the moving-picture industry are now organising good conduct. Individuals of irregular instincts are told that the profession as a whole must not be handicapped by their idiosyncrasies. For the future, every star must learn by heart a little poem by Charles Kingsley, and must be as good as she is clever—and beautiful. As cashiers are bonded against robbing the till, so are movie actors now bonded against defalcations in virtue. It is a catastrophe against which there is to be a definite insurance. A policy is taken out to cover the loss on a film in which a leading character has retired after "a nervous breakdown" or has vanished, for reasons of health, to Honolulu.

Pearl White on the Stage.

Miss Pearl White made her first appearance on any stage in the "*Revue des Etoiles*" at the Casino de Paris in mail week. She made the best of her opportunities and had a good reception. On the night of the *première* Jack Dempsey, who had only arrived in Paris that evening, was present in a box. At the request of Miss White he went on to the stage and made a neat little speech of thanks in English, to the great delight of a packed house.

MISS VIVIEN TALLEUR,

Whose long association with the South African stage as *ballet*-mistress with the African Theatres, Ltd., is shortly to come to an end, and who, before sailing for England, will appear at a big Farewell Matinee at the Standard Theatre, Johannesburg, on Friday, June 16.

For Charity.

A Fashion Exhibition took place at Madison Square Garden, New York, during the week of May 8, under the combined management of the Masons of New York, the purpose being to raise funds for the maintenance of the Soldiers' and Sailors' Memorial Hospital in Utica and for the Masonic Free Hospital in New York. A large number of famous motion-picture stars appeared as models during the occasion, wearing some of the most ultra and beautiful gowns, wraps and furs taken from the *ateliers* of Parisian costumers. Among those who took part were: Dorothy and Lillian Gish, Norma and Constance Talmadge, Marguerite Clayton, May MacAvoy, Alice Joyce, Anita Stewart, Priscilla Dean, Mae Murray, Lila Lee, Mary Hay and others of equal prominence.

Titling in "Theodora."

"Theodora," a huge film spectacle produced in Italy, was bought by the Goldwyn Company and re-titled in America. One of the tense moments of the picture is when the throne of Byzantium, surrounded by traitors and revolutionaries, is tottering so that the Emperor Justinian's friends advise him to flee. But at that moment, Theodora, daughter of a lion-tamer, whom he raised to the throne, shows her native courage, and in a heroic speech scouts the idea of retreat: "This talk of fleeing is madness," says Theodora with truly imperial scorn. "Are we dogs to flee from howling mobs? And do you think your subjects would welcome back a runaway Justinian?—I would rather choose a winding-sheet of purple than a robe of gray and faded memories." These crisp and telling titles were condensed and paraphrased from the following passage in Gibbon's "Decline and Fall": "If flight," said the consort of Justinian, "were the only means of safety, yet I should disdain to fly. Death is the condition of our birth; but they who have reigned should never survive the loss of dignity and dominion. I implore heaven that I may never be seen, not a day, without my diadem and purple;—that I may no longer behold the light when I cease to be saluted with the name of Queen. If you desire to fly, O Cæsar, you have the treasure; behold the sea,—you have the ships; but tremble lest the desire of life should expose you to wretched exile and ignominious death. For my own part, I adhere to the maxim of antiquity—that the throne is a glorious sepulchre."

Stage People.

Miss Rita Weiman, an American writer who specialises in stories of the stage and has had three of them filmed, says: "It's just because the world of the stage is unreal that men and women who still have romance in their souls want to read and hear about it. The charm of stage people is that they are like the rest of us, with the added attraction of a life full of colour and change and romance to make them fascinating to those whose way is laid in more sombre places. The wonder of them all is their simplicity, their earnestness, their absorption in making a play the big, united effort it must be. But most of all, their love of the theatre. For them it is never a business alone, but something adored, to be guarded and shielded and nurtured that you whom they live to please may know the same thrill it gives to them."

Pars from Los Angeles.

The Los Angeles correspondent of THE PICTORIAL writes:

During the filming of a scene for Rex Ingram's production of "Black Orchids" at the Metro Studio, Edward Connolly, the well-known character actor, was attacked by the orang-outang Joe Martin, which had been borrowed from the Universal Film Company. Connolly was lacerated but not seriously hurt.

Fire at the Douglas Fairbanks studio imperilled costumes and properties worth more than $50,000. It was extinguished with a loss of about $800 by a volunteer brigade headed by the doughty Douglas himself.

Poets' Corner: Lovely Lady.

I am a lovely lady;
I live in a tower by the sea;
Behind the tower are enchanted hills,
In front is a meadow of daffodils
And a little pink almond-tree.

I have seventy chests of treasure
With seventy jewelled locks,
Fans and perfumes and silken shawls,
A set of carven ivory balls
And a painted musical-box.

I have three pretty maids-in-waiting,
Mavis and Minnie and Merle;
They dance on the grass in their spangled shoon
While a little brown piper plays a tune
On a flute of silver and pearl.

I am a lovely lady;
If you will come over the hills
You shall hear the song of the musical-box,
You shall have the keys of the seventy locks
And a bunch of my daffodils.

By Rose Fyleman in "Punch."

HIS MAJESTY'S: BOOK NOW FOR RUBY MILLER IN "THE EDGE O' BEYOND."

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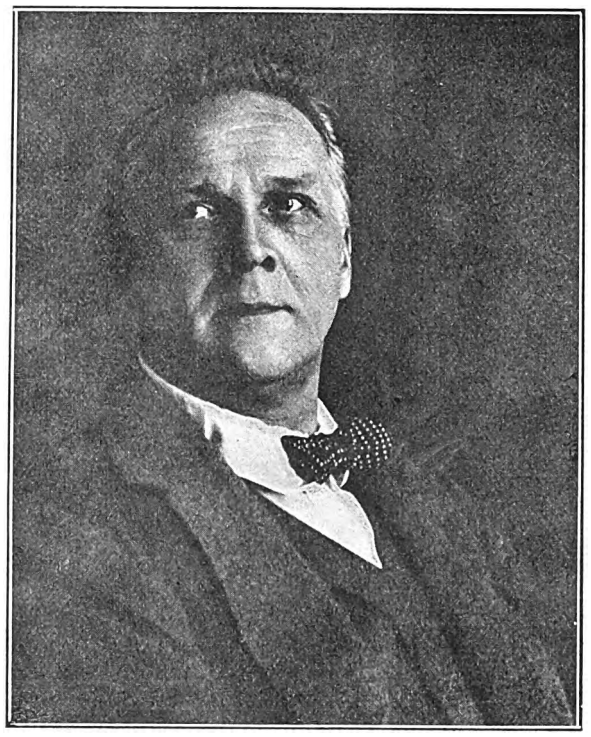
Caruso and Singing.

In due time there will no doubt be a fine crop of books on the life and art of Caruso, and a certain distinction must be attached to the first of its kind, entitled " Caruso and the Art of Singing," by Salvatore Fucito and Barnet J. Beyer, published by the Frederick A. Stokes Company. Mr. Fucito was for many years Caruso's accompanist, and he provides a fund of personal reminiscence and intimate description of the great tenor. A large part of the volume is devoted to Caruso's early struggles and his eventual rise to fame. The final section is concerned with a discussion of the singer's art and an analysis of his methods, and it is from the latter part that the student and professional vocalist may be able to extract the most instruction, according to individual inclination and perception. Mr. Fucito goes into some detail in an effort to explain Caruso's method of breathing, tone production and practice, and also gives in musical notation a series of exercises which the famous tenor employed as part of his technical preparation. When Caruso was fifteen he became a *garroche* of the Neapolitan streets " singing for a few *soldi* or for the pure joy of song, wherever and whenever opportunity offered." Some time after came his meeting with Missiano and his association with Vergine. According to Fucito, Vergine declared of Caruso's voice, " It is like the gold at the bottom of the Tiber, hardly worth drawing out." With his conquest of the New World, Caruso is seen at the height of his fame, and his biographer turns with no little devotion to a detailed consideration of the man and then to his art.



M. FEODOR CHALIAPIN,
The great Russian bass, whose recent reception in England and America rivalled that accorded to the late Enrico Caruso.

Caruso's Breathing.

The tenor's phenomenal breathing power is given a good deal of attention. " Caruso," the writer states, " could inhale slowly and steadily so ample a breath that he was able to exhale at very great length, not only because the physiological process of expiration is longer than that of inspiration, but also because Caruso had succeeded in adding to his auto-physiological control the volitional control which comes from the brain. By mental effort—though always without any physical strain—Caruso governed the expiratory flow of the breath with such mastery that not a particle of it escaped without giving up its necessary equivalent in tone. Besides, Caruso emitted for each musical phrase or even for each note, just enough breath to produce that phrase or note musically, and no more. The remainder of his breath he kept in reserve, which made the hearer feel that the singer was still far from the limit of his resource, that he had retained ample motive power for whatever occasion should require." This economy of means applies to practically every department of executive music, and the hall-mark of the finished artist is always that apparent ease and suggestion of reserve-power which form so notable a feature in the finest executive achievements. Caruso once expressed himself as follows: "The singer should apply himself to his study, with great naturalness and relaxation; this is essential for beautiful *cantilena* singing. When he is exercising his voice he must not disturb the composure of his face, because every contraction of the face is reflected in the throat. A contracted face indicates a lack of composure; whereas it is essential that the singer should bring to his vocal study a complete calmness. Unless he is calm, how can he hope to control his will?"

Practice Methods.

Caruso's practice methods are detailed by Mr. Fucito from first-hand knowledge, since the author's aid was an important factor in the singer's studio work. With his throat sprayed with a steam atomiser, the singer would start the day with ten minutes of vocalises. He studied the complete score of the works in which he sang, not merely the *rôle*. An essential practice, this seems, for the real artist, but probably many claim the title and shirk the work. The book concludes with an informative chapter on style and repertory. " The artist must possess a cold head and a warm heart," Caruso once said, quoting Talma's remark when asked for some light on the formation and development of style. " In other words," comment the authors, " the style of a singer is created by his mental grasp of the significance of his emotions. It cannot be acquired in any external manner; it must emerge from the innermost depths of the singer's being. Otherwise, it will remain insignificant and unconvincing. Imitation is the very antithesis of style, and the musical ear can easily detect the one from the other. The imitation never fails to ring false, for it lacks the vital spark with which a genuine style vitalises a work of art and makes it quiver with life. But what the singer must chiefly bear in mind anent the question of style is that music, more perhaps than any other art, rests on contrasts and not on similarities. Accordingly, the style of a singer is more distinctive and compelling as it reveals with greater emphasis the singer's individuality." These remarks might be applied in their widest significance to every branch of musical interpretation. Reflective or imitative playing or singing is easily detected by the trained ear, and individuality in executive music is recognised as readily as exceptional technical ability. It follows then that a deeply significant interpretation, either vocal or instrumental, cannot be taught when it is not genuinely felt, and the higher subtleties of music must remain to be explored only by those having real discernment and sensitive musical feeling. So apparently simple an effect as *rallentándo*—how completely does its significant employment reveal at once the mind sensitive to the niceties of rhythm, and how completely does it expose the phlegmatic and non-musical. The refinements of *tempo-rubato* present an infinitely greater test. Its employment is either an artistic refinement or it is the veriest nonsense.

Mr. David Foote's Ochestra.

Unfortunately I was not able to be present at the inaugural concert given by Mr. David Foote's Orchestra at the Orpheum Theatre last Sunday night, but those who were there tell me they were very agreeably surprised at the high quality of the playing of what is practically an entirely new combination. This Sunday night the orchestral portion of the programme will include the overture to " *Tannhäuser*," Rachmaninoff's " Prelude," the first movement of Mendelssohn's Italian Symphony, a selection from " *Cavalleria Rusticana*," and the " Overture to an Irish Comedy " (Ansell). At the time of writing the vocal items had not been arranged.

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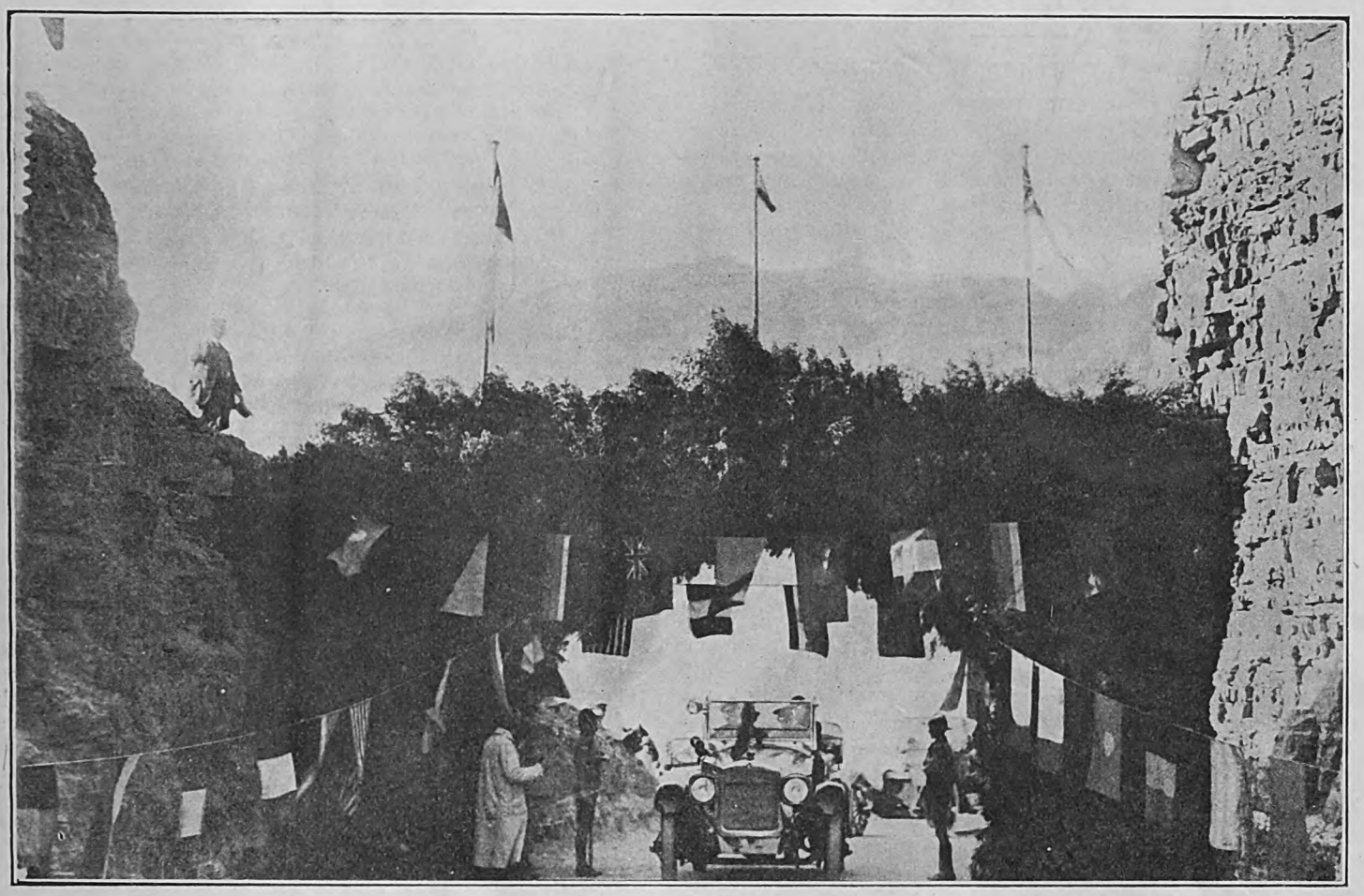
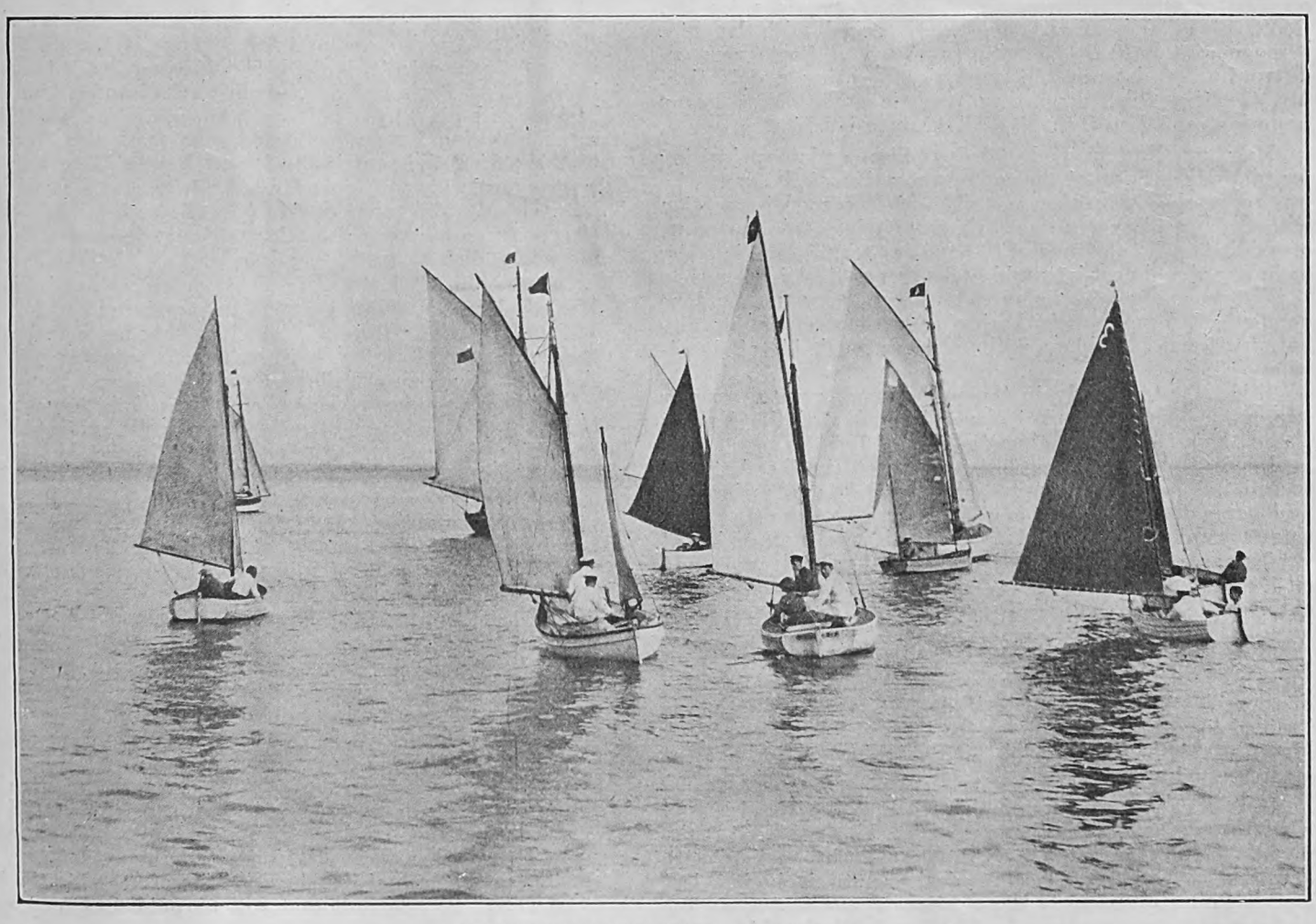
RECENT EVENTS AT THE CAPE.



THE OPENING OF THE HOUT BAY-NOORDE HOEK ROAD: H.R.H. PRINCE ARTHUR OF CONNAUGHT'S CAR BREAKING THE SILK RIBBON.



THE YACHTING SEASON BEGINS ON TABLE BAY.

Photos for "S.A. Pictorial" by African Film Productions, Ltd.

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In The Bright Lights.

EMPIRE PALACE.

BACK TO VAUDEVILLE: A STRONG BILL.

VAUDEVILLE resumed its reign at the Empire on Monday evening, and a programme was presented that included no fewer than seven new turns, and a very welcome return visit from Bert Coote.

There are two acts in the new bill that occupy, and earn, star positions. W. V. Robinson, the Canadian entertainer, shared the honours of the evening with "The Dream Stars," and both turns got a reception that set the seal of local success upon them. W. V. Robinson tells a bunch of good stories in novel and arresting fashion, and with a mouth-organ and a penny whistle adds really wonderful imitations of bands and bagpipes. His dry humour, easy manner and taking personality brought him right into favour, and he could have taken half-a-dozen encores on Monday evening if the audience had had its way.

"Act arranged by Laddie Cliff," announces J. B. Taylor, who presents the Dream Stars in their picturesque musical fantasy. Recent Empire programmes have stated this more than once of late, and a "Cliff" stamp is being realised as meaning something extra good. Henry Weste, Irene O'Dare and Kathleen Brett justified the anticipation. All three have excellent voices, and the two ladies are most attractive, each in her different way. Snaps of such popular successes as "Véronique," "The Quaker Girl," and "Florodora," with cleverly-arranged entries and exits for the two girls, are featured, woven into a song of past memories. Mr. Weste and his partners sing delightfully, and the act has novelty, artistic presentation and some charming lighting effects. "The Dream Stars" thoroughly earned the big reception they received on the opening evening.

It is not necessary now to tell Johannesburg of the quaint humour possessed by Bert Coote, and he got the glad hand of welcome on Monday after his seven or eight weeks of absence. "P. Pipp, Detective" almost rivals "A Lamb on Wall Street" in the opportunities it provides for Mr. Coote to be funny, and the house rocked with laughter throughout the 10 or 15 minutes in which Coote was endeavouring to fathom the mysteries of being a detective. Mr. Geoffrey Pike, as a very realistic crook, Miss Peggy Fishwick, and Mr. Oswald Waller supported him.

Margaret Norton and Gladys Simmonds—apologising for the indisposition of the soprano member of the duo, who was recovering from a severe cold—made a good impression with their vocal operatic act, which included some burlesque opera that took the fancy of the audience, and some ballads, including the almost-inevitable selection of Scottish songs.

Weymen and Company put up a very neatly-done acrobatic balancing act, beginning with a smart novelty entrance, and finishing with a sensational bit of hand-balancing.

Hilda Denton, early in the programme, gave a song or two, some dancing, and a clever imitation of the famous French star Delysia, singing "Helen of Troy."

Incidentally, both the first-turn artists in the first and second half provide no excuse for being late in arrival, or prolonging the interval. Louis J. Seymour, of the first part, sings several catchy songs in a good voice, tells a number of stories, for which he can justly claim that most are new and all are funny, and on Monday got a much bigger and more enthusiastic reception than usually falls to anyone who breaks the ice.

Tom Finglass, the first after the interval, features coon-songs in much more artistic fashion than most delineators of the coloured gentleman, and dances so well that one is inclined to wonder why he does so little of it. "Coal-Black Mammy" was his special hit, which earned him great applause and a curtain call.

It is a strong programme this week at the Empire, and a worthy successor to the record-breaking weeks of the revue. The features, too, are exceptionally interesting, with a varied selection of local topical events—including last week's Pretoria Show—in *The African Mirror*, and some fine pictures of overseas events in *The Gaumont Graphic*.

FALCONER.

"THE EDGE O' BEYOND."

MISS RUBY MILLER AND HER COMPANY TO OPEN ON FRIDAY NIGHT NEXT WEEK.

MISS RUBY MILLER and Company reached Cape Town by the *Edinburgh Castle* on Monday morning, and came straight on by the mail train to Johannesburg. They will make their first appearance next Friday night, June 16, at His Majesty's Theatre, in "The Edge o' Beyond," dramatised by Miss Ruby Miller and Mr. Roy Horniman from the late Gertrude Page's Rhodesian novel of the same name, and played by Miss Miller and some of her present company for a run of six months at the Garrick Theatre, London, last year.

I confess that I have never read "The Edge o' Beyond" as a novel, but as far as I can gather from the play, its underlying motive seems to be the worth-while one of converting a frivolous Society heroine from London to accepting a home in Rhodesia—a country which she had, after some months' trial, characterised as a "fly-bitten, flea-bitten, sun-scorched wilderness." We shall thus see, in the play, the gradual evolution of Dinah Webberley (Miss Ruby Miller) from a light-headed and worldly girl into a tender and devoted woman.

It is a curious commentary on our own parochialism that the average South African—the dweller in any one of the four Provinces of the Union—knows as little of Rhodesia as the average Londoner; possibly less. To hundreds of South Africans Rhodesia is summed up in the standing joke that "A Rhodesian's breakfast consists of a pound of steak, a bottle of whisky, and a setter-dog"—the dog being included for the useful purpose of eating the steak! From the stage presentation of "The Edge o' Beyond" some of us will possibly learn to know better.

The first act takes place at Billy's hut in Rhodesia. Billy is Dinah's brother, and his two partners are named respectively "Beauty" and "Ugly Bug." Their nearest neighbour is a self-sufficient young man named Oswald Grant, great-grandson of the Earl of Neath, who kicks his animals and bullies his wife. But Mrs. Oswald Grant is indifferent to her husband's ill-treatment of her, since she has just become a mother, her confinement being attended by Dr. Lawson, a Harley Street specialist, who is visiting Rhodesia. Another visitor from London is Dinah Webberley, who comes to "The Edge o' Beyond" all dressed up in the latest Paris fashions, much to the amusement of her brother and his two friends. Another friend, Ted Burnett, a neighbouring farmer, comes to scoff (and also, probably, to "skoff"), and remains to love. A subsidiary love-affair is developed between Joyce Grant and Dr. Lawson; although Mrs. Grant, while thanking the doctor for his kind and not altogether unwelcome attentions, clearly indicates that she means to stick to her husband as long as possible.

Meanwhile, Ted Burnett, whose overtures are backed by Brother Billy, is pressing Dinah to remain in Rhodesia and become his wife. Burnett is in Rhodesia because he loves the country with its wide spaces, rich sunsets and great silences. Dinah thinks she could stand that sort of thing for a little while; but she feels that it is a little too far away from the London season and Paris frocks, and the nicer amenities of social life. Still, the plain, honest love of Burnett is not a thing easily to be forgotten, even though life for her in Rhodesia is not to be thought of—especially with the awful example of Mrs. Oswald Grant before her. So Dinah leaves the Hut and its neighbours and returns home, and Dr. Lawson sails with her, and in due course we shall meet them both again in London.

Behind them in Rhodesia tragedy develops rapidly. One stormy night Mrs. Grant dashes through the driving rain to the Hut tearfully imploring that one of the men will swiftly ride away for a doctor. Her baby is ill; and her fatuous husband, with almost incredible brutality, declines to turn any of his precious horses out on such a night for what he regards as an entirely unnecessary journey.

That is about as far into the story of the play as it is good for any playgoer to delve beforehand. I may tell you, however, that the play has a happy ending, which the novel, I understand, has not. (A similar alteration, I fancy, was effected in the case of the stage-version of "Paddy the Next Best Thing.") The full cast will be published next week.

PARADINE.

(Continued on page 25.)

HIS MAJESTY'S: BOOK NOW FOR RUBY MILLER IN "THE EDGE O' BEYOND."

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CLOTHES AND THE WOMAN.

MISS RUBY MILLER IN SOME OF HER CHARMING TOILETTES.

Miss Miller will make her first appearance in South Africa at His Majesety's Theatre, Johannesburg, as Dinah, the heroine, in the late Gertrude Page's "The Edge o' Beyond" on Friday, June 16.

Photos by Foulsham and Banfield, Bond Street.

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Rutland Barrington.

FAMOUS SAVOYARD DIES IN THE WORKHOUSE.

LAST Saturday morning, under the headlines: "Famous Actor Dies In A Workhouse: Compelled To Sell His Furniture," *The Rand Daily Mail* published the following Reuter cable from London:

London, June 1.

The death occurred to-day of Rutland Barrington, the famous Gilbert and Sullivan opera actor, at Balham Workhouse Infirmary.

Barrington had been an invalid for years, and of late he was afflicted by poverty and compelled to sell his furniture and art collection.

A charity matinee was given on his behalf at the Savoy Theatre last year.

To this the paper added the following brief note of the actor's career:

Born in 1853, Rutland Barrington made his first appearance on the stage in "Clancarty" under Henry Neville's management at the Olympic in 1874. He became a member of D'Oyly Carte's company at the Opera Comique, creating the part of Dr. Daly in "The Sorcerer" in 1877, and migrated with the company to the Savoy, where he sustained leading parts in the Gilbert and Sullivan operas. He also appeared in "The Nautch Girl," "The Geisha" and other musical plays. He was the author of numerous short pieces and duologues, magazine articles and songs, and was at one time a regular contributor to *Punch*.

Strong adverse comment on the circumstances in which Rutland Barrington died would be out of place at this distance and with only the outline of information conveyed in the cable to go upon; but, on the face of the bare facts, one cannot help feeling that for an acor of his standing and romantic associations to be reduced to spending his last days in a workhouse is something of a slur upon the theatrical profession; or at any rate upon those members of it, or the present representatives of those members of it, with whom the dead actor was most intimately associated during his lifetime. One realises, of course, that Barrington was never really a very great actor, and that the successes he made outside Gilbert and Sullivan opera were small compared with those he made in that medium; and one also realises that it would hardly be fair to those concerned to expect them to provide for the old age of everyone who might have happened to play original parts in Gilbert and Sullivan; but it does seem that an adequate pension might have been provided, by somebody, for the "creator" of such parts as Pooh-Bah, the Sergeant of Police, Captain Corcoran, and Giuseppe (in "The Gondoliers").

Possibly there are extenuating circumstances not known to the writer, but the facts appear to be that Mr. Barrington played his last part, Claus in "The Burgomaster of Stilemonde," at the Lyceum, Edinburgh, in October, 1918; that early in 1919 he had a paralytic seizure from which he never fully recovered; that he was the recipient of a benefit at the Savoy in February, 1921; and that when the money thus acquired was exhausted he was compelled to take refuge in the Balham Workhouse.

Rutland Barrington played original parts in all the Gilbert and Sullivan productions except "Thespis," "Trial by Jury" and "The Yeomen of the Guard," and repeated his early successes in all the big revivals up to and including those of 1908-9. And although he was not in the original casts of "Trial by Jury" and "The Yeomen of the Guard" (the production of the former was "before his time," and during the production of the latter he was in management on his own account at the St. James's), he frequently appeared in revivals of these operas, playing the Usher and Wilfred Shadbolt.

After the first big Gilbert and Sullivan "boom" had subsided, Barrington became well known in musical-comedy, and I strongly suspect that such parts as the Rajah of Chutneypore in "The Nautch Girl," the Rajah of Bhong in "A Country Girl," and Boombamba Chetur Bhoy in "The Cingalee" were "written in" specially for him.

He also made several notable successes on the dramatic stage, including Peter Perks in "A Member of Tattersall's," the Marquis of Steyne in "The Walls of Jericho," Sir Robert Enderby in "Beauty and Diplomacy" and Archdeacon Wealthy in "The Christian."

He was the author of two interesting and quite well written volumes of "Recollections," the first published in 1908 and the second in 1911.

Mr. Barrington, as may be supposed, knew many good "Gilbert stories." Trusting to memory, I can recall only two:

The Sergeant's song in "The Pirates of Penzance" ("When a felon's not engaged in his employment") was a huge success and was encored nightly. Unfortunately it has only two verses, which did not at all suit the ideas of the man who was in future to write scores of topical verses for numbers in musical-comedy, and sing them himself. So he went to Gilbert and asked him to provide some more verses "to be used as encores." Gilbert, as usual, was visibly annoyed. "What does '*encore*' mean—in French?" he asked. "It means 'again,'" faltered Barrington. "Then sing it again!" snapped Gilbert. And that was the end of that.

During the dress-rehearsal of "H.M.S. *Pinafore*," under Gilbert's personal direction, Gilbert said to Barrington (who, as Captain Corcoran, was apostrophising the "fair moon" and asking it why everything was "either at sixes or at sevens"), "Cross, I think there, Barrington, and sit on the skylight over the saloon, pensively." Barrington did as he was desired, but the skylight, on receiving his bulk (which, even in those days, was "no light matter"), promptly collapsed. "That's not pensively," said Gilbert. "That's ex-pensively!"

Let us hope the Rajah of Bhong has now attained that "Peace" for which, twenty years ago, he so often pined.

PARADINE.

MUSICAL DIRECTORS.

THEIR RELATIONSHIP WITH MUSICIANS' UNIONS.

IN mail week Lord Askwith, who had consented to act as arbitrator in the matters recently in dispute between Mr. Charles Gulliver and musicians engaged at the music-halls under his control, received the statements, oral and documentary, of the parties and of their witnesses. The chief question on which his lordship was to arbitrate was:

Whether musical directors, members of the Union (being musical directors on the Gulliver Circuit in London), are entitled to have minimum terms and conditions of their employment settled only through the Union.

On this point Lord Askwith's award is as follows:

That those musical directors have interests, duties, and responsibilities which differ from and may be at variance with those of the other members of the orchestra, and are part of the executive for the administration of the theatre responsible to the manager for efficiency of the orchestra, and acting on behalf of the management and expected to give independent advice, and that the answer to the question must be in the negative.

According to *The Cape*, the cast of "The Peep-Show" "is headed by Ruby Fry, and the fun is fast and furious." Wait till you see Billy Miller in "The Edge o' Beyond."

Cecil B. de Mille is again in possession of his famous diamond, valued at $25,000, which was supposed to have been stolen. It was discovered under a desk in his house. The only mate to this gem is said to be in the British crown jewels.

California studios have been besought to send autographed photographs of stars and other exhibits to an Australian cinema exposition which is to be held in Sydney on June 7, 8 and 9. The Goldwyn Company is sending exhibits illustrating all phases of movie production.

HIS MAJESTY'S: BOOK NOW FOR RUBY MILLER IN "THE EDGE O' BEYOND."

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THE NEW TENNIS LAY-OUT AT WIMBLEDON.

THE "NEW WIMBLEDON," AS IT WILL APPEAR WHEN THE LAWN-TENNIS CHAMPIONSHIPS ARE PLAYED THIS YEAR.

From a drawing by W. B. Robinson in "The Illustrated Sporting and Dramatic News."

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A FILM COMPANY OUT "ON LOCATION."

COOKING LUNCH DURING A "SPELL" BETWEEN SCENES IN THE BEAUTIFUL YOSEMITE VALLEY, CALIFORNIA.
Those in the picture include Mr. Wallace Reid (standing on the extreme left), Miss Lois Wilson (standing next to him), and Miss Dorothy Davenport (Mrs. Wallace Reid, bending over the fire.

JOHANNESBURG, Tuesday afternoon.

WHIT MONDAY is a holiday on the London Stock Exchange, and the usual "Mondayish" feeling this week extended till Tuesday, the market this morning being remarkably quiet, with completed transactions in the shares of but nine companies, as against nineteen yesterday. The first group returns to be published for May have made their appearance. The splendid profit of £160,400 in the case of Government Areas amply explains the firmness of the shares, which kept at 88s. when many other shares were receding. The mill crushed up to within a thousand tons of capacity, and, though the profit was actually beaten in 1921, it was only in those months when the premium was high. Instead of the metal being over £5½ per ounce, as then, it is now only just over £4½. As Government Areas produces some 60,000 ounces a month, a difference of a sovereign an ounce runs into money. The explanation of the big profit lies in the fact that working costs were reduced to 17s. 6d. per ton, which has a sort of pre-War aspect. Van Ryn Deep regained its pre-strike tonnage and made a profit of £62,500. Here, costs were reduced to 20s. 6d. per ton.

Though still some 5,000 tons behind its capacity, Brakpan made the excellent profit of £46,700, while Springs earned one of £24,300.

People are beginning to discuss dividend prospects, though I fear, except in cases of most favoured Far East mines, and of one or two "Centralers" like City Deep and Charlton, they are doomed to go empty away. Even if lucky, the Rand's May profits will only just about wipe out the accumulated losses of the previous four months. Clearly, you can't do much in the way of dividends with one month's profits. Still, the market hopes (definitely expressed by Mr. Edgar Hyman) that the groups will do the best they can, for so many people depend largely, and some entirely, on mining dividends. Little harm would be done to financial ethics by averaging the estimated distribution for the year, rather than basing the June dividend strictly on the profit actually made in the first half. Stores accounts have been lightened, and it would be quite reasonable to cut into reserves to a modest extent. After all, it is to provide for crises that reserves are accumulated.

Consolidated Diamonds have improved on the announcement at the Anglo-American meeting that sales of diamonds having been effected, it would probably not be necessary to call on the latter for the financial assistance it promised if required, and the fact that resumption of production during the current year was under consideration. The shares are 16s. 3d., a nice improvement from 14s., the price when I suggested the time might be approaching to buy them again. Sir Ernest Oppenheimer has expressed the opinion that excellence of the eight per cent. debentures as an investment is not fully appreciated. These debentures are convertible into shares at par right up to the date of maturity in October, 1929.

Transvaal Silvers have been distinctly weak, but are now slightly firmer on announcement of an output of £16,000 at 13s. 6d. buyers. Modder Bees have been in demand up to 32s., Wests have weakened again to 9s. 10½d. I wonder what will be the effect on the market of the latest news from Ireland, the British Army's artillery attack on the Republican forces?

HIS MAJESTY'S: BOOK NOW FOR RUBY MILLER IN "THE EDGE O' BEYOND."

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FROM ENGLAND: OF SOUTH AFRICAN INTEREST.

MISS RUBY MILLER AND THE LATE GERTRUDE PAGE.

MR. ALEC KELLAWAY AND MISS HELEN GILLILAND.

Left: This photograph of Miss Ruby Miller (left) and the late Gertrude Page (Mrs. Dobbin), reproduced from *Eve*, was taken on the platform at Waterloo Station, London, when the famous Rhodesian novelist, whose recent death is so much deplored, was leaving for South Africa on what was to prove to be, unhappily, her last trip to this country. At that time Miss Miller was appearing in "The Edge o' Beyond" at the Garrick Theatre, London, a production in which, naturally, Gertrude Page was very keenly interested. *Right:* Reproduced from *The Tatler*, this picture shows Mr. Alec Kellaway, the young South African actor, and Miss Helen Gilliland, as they appear in the leading "straight" parts in "Round in Fifty," with George Robey, at the London Hippodrome. Miss Gilliland joined the cast on the conclusion of the Gilbert and Sullivan season at the Princes, in which she scored a succession of notable triumphs.

Answers to Correspondents.

[*Contributions intended for publication, whether MSS., Printed Matter, Drawings, or Photographs, should be accompanied by a stamped and addressed envelope, cover or wrapper, if the sender requires their return in the event of non-acceptance. No replies to notes and queries will be given through the post. Replies will not be published to anonymous communications.*]

O. Z. (Johannesburg): Well, what about it?

ARIEL (Johannesburg): "By gosh, what tosh! By Posch." (W.-p.-b.).

BILL (Roodepoort): "Ours is a nice 'ouse, ours is!"—what?

INDIGNANT (Johannesburg): *Volenti non fit injuria* (when found make a note of).

R. F. (Harrismith): Exhortin' the Whiffers, eh? Afraid they're too far gone to repent.

DOUGH (Johannesburg): We don't know his salary; and if we did, we shouldn't tell you.

G. K. C. F. (East London): May not be able to use for some time. Do you want it back?

GOSSIP (Umtata): In the words of a language you may possibly understand, *Upembe-shiya, udala ingxabano.* And that's that.

J. W. O'H. (Pretoria): "Intoxicated with the exuberance of his own verbosity" was first said by Lord Beaconsfield of Mr. Gladstone, in 1878.

BOXER (Kimberley): No, we do not know where Victor McLaglen is now. During the War he was a captain in the Middlesex Regiment and served in Mesopotamia. In April, 1918, he won the Inter-Theatre of War Heavyweight Championship at Aldershot.

INTERESTED (Florida): We believe it is perfectly legal for a younger son to become the heir by the consent of the elder, and we understand that it is so in the case you mention. A similar instance is dealt with by Stevenson in "The Master of Ballantrae."

PLAYGOER (Johannesburg): Yes, we believe you are correct in stating that Mr. Walter Hackett's original title for his play was "Spanish Treasure." "Ambrose Applejohn's Adventure" was not considered to be a good "drawing" title in America and when the play was produced at the Cort Theatre, New York, last December, it was staged under the name of "Captain Applejack." Mr. Wallace Eddinger plays the part in New York, Sir Charles Hawtrey in London.

OLD-TIMER (Johannesburg): Curiously enough, a query similar to yours was dealt with in a recent issue of *The Encore* in the following reply to a correspondent: There have been quite a number of artists who have had the luck to get hold of one enormously successful song, but could never manage to obtain another; notable instances being Alf King Bruce, the original singer of Macdermott's famous ditty: "I'll Strike You with a Feather"; Julia Bullen, whose "Tiddy-fol-lol" had world-wide popularity; Lottie Collins with "Ta-ra-ra-Boom-de-ay"; Frank Coyne, who could never find anything to take the place of "The Horse the Missus Dries the Clothes On"; Charles Oswald, whose rendering of "Sweet Seventeen" was unique; W. J. Ashcroft, one of the best all-round performers of his time, had only one really big song, "The Solid Man," and for twenty years he was not allowed to finish his turn without singing it. On the other hand, there have been many artists who've had so many "winners" that it would hardly be possible to make a list of them.

Several Answers are unavoidably held over.

HIS MAJESTY'S: BOOK NOW FOR RUBY MILLER IN "THE EDGE O' BEYOND."

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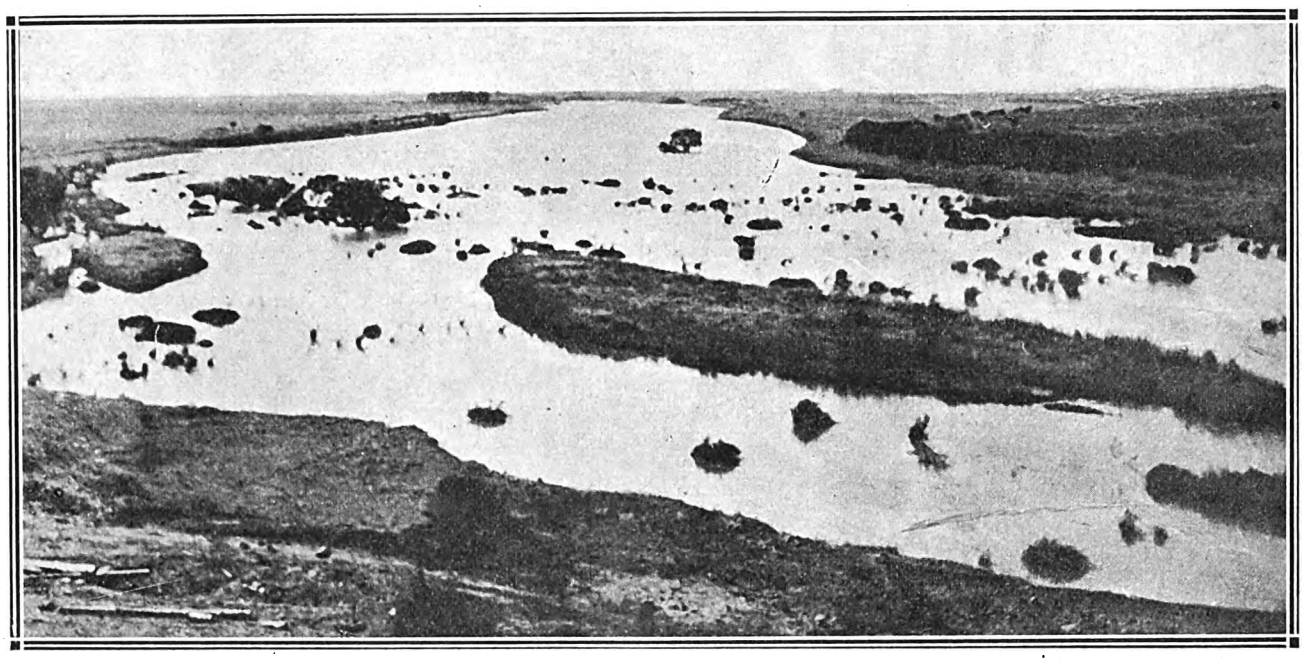
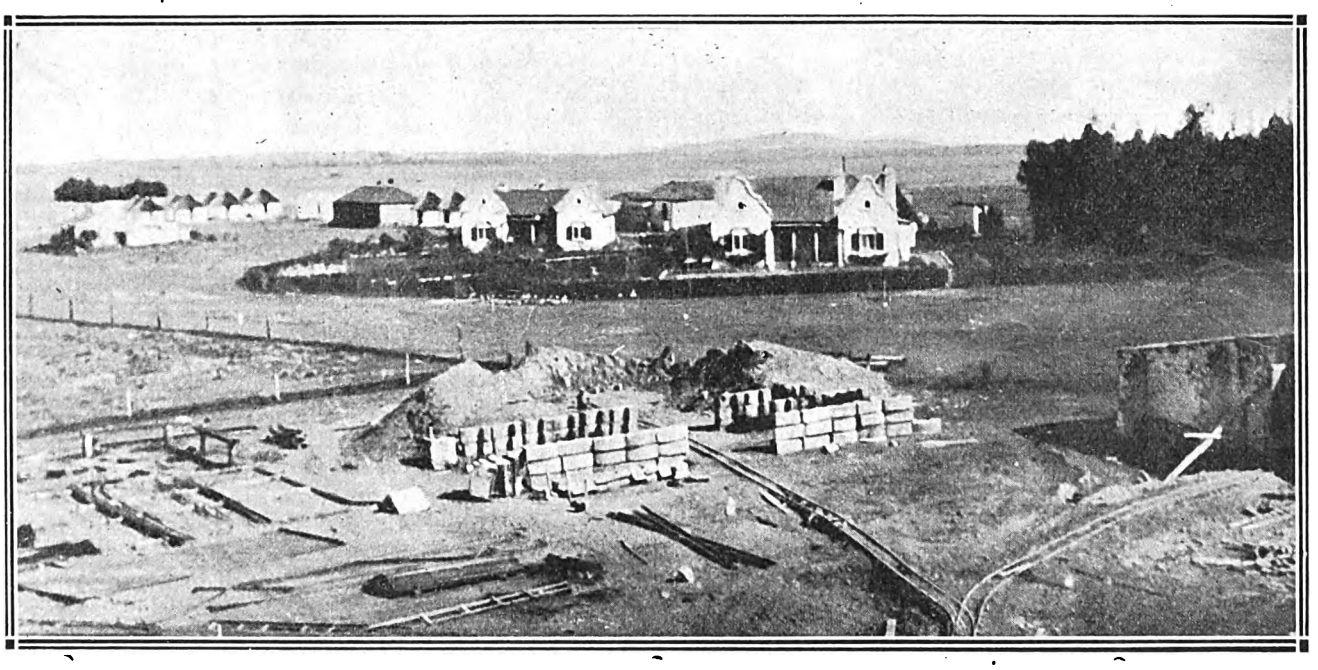
ON THE VAAL RIVER NEAR VEREENIGING.

J. C. HAWKINS, A.M.I.C.E.,
ORK.

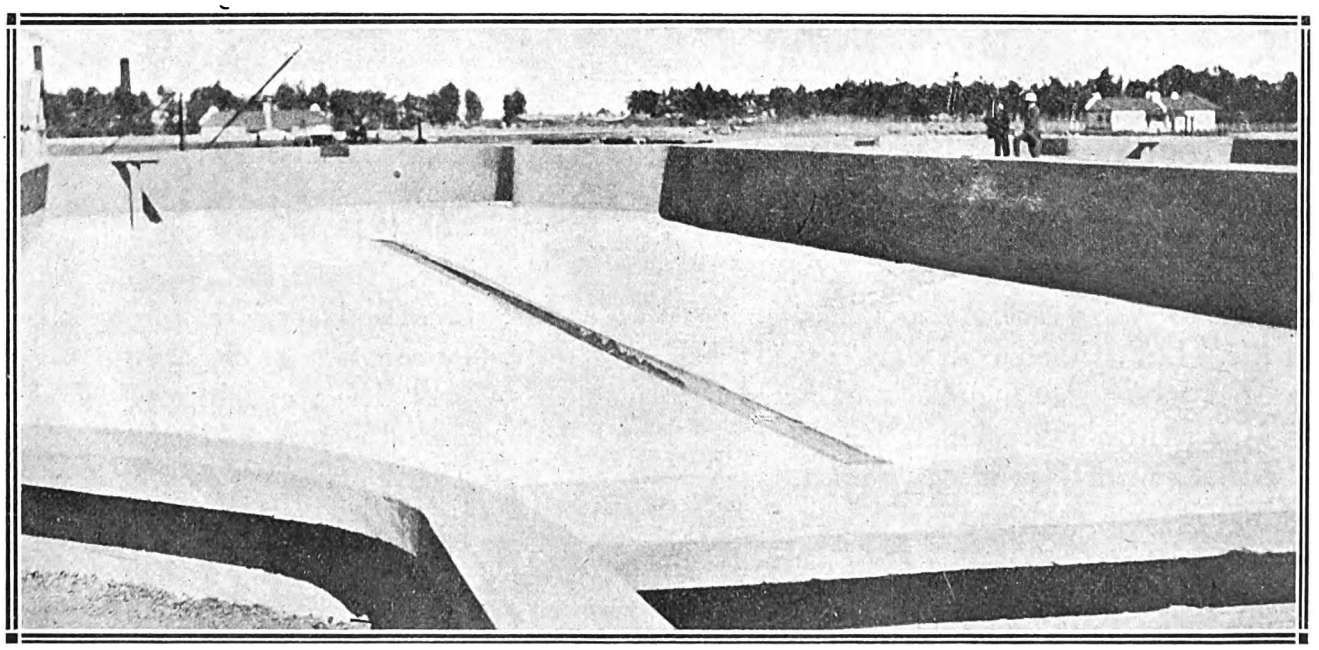


THE VAAL RIVER: LOOKING UPSTREAM FROM THE BARRAGE.



THE STAFF QUARTERS, INCLUDING THE RESIDENT ENGINEER'S HOUSE.

E LAST HIGH-LEVEL
AN.



ONE OF THE PRECIPITATION TANKS AT VEREENIGING.
This tank is 375 feet long, 72 feet wide, and 10½ feet deep, and will hold a million gallons of water. The tanks are 23 miles from the Barrage and 20 miles from the Distribution Reservoir at Zwartkoppies.

RVATION OF PRACTICALLY UNLIMITED SUPPLIES OF WATER FOR JOHANNESBURG AND THE RAND MINES.

Photos for "S.A. Pictorial" by African Film Productions, Ltd.

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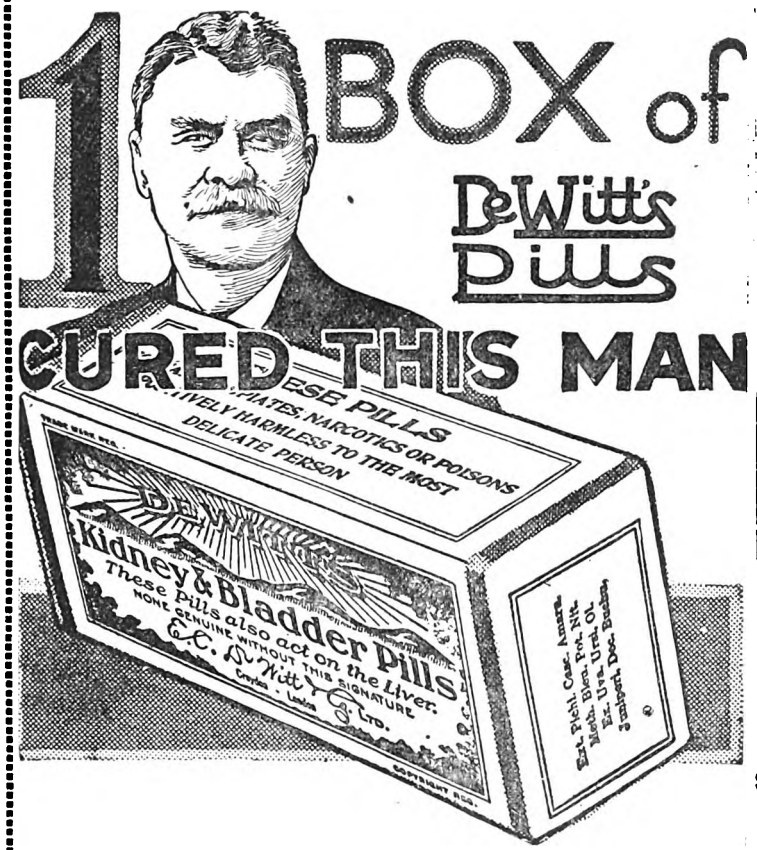

Mr. J. Barnes positively says that he only required **One Box of De Witt's Pills to completely cure him** of Kidney trouble. It is certain that sufferers from practically any form of Kidney or Bladder disorder can derive immediate relief. When you take De Witt's Pills you will notice within a few hours that the urine has turned a muddy bluish colour. This fact alone is a guarantee that these Pills are from that moment cleansing every crevice in the kidneys and the bladder, and when all impurities are dispelled you may be assured that you will benefit immediately. Mr. Barnes writes:—

"I have been an engine driver, and therefore exposed to all conditions of weather. Some while ago I contracted a cold which settled in my kidneys. I became so bad that I could not lay in bed for pain. I purchased a **small box of De Witt's Kidney and Bladder Pills, which completely cured me.**"...

August, 1912, 94 Clarendon Street, London, N., Eng.

9 Years' Proof of Final Cure

Nine years later Mr. Barnes writes:—"I am still keeping in good health, thanks to De Witt's Pills."

Mrs. P. M. LOTZ, Nooitgedacht, P.O. Klerksdorp, writes:—

"For three years I have suffered from severe pains in the Kidneys and Bladder. From the time that I first used De Witt's Pills, not a sign of pain has appeared."

If you wish for immediate beneficial results, get

DeWITT'S
KIDNEY-&-BLADDER-PILLS

The World's Greatest Remedy for:—

Rheumatism	**Backache**	**Cystitis**	**Gout**
Lumbago	**Stone**	**Joint Pains**	**Tired Feeling**
Sciatica	**Gravel**	**Weak Back**	**Irritability**

and other Disorders of the Kidneys and Bladder.

Sold by Chemists and Storekeepers throughout South Africa. When you get the Pills, be sure they are De Witt's in the white boxes, printed in blue and gold, with the blue wax seal on the cork. There are two sizes, 6s. 6d. and 3s. 6d. The 6s. 6d. size contains 2½ times the quantity in the small size. If your chemist or storekeeper does not stock them, send the price of the package to E. C. De Witt & Co., Ltd., 31 Loop Street, Cape Town, and they will be sent post free in a plain wrapper.

A trial box of De Witt's Pills, sufficient to show good results, will be sent by return if you send three penny stamps for packing and postage.

HIS MAJESTY'S THEATRE,

JOHANNESBURG.

(African Theatres Limited.)

Last Week of the Musical-Comedy Season

"A Night Out"

REVIVED BY GENERAL REQUEST.

Performed by the 1922 Musical-Comedy Company.

Produced by FRED COYNE.

Mr. Coningsby Brierley *as Joseph Pinglet.*
Miss Dorothy O'Shann *as Victorine.*
Mr. H. V. Cropton *as Maurice Paillard.*
Miss Jessica Bevan *as Roberte Chancerelle.*
Miss Marion Edwardes *as Madame Pinglet.*
Mr. Kenneth Gwynne *as Bastien.*
Miss Olive Turner *as Marcelle de la Vaux.*
Mr. Charles Harvey *as Matthieu.*
Mr. Norman Greene *as René.*
Mr. Strutt Irwin *as Maxime Paillard.*
Mr. Hugh Kennedy *as Boulot.*
Miss Mabel Rochester *as Mathilde.*
Misses Jay Meredith, Beryl Arlene, Bertha Ricardo, and Lena Jooste *as Matthieu's Four Daughters.*

Speciality Dance By Mr. Louis Williams and Miss Sybil Wilson.

BOOKING AT CARLTON HOTEL.

HIS MAJESTY'S: BOOK NOW FOR RUBY MILLER IN "THE EDGE O' BEYOND."

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RAIN in June, numbers of dances, and the departure of "The Peep-Show" company were some of the saddest happenings of last week. So much did the last-named event harrow the souls of two inveterate front-rowites that it took no fewer than one dozen new-laid eggs, taken *au naturel*—on the half-shell, to speak expleasantly—to restore them sufficiently, and to enable them to go quietly to Park on Sunday evening to shake hands with the comedians and others, while singing softly "Will ye no come back again?"

* * *

I believe they are to have their wish, as I hear the Record-Breaking Revueites are to return, after a week, or two, or three, or more, at cheering up other places.

Much beauty and talent appearing at the Empire this week in the perfectly new bill, the beauty being emphasised—if I am any judge—by "Dolores" of the "Dream Star" trio. But there is brunette and blonde beauty both, as well as much talent, behind the footlights at the Empire at present. Incidentally, Louis J. Seymour greatly resembles a well-known local doctor, who o' Monday was bewailing the stupidity of a Pretoria lamp-post that deliberately got in the way of his haughty-auto o' Saturday, and bumped into it for sheer malice. Lamp-posts in Pretoria see so little excitement, after all, so you can excuse the poor post for crossing the road at the wrong moment!

* * *

A rather beautiful frock of burnt-orange sequins and charmeuse, and an artistic one of mauve taffeta, decorate the two ladies who sing so well—Margaret Norton and Gladys Simmonds. I also admire the feather-and-frill "Delysia" toilette of Hilda Denton, and Peggy Fishwick's clever gown of black velvet of pleated grey and white as to the skirt, with a close-fitting hat of black velvet, is very becoming, worn with her very charming demure little smile. It wasn't anyone's fault but the smoker's, that someone near at hand was enjoying a mixture of tallow and linoleum, so far as my sense of smell enables me to identify soul-searing odours!

* * *

"All the world," said the sage, "is queer, but thee and me—and thee's a little queer." Wonder what pleasure the gentleman, also not far off, thought he was giving when he warbled under his breath in all the tunes he thought he knew—which were many—until we decided he'd swallowed the canary!

* * *

In aid of the local Farmers' Association a novel *fête* is being arranged on Riet Vallei farm, Pretoria district, on Saturday, June 24. Mrs. Mogg, daughter of Dr. and Mrs. F. E. Krause, is organising this, and Dr. and Mrs. Krause are taking out a large party from town for the occasion. The whole district is greatly interested and all the farmers, their wives and their families, are taking part. Country *fêtes* begin early, and at 8.30 a.m. there will be a shooting competition, while at 11.30 the stalls will be opened for the sale of goods. All the children of the district are entering for children's sports and competitions, which are to be a feature of the day.

* * *

A second-hand clothing stall, a stall for the sale of bread, jams, and home-made South African dainties, are two that are sure to be well patronised. There will be horse racing, too, and tea, cakes and refreshments will be provided free for the children. All the carts, waggons and farm vehicles will be inspanned on the 24th, and the greatest interest is being taken in the eventful day in the neighbourhood of Riet Vallei.

Dorothy Dodd
SHOES

An Exquisite Model Shoe

with toecap and leather Cuban heel, available in black, glace kid, patent leather, —— tan glace kid and white Unbuck. ——

Price 65/-

The pleasuse of outdoor life is increased —— by wearing "D.D." Shoes. ——

Blinman's

Sole Local Agents:

ELOFF STREET, : : JOHANNESBURG.

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There was a good attendance at The 200 Club on Tuesday night, and the popularity of this favourite dancing resort under its new management seems to be steadily increasing each week. Among those present were Sir Evelyn Wallers, Mr. and Mrs. E. L. R. Kelsey, Mrs. Ward Florance, Mr. French, Mr. Laurence Gray, Commander Sandford, Mr. and Mrs. Robbins, Miss Cameron, Major S. Harris, Mrs. Liddle, Miss V. Otto, Mr. J. Butler, Dr. M. Greenberg, Dr. Woolf, Mr. Teddy Marks, Mr. and Mrs. L. Japhet, Mr. S. de Leeuw, Miss Irene Stewart, Miss Jessica Bevan, Mr. Guy Catlin, and numerous others.

* * *

On September 6 and three following days, in the Town Hall, the Rustic Fayre in aid of the Administrator's (Transvaal) Distress Fund and the Children's Hospital will be held. His Honour the Administrator and His Worship the Mayor specially appeal to organisers of other functions, which may be planned to take place about that date, that such functions should be postponed till later, so that Johannesburg's big effort for these charities should not be marred by having to compete with other functions at or near the same date.

* * *

The Rustic Fayre is under the patronage of H.R.H. Princess Arthur of Connaught, the Right Hon. the Prime Minister, His Honour the Administrator, His Worship the Mayor, Sir William Dalrymple, K.B.E., Sir A. E. Wallers, K.B.E., Sir E. Chappell, K.B.E., Sir Julius Jeppe, C.B.E., Messrs. E. G. Izod, F. Else, J.P., S. C. Mosel, and many other leading citizens.

* * *

The concert given by the Johannesburg Amateur Dramatic and Operatic Society on Tuesday, of last week in the Recreation Hall, S.A.R. headquarters, in aid of the Defence Force Assistance Fund, was a great success. Miss Blodwyn Rees, Mr. Reg. Smith, W. Lowe, and G. Absolam, Miss Eva Nodes, Miss Orn, and Mr. B. Barnett contributed to the concert, which was followed by a farce entitled "*Ici on Parle Francais.*" The entertainment was one of the best given in the railway headquarters. Lieut.-Colonel P. Anderson thanked Mr. Sharp and the artists for giving their services, who have promised to give another entertainment at an early date.

On June 10 the 3rd Detachment of the V.A.D. Red Cross are giving a dance at the Berkeley Rooms, in aid of the Distress Fund. Morell and Fick's orchestra will be in attendance. Tickets, ladies' 3s., gentlemen's 4s. 6d., may be had from the hon. secretary, Mr. Bradshaw, 11 Stone Street, Belgravia, Mrs. Sinton Brown, 117 De Villiers Street, and Mr. Henry Simpson, Pritchard Street.

* * *

The president and committee of the Johannesburg Children's Home are organising a *fête* to take place at the Home on October 4. The event will be the formal opening of the playground granted by the Provincial Council and to raise necessary funds for carrying on the rescue work of the Home.

CELEBRITIES AT ST. ANDREW'S UNIVERSITY.
Field-Marshall Earl Haig as Chancellor, Sir James Barrie as Rector, and Miss Ellen Terry as a Doctor of Laws.

* * *

The marriage of Miss Lena Weinbrenn, youngest daughter of Mrs. and the late Mr. N. Weinbrenn, to Mr. Albert Davidson, only son of Mr. D. Davidson, of East London, will take place on Sunday, June 11. A reception will be held at the Carlton Hotel in the afternoon.

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HIS MAJESTY'S: BOOK NOW FOR RUBY MILLER IN "THE EDGE O' BEYOND."

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IT POLISHES AND DISINFECTS.

THOS. S. JACKSON & SONS, LIMITED.

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IN aid of the Girls' Diocesan Association's Hostel, a *fête* will be held in the Town Hall on Saturday, June 10. The association is to be congratulated upon having secured the help of an able committee of ladies whose zeal and ability in undertakings of this nature should ensure complete success. Mrs. Erasmus Ellis has kindly consented to act as president, while the secretarial and treasurer's duties are in the hands of Miss Ritchie-Thomson and Miss Johnson.

* * *

Every effort is being made to promote novelty and attractiveness, and an original scheme of decoration has been planned by Mrs. McCall and Mr. Spicer, suggested by Caldecott's illustrations of the nursery rhyme "The House that Jack Built." There are to be eight stalls, each one representing a different room in the house.

* * *

Lady Kathleen Villiers and the Hon. Mrs. Hugh Wyndham are to be "at home" in the "Drawing Room," while "The Dining Room," where refreshments will be obtainable throughout the day, is in the hands of Mesdames Salomon, Baumann, Wentzel, Frood, Miss Gordon, and the Women's Reform Club.

* * *

"The Glory Hole" will be under the control of Mrs. Walton and Miss Mackie, while Mrs. Buckeridge will manage "The Larder and Store Room." Mrs. Southwell and Mrs. Beckingham are responsible for "The Still Room," and Mrs. H. A. Neame and Miss MacLeod are disposing of the treasures to be found in "The Library."

* * *

"The Bedroom" stall, in charge of Miss de Beer, will sell dainty lingerie and feminine trifles; and last, but not least, "The Nursery and Toy Cupboard" is to be provided by the G.D.A. members themselves, the G.D.A. Hostel and the combined schools.

TRANSVAAL ADMINISTRATOR'S DAUGHTER MARRIED.

The wedding at Pretoria last Saturday afternoon of Miss Emmeline ("Bobbie") Robertson, elder daughter of the Hon. A. G. Robertson, Administrator of the Transvaal, to Dr. H. B. van der Merwe, of Heidelberg.

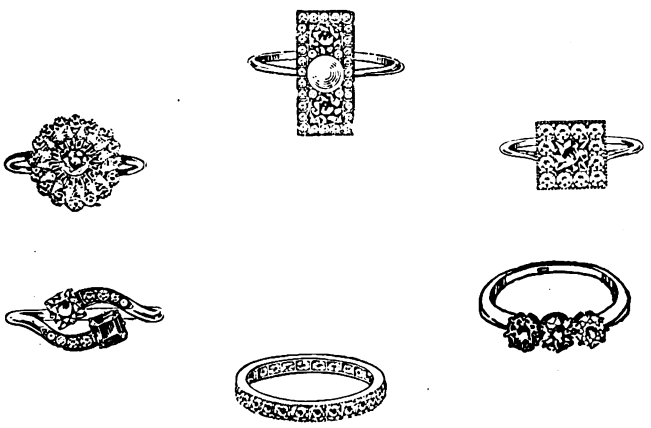
Photo by African Film Productions, Ltd.

* * *

Mrs. Ashburnham is responsible for an attractive programme of entertainments and sideshows, including a Punch and Judy Show, Hoop La!, Fortune Telling, and short concerts at intervals during the afternoon and evening. Dancing displays arranged by Miss Mossop and Miss Donald will be given (free of extra charge) in the main hall, and everyone will be able to contribute by adding to "The Mile of Tickeys."

* * *

The *fête* will be opened at 11 a.m. and dancing will be indulged in from 9 p.m. until the closing hour, 11 p.m.



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HIS MAJESTY'S: BOOK NOW FOR RUBY MILLER IN "THE EDGE O' BEYOND."

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With such a programme the Town Hall should prove the centre of attraction on Saturday week for all and sundry. The practical and useful nature of the wares for sale can lay no purchaser open to a charge of extravagance, even in these times, while the worthy cause and the energy of those who are working so hard and willingly are deserving of great success.

* * *

Recently at the request of Lady Phyllis Ponsonby, Commandant, St. Mary's V.A.D., Mrs. Berman, A.D.C.C., Red Cross V.A.D., kindly presented members of the detachment with certificates gained at the recent exam. The function took place in St. Mary's Scout Hall, and after congratulating the successful candidates, Mrs. Berman spoke of the splendid work done by the V.A.D. during the recent crisis, saying that many members had risked their lives in

MISS AUDREY GROSE.

The well-known Johannesburg dancer, who will shortly return to London to join the Russian *Ballet*. Her many friends and pupils are giving her a benefit dance at the Selborne Hall this Friday evening, June 9. Originally a pupil in Johannesburg of Miss Madge Mann, Miss Audrey Grose studied in England under Carlotta Mossetti, and took up dancing professionally on the advice of Adeline Genée.

carrying out their duties, and that it was impossible for anyone not actually in touch with this splendid body of women to realise just how much work they had done.

* * *

Mrs. Berman then went on to give an outline of the general work of detachments and wished Lady Phyllis and her members every success. Certificates were presented to Misses Mary English, Beatrice Bates, Vera Bailey, H. Vandin, Elsie Bates, L. Becker, Constance Thorpe, Sarah Barber, Mary Veasey, Rose Mochgood, Hetty Metcalf, Lucy Brown, Hetty Bateman, Constance Essenvein, and Ella Claw. Lady Phyllis Ponsonby thanked Mrs. Berman for presenting certificates and for the assistance given in forming the detachment.

* * *

On Friday, May 26, a social was given by Mrs. L. M. Millar in the St. George's Presbyterian Church Hall, Noord Street, when certificates were presented to the V.A.D. class. Mrs. Berman, A.D.C.C., in presenting the certificates, spoke of the good work done by the V.A.D.'s. Mr. Anderson, who followed, emphasised the importance of a knowledge of first aid work. Dr. Jane Henderson Ruthven, who was the lecturer for the classes, gave a most interesting address.

* * *

An excellent musical programme followed, the artists who kindly contributed were Mr. Lawson, Mr. Currie, Mr. Brownlee, the Reel and Strathspey band, and the Caledonian Boys' Pipe Band. The accompanists were Miss Tatlow and Miss Parker. At the conclusion of the musical programme, the Rev. Bruce Gardiner thanked Mrs. Millar for her excellent work in organising the classes, and complimented Dr. Ruthven on the splendid results.

* * *

Last week the Union Club had a very successful dance at the club house, at which those present included the Misses Paths, Williams, Thomson, and Human, Messrs. Melrose, Eckstein, C. Thompson, and Meintjes, Mr. and Mrs. W. Watts, Mr. and Mrs. Emery, Mr. and Mrs. Perry, the Misses L. Grady, G. Bosch, Dickenson, Pallenhurst, D. Brande, Kipsliv, S. Rosenstein, H. Gabriel, Beatty and Findlay, and Messrs. H. Cook, F. Bret, I. Robinson, D. Campbell, Henwood, Judge, B. H. Woolf, M. Gabriel, B. Censor, J. Roche.

* * *

Clark and Adeler's band played for dancing, and an excellent supper was served by the club caterer.

* * *

In connection with the dance held in the Selborne Hall on May 30, to raise funds for the cigarette stall at the forthcoming "Rustic Fayre," Mrs. Gerstle and her committee wish to thank all those who so materially helped to make the dance the great success it was. Grateful thanks are also extended to Mrs. de Leeuw, of Stephanie, High Street, Yeoville, for proceeds of a very successful bridge drive, also to the Strand Café (late Nel's Rust), who kindly provided tickets and programmes, and the following firms: Kalil Bros., Portland House, for a beautiful basket of fruit; the Novelty Bazaar, Hildebrands, for a magnificent box of chocolates; Mr. T. Stern, Harrison Street, a very valuable cut-glass jug; Messrs. Quinns; Transvaal Confectioners; Gain's, Ltd.; Indo-China Tea Stores; Mr. Kaplan, of the Kalk Bay Fisheries; Adelson, and Joffe, for cakes, pastries, tea and coffee, cheese, salmon, cold meats, tongues, etc., and the Crystal Springs for mineral waters.

* * *

The Jutland Day dance given by the Navy League (ex-Service Men's Branch) last week in the Town Hall was excellently organised by Mr. W. Sewell, the hon. secretary, and a committee of which Mr. A. M. Holloway was the chairman, with Messrs. L. W. Walwyn (vice-chair), G. H. Vessey, G. W. Brow, J. B. Semple, N. P. Beckley, H. Richards, L. R. Rees, S. Colin, A. E. Duncan, J. Marsh, J. A. McFarlane, and C. J. Baines as committee.

* * *

H.R.H. Prince Arthur of Connaught, and the Prime Minister, the Right Hon. J. C. Smuts, P.C., Vice-Admiral Sir William Goodenough, K.C.B., M.V.O., and Mr. E. G. Izod, Federal President of the Navy League, were the patrons. A fine exhibition of photographs of the ships that took part in the Battle of Jutland was shown in the vestibule, and the lads of the Wemmer Pan unit of the Boys' Naval Brigade, under C.P.O. Kenward, gave valuable help in many ways during the evening. Mr. Crost was responsible for the decorations of the hall, which were very effective. An orchestra of Navy League members, under the direction of Messrs. Pearce and Odgers, was responsible for the excellent music, and Messrs. Quinns, with Mr. Turner, were in charge of the catering.

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HIS MAJESTY'S: BOOK NOW FOR RUBY MILLER IN "THE EDGE O' BEYOND."

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Sir Henry.

"IS Sir Harry at home?" I asked the butler.

He looked at me coldly, and replied, "Sir 'Enery is in, Sir."

I was shown into the library. The room was lined with well-filled shelves. In the place of honour on the mantelpiece was a bust of Dr. Johnson. On the opposite wall were the antlers of a reindeer. The few pictures were choice landscapes, one of a Surrey common, another of a Somerset lane, a third of a Devonshire fishing village, a fourth of a sunset in the fens.

"You like my pictures, I hope," said a quiet voice behind me. I had not heard Sir Harry Lauder enter. He was dressed in morning-coat and vest (with slip) and striped trousers faultlessly cut and pressed. In his buttonhole was a fine orchid. He offered me a Turkish cigarette and took one himself, remarking that other forms of tobacco did not agree with him. I could not but remark the pensive quality of his face when in repose, though it was lit by a gentle smile as he bade me welcome.

"Those pictures are of scenes which move me more than any others," he told me. "I never tire of them."

"They are indeed beautiful," I agreed. "But I should have expected that you, as a Scotsman——"

"Ah, yes, in a way I suppose I am to some extent a Scotsman, for my mother was of Scottish descent. I should like that country better if it were not so bleak. A little harsh, don't you think? A little cold and forbidding, those rugged mountains?" And he shivered.

"Perhaps so. But, as Robbie Burns so truly——"

"Now you are entering on what is strange ground to me," he interrupted. "I have tried often to read the poems of Robbie Burns, but his uncouthness, his want of delicacy, repel me. I prefer Yeats—and Bridges, if you know him. In certain moods Swinburne appeals to me greatly."

"I share your affection for Devonshire," I said, returning to the pictures.

"I am intensely fond of that county so far as its seacoast is concerned. I seldom go inland—the heather, you know; the scent of heather gives me a sort of hay-fever. Very troublesome."

I thought it time to declare my purpose in calling. "I hope I may be allowed to publish an interview——"

"Forgive me for interrupting you," he said firmly though politely, "but I am old-fashioned, I fear, and the idea of an interview for publication is repugnant to me."

"Before you go," he added, "will you allow me to offer you some refreshment?" and he touched a bell, in response to which a man-servant appeared. "A little home-made lemonade? Or, since the day is chilly, would you prefer a cup of cocoa?" Sir Harry asked. "And, Dennis, bring some of those Bath-buns. A weakness of mine," he added. Then, as the man withdrew, "His name is really McTavish, but I could not possibly have a butler with an absurd name like that, so I call him Dennis."

I was conscious of struggling to shout for help, and when at last I found my voice the discovery was complete enough to awaken me from my nightmare.—*Punch*.

A NEW TEACHER OF SINGING.

An advertisement in this issue announces that Miss Marcelene Boulais is prepared to take a few selected pupils for voice production and singing at the Burlington Academy, Nel's Rust Buildings, Johannesburg. As an operatic soprano of established reputation, Miss Boulais does not require any introduction to Johannesburg. She first came to South Africa in the middle of 1917, with Mr. Humphrey Bishop's "Wedgwood Classics," and remained here until the end of 1919, when she rejoined Mr. Bishop's company in Baghdad, and sang with them all through Mesopotamia, India, and the Middle and Far East. Since then she has been continuing and completing her studies in London and Paris. Miss Boulais will be remembered as the singer of the principal soprano parts in the operatic excerpts (from "Carmen," "*Cavalleria Rusticana*" and "*I Pagliacci*") which were interpolated in several revues at the Johannesburg Empire and on tour.

How to Develop the Hidden Beauty of the Hair.

Perfect beauty is given to few women, but, with a little intelligence, all could make the best of whatever good looks they possess. Nothing makes more difference to a woman's appearance than the condition of her hair; it greatly enhances the charm of the pretty woman, if it is glossy and well-groomed, and beautiful hair atones for plainness in the less fortunate.

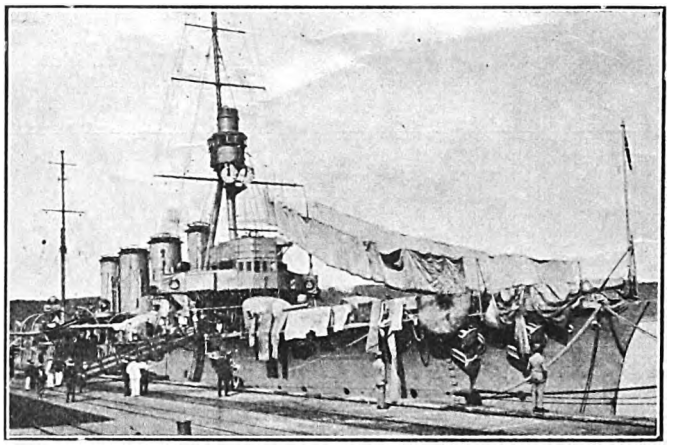
A great deal depends on the shampoo used. The hair, to look its best, must be frequently cleansed. Many shampoos, which do not lather well, only partially cleanse the hair; consequently it never appears as bright and glossy as it should. Many society women and actresses who know the value of beauty and the importance of preserving it, are now forsaking hairdressing establishments, and having their hair washed at home by their maids. For this purpose a shampoo is made with stallax granules and hot water This substance produces a sweet scented foaming lather which thoroughly cleanses the hair. After rinsing the hair is quickly dried with hot towels, and the results are most satisfactory.

All the hidden sheen of the hair is brought out, and it is beautifully soft, wavy, and easy to do up.

All shampoos have a tendency to dry the hair. In cases where the scalp is naturally very oily, the use of stallax acts as an excellent corrective. For those whose hair is inclined to be dry and brittle, massaging the scalp with olive oil before each shampoo, is recommended.

Brushes should be kept thoroughly clean. A little ammonia in the water used for washing them, ensures this. They should be finally rinsed in cold water, so as to stiffen the bristles. A

Efficiency begins with wanting something so hard that the whole world can't stop you.



WASHING DAY! THE SOUTH AFRICAN FLAGSHIP, H.M.S. "LOWESTOFT," AT DURBAN.

Photo by Llewellyn Gibbon.

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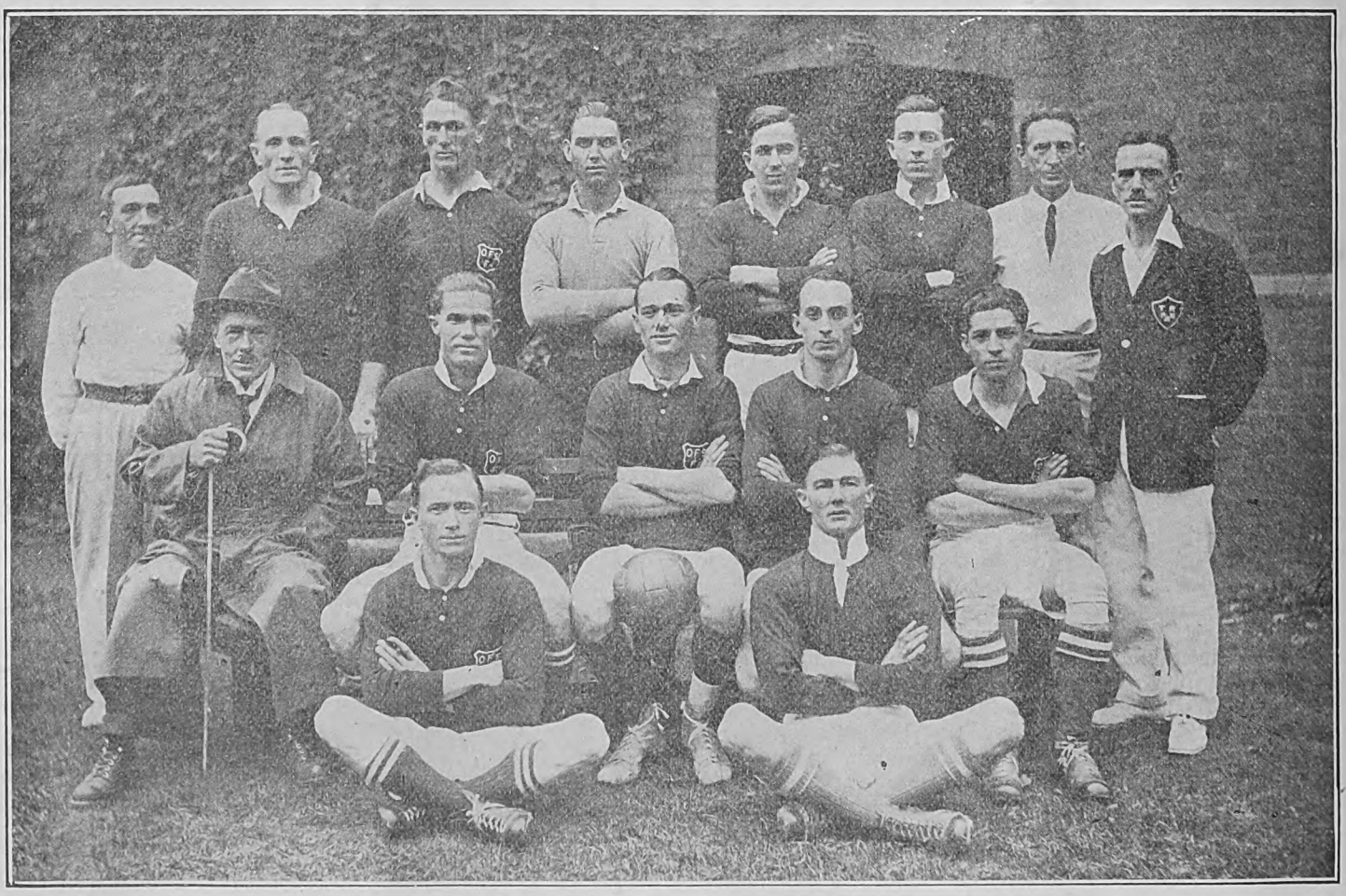
INTER-PROVINCIAL SOCCER TEAMS.

THE TRANSVAAL: WHO DEFEATED O.F.S. IN JOHANNESBURG ON UNION DAY BY 4 GOALS TO 1.

Left to right: Standing: J. Wood (linesman), A. J. Kenward (Hon. Sec., T.F.A.), J. Menyennete, H. Sachs, E. Beckett, R. H. Hartley, W. White, W. J. Webster (Hon. Treas., T.F.A.), J. L. Campbell (referee), T. McK. Webster (linesman). *Sitting* P. O'Keefe, R. Ferguson, G. M. Fullerton, W. Ramsay (manager), R. McCue. *In front:* J. Green, J. Prentice.



ORANGE FREE STATE: DEFEATED BY THE TRANSVAAL IN THE MATCH FOR THE BECKETT SHIELD.

Left to right: Standing: J. Wood (linesman), C. D. Lincoln, F. E. Crammond, T. Gillon, B. Herholdt, P. Herholdt, T. McK. Webster (linesman), J. L. Campbell (referee). *Sitting:* E. Southworth (manager), W. Fitchat, J. Pentz, A. S. Murray, D. van Zijl. *In front:* E. Howell, E. Crammond.

Photos for "S.A. Pictorial."

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TIPS TO NATAL.

Findings of The 1918 Commission Recalled.

BOXING AND REFEREEING.

THE Natal community is feeling quite perturbed over and deeply interested in its Draft Ordinance for the regulation of racing and betting. On all fours with the proposition foisted on the Transvaal by our worldly Provincial heads, the Natal Ordinance is now being surveyed and having the rule run over it generally, before it is finally fortified into a "money-maker." That is the title for it, without a doubt. The conscience of the mercenary Natalian councillors is little concerned over

The Morals of the Coast Town,

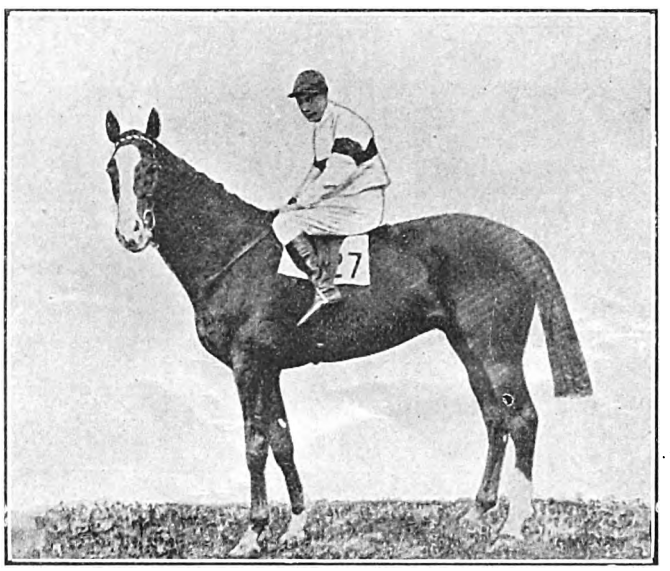
and one could readily believe that deep down in their hearts they have a soft spot for the bucket-shops and have considered ways and means of roping them in for taxation. Fearing the consequences of any brazen effort in this direction, they will probably gently urge the illegal betting-joints to drop their illicit ways and come into the central fold and bring their connections with them, for, don't you see? they will then extract revenue to the extent of five per cent. on the gross amount of all bets won or lost.

* * *

Not quite four years ago the Racing and Betting Commission sat in Natal, in response to the public outcry at the time against the so-called increasing evils of horse-racing and betting. Its business was to enquire into and report upon the question of control and regulation of horse-racing and betting, and to advise upon restrictions and what form they should take. Of course the Commission's findings were for the time being abortive, owing to the discovery that

The Provincial Council Had no Power

for such wide action as "control" of racing. This has been recently adjusted by the promulgation of the Financial Relations Bill. It is noteworthy that the Commission which sat and considered these matters in 1918 was regarded as



THE DERBY WINNER: LORD WOOLAVINGTON'S CAPTAIN CUTTLE.

an able and representative body, and therefore its finding in reference to betting makes interesting reading. The Commission was in favour of "the abolition of all betting except by means of the totalisator on race-days and on the racecourse, *and through licensed bookmakers on race days on the racecourse*, and on races run on the racecourse on that day, and the restriction of all betting to cash transactions and to persons over the age of 18 years."

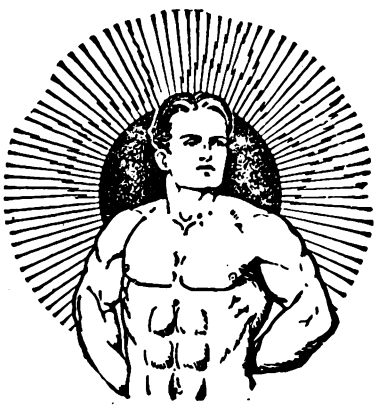
* * *

These look like eminently sensible and sound recommendations from the restrictive point of view, and very sound reasons were given by the Commission at the time in favour of its findings. Provincial Councillors, however, are soulless chaps who think of nothing but revenue, so that any proposition on the morality of any matter which does not contain some facile scheme of taxation goes by the board. It was the same here when the establishment of Tattersall's was mooted. We were told by Councillors that it would squelch

"The Bucket-Shop Evil."

Has it? Centrally, yes; but outside they thrive as much as ever. All eye-wash, of course, for finance committees on the Council had weighed up the possibilities nicely, and to-day they are reaping fat revenues from the central Bucket Shop, Transvaal Tattersall's, whilst racing clubs outside the immediate confines of Johannesburg have been feeling the pinch severely, since it is a known fact that the attendances which frequent Tattersall's on Wednesdays, whilst meetings are in progress at Pretoria, Springs or Krugersdorp, are greater than pass the turnstiles of the racecourses themselves.

STOP DRUGGING
GET BACK TO NATURE



Throw your half-filled bottles of dope and poison into the garbage tin—they'll do less harm than in your stomach. Get back to Nature; consider how she cures, and give her the proper assistance. Nature needs strength and nourishment. Drugs are poisons, and poisons don't give that.

If you are nervous you can quiet your nerves with poison, but just as soon as the stupor wears off the trouble returns worse than ever. Works like whisky. A man will fill up on liquor because it makes him feel good, puts false energy into him for a while, but when the alcohol stops working, his nerves torture him far more. Like whisky, every dose of drugs calls for another. Dosing weak nerves, weak stomach, liver, or kidneys with drugs, won't restore them to proper working order. Nature must have new energy, and you can get that only from electricity.

Our method of curing is to feed the nerves and vitals with nourishing, strength-building electricity. We do this with the "Ajax" Body Battery, which is entirely different from other electric appliances. It is invigorating and powerful, yet gentle and soothing to the nerves. It is a natural generator of the recuperative system, and requires no charging. It will cure every case of rheumatism, nervous debility, weak stomach, kidney and liver troubles, lame back, sciatica, loss of power, and every evidence of weakness in men and women.

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HIS MAJESTY'S: BOOK NOW FOR RUBY MILLER IN "THE EDGE O' BEYOND."

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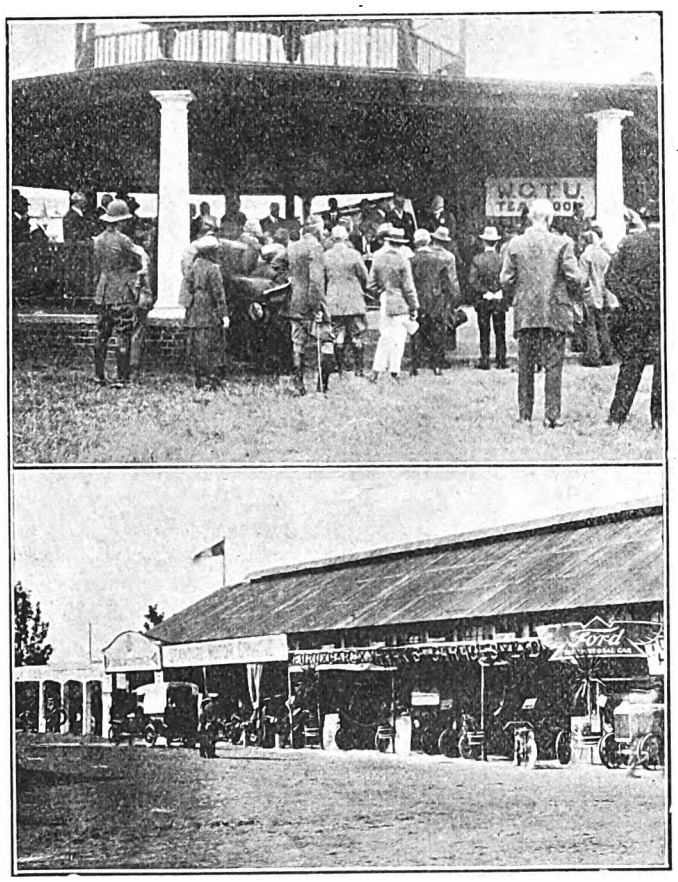
The suggestion tendered in these columns at the time offered a proper solution: A heavy and drastic increase in the penalties for carrying on illicit betting and a tightening-up in the Police department. It will be remembered that it was said at the time how

Dreadfully Difficult

it was to catch the shop proprietor. Natal has yet time to give deep consideration to these questions, and would be well advised to follow the recommendations of the 1918 Commission. There is only one place where betting should take place on race days, and that is on the racecourse.

* * *

The Board of Control of Professional Boxing is to be heartily congratulated on the success of its show in the Johannesburg Town Hall last Saturday evening. The efforts



AT THE PRETORIA AGRICULTURAL SHOW,

Which was held last week and had the bad luck to meet with three days of unseasonable rain. *Above:* The official opening of the Show by Sir (then Mr.) Julius Jeppe, C.B.E. (Mr. Jeppe was created a Knight Bachelor in the King's Birthday Honours). *Below:* A portion of the Motor Section.

Photos by M. Edward.

of All Concerned were rewarded with a bumper house and an appreciative one. As far as the fighting went,

There Were No Fireworks.

No outstanding brilliancy was shown by any of the contestants. Nevertheless three sterling and genuine contests were fought, and if two decisions did not meet with entire satisfaction, there was no doubt expressed about that given in the championship bout.

* * *

Walker (8.8) *v.* Mulligan (8.4), ten three-minute rounds, was the first item. This bout was notable for the extremely easy manner in which Mulligan landed on Walker's stomach and ribs almost throughout the contest, and Walker appeared to be devoid of any defence in that quarter. Perhaps it was because the blows carried no sting, but I failed to notice that Walker was much upset and there was an absence of any sign of tell-tale punishment round his midriff. Mulligan is too stodgily built ever to develop into an ideal fighter, and lags decidedly on the superfluous from the waistline down. Walker has

A More Pleasing Contour

and style. He did not, however, appear to be at his best the other night, and seemed to lack fitness, confidence or enterprise. The fifth session saw him fail to take advantage of a fine opening. Up to the seventh Mulligan appeared to have a fair lead by virtue of his ability to land much more frequently and more cleanly than his opponent. Walker commenced every session freshly, but the gong, fancy, was always welcome. Yet he was going better towards the end of the contest and won the ninth round very easily, Mulligan being tired and fighting wildly. A draw would not have been unpopular, even if not quite justified.

* * *

Corrigan (11-st.) and Fouché (10.4), ten three-minute sessions, were next on the programme. Corrigan looked to have more than the ten-pounds' advantage. Fouché apparently keeps himself very fit and looked it on Saturday night. His crisp, straight lefts worried Corrigan, whilst at times the latter found his opponent

Extremely Elusive

and hard to land on. The second round saw some brisk exchanges in which Fouché missed with a heavy swing. Throughout Fouché's condition stood him well, and he is a much-improved boxer. The decision in favour of Corrigan met with a hostile reception, and I must say I thought Fouché won very comfortably.

* * *

Nick van den Bergh (12.1) and Bob Storbeck (11.4) were then announced to appear in a contest for the heavy-weight championship of South Africa. Johnny Squires stepped through the ropes to challenge the winner. M.C. Collard announced that Reg. Hull had wired a challenge to Storbeck for the middle-weight honours. Major Wilkinson referee

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HIS MAJESTY'S: BOOK NOW FOR RUBY MILLER IN "THE EDGE O' BEYOND."

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and carried out his task with flying colours. If he had adopted the easier method and remained outside the ring the contest would not have lasted two rounds, for it was obvious from the way the fight progressed that a foul would have

Settled All Arguments.

Van den Bergh was chiefly to blame and was sternly reprimanded in the seventh for butting with his head. The champion got home some telling blows over the heart in the fifth and sixth rounds. In the 10th, 11th, and 12th rounds Storbeck was fighting strongly, and the last round was much in his favour, although Van den Bergh again demonstrated his superiority and meted out some punishment. Storbeck is a glutton, however, and took everything that came along gamely. He brightened up in the final and finished every bit as fresh as his opponent, who, however, must have had a useful margin of points in his favour.

* * *

It may not be generally known that, owing to the serious illness of Nick van ben Bergh's wife, there was a grave danger of the championship contest being postponed. Friends of Nick will regret to learn that the worst happened on Sunday night, when Mrs. van den Bergh passed away after a serious operation.

* * *

Racing at Turffontein on Saturday was carried out under the customary ideal conditions. It proved an astonishingly good meeting for the Club, too, for the king of optimists could hardly have foretold a £16,906 Tote for the card of seven events. For once in a way there were a couple of runaway victories, and they, along with a few other upsets during the afternoon, made the racing a bit more bewildering than usual. Clover is hardly a small boy's horse, and backers were a bit shy when it was seen that young Buckham was aboard with over three stone dead weight. Even then he might just have scrambled home but for a collision with the dholls. With a more capable boy at the weight he must have won. Dark Lady proved equal to scoring at the first time of asking, and the stable probably benefited substantially and might have done better but for being forestalled by a joint which has no moral right to butt in. It is an evil which is difficult to deal with, it is true, and

Leads to Bad Racing,

but the Owners' Association should be able to handle such a matter effectively. The fact remains that certain bookmakers are forestalling owners, a state of affairs which should be sternly dealt with when the offence is sheeted home. Tatcho II. arrived safely once more in an extraordinary finish, in which a head was the verdict. It was a bee-autifully-judged run, lasting about three furlongs, and Riley is to be heartily congratulated on the result. In fact, had the verdict been a head against Riley the world would have chastised him severely. La Froidsange, with Charles Clark up, made the Ring explode mirthfully as he crossed the line—a periodical stunt of his—a neck in front of the favourite, Twine. Dundo lobbed the Pony Purse out and twos was best at flagfall. Meeuw carried some money at sevens, and better, for the Pony Plate, and Fawdon's filly made no mistake. Six lengths was her advantage as they passed the judge, and Jack Gard's favourite, Joyous, was best of those behind. Snow Queen looked the goods in the Galloway Mile, but Devoir settled her comfortably, and the latter's form worked out a big improvement on the last time the two met.

* * *

Starting Prices of Winners Last Saturday.

TURFFONTEIN.
2/1 Androsa.
7/4 Dark Lady.
14/1 Tatcho II.
20/1 La Froidsange.
2/1 Dundo.
7/1 Meeuw.
33/1 Devoir.

DURBAN.
7/2 Landlady.
10/1 Winifred.
4/6 Ethelanda.
20/1 Queen's Jester.
100/8 Trenchman.
1/1 Caryatide.
7/1 Llantrissant.
2/1 Proud to Fight.

MILNERTON.
5/1 Glen Drooping Lass.
8/1 Williephen.
8/1 Carlton.
8/1 Fairy Tale.
4/1 Catsilver.
4/5 Bonny Glass.

PORT ELIZABETH.
6/4 Volley.
3/1 Heracles.
4/5 Saldanha Pearl.
4/1 Tickey.
6/4 The Zoo.
4/1 Forsaken.

My selections for Germiston for this Saturday are as follow:—

12.20 p.m.—Stewards' Handicap. Five furlongs.
Banter, Metropolis, Ziska.
12.55 p.m.—Rose Deep "D." Seven furlongs.
Tiger Swift, Fiction, Kremlin.
1.35 p.m.—Simmer "B." One mile 1 furlong.
Adamantine, Fable, Pious Pietri.
2.15 p.m.—Rose Deep "C." Six furlongs.
Spin More, Vista II., Jacques.
2.55 p.m.—Simmer "A." One mile.
Castor, Loyalist, Bosun.
3.40 p.m.—Rose Deep "A." Six furlongs.
Ceremony, Pannikin, Miss Martin.
4.20 p.m.—Simmer Handicap "C." One mile 1 furlong.
Manton, Grey Pietri, Forest Love.
5 p.m.—Rose Deep "B." Five furlongs.
Happy Match, Daniel's Hope, Sporting Ally.

IN THE BRIGHT LIGHTS.

(*Continued from Page 8.*)

HIS MAJESTY'S THEATRE.

MUSICAL-COMEDY COMPANY'S LAST WEEK: REVIVAL OF "A NIGHT OUT."

THE 1922 Musical-Comedy Company's first Johannesburg season of eleven weeks will finish at His Majesty's next Thursday night (June 15). "Oh! Oh!! Delphine!!!" will be withdrawn after this Thursday night to make way for a widely-requested revival of "A Night Out" for the last week of the season; so once more we shall have that delightful old stutterer, Papa Matthieu, telling us that

Flora, she's the eldest, she is like her dear Mamma;
And Cora, she's the beauty, she resembles her Papa;
And Nora, she's so clever, she has learnt to sing and play;
And Dora's keen on dancing in a most delightful way.

I really think, if the construction of "A Night Out" were scientifically analysed, it would be found that a great measure of its popularity and success is due to Papa Matthieu and his Four Charming Daughters, and the way they keep on butting into the main story; although one must not forget, of course, the Vivacious Victorine and the Miserable Maxime; nor yet Virginia, the Creeping Waiter, nor any of the other satellites who revolve round the innocent but strenuous escapade of Painter Pinglet and Marcelle the Model.

PARADINE.

STANDARD THEATRE.

THAT "WHO'S-MY-FATHER?" PLAY. A NEW PRODUCTION THIS FRIDAY.

MR. ALFRED WOODS and his company are continuing to play Val Gurney's powerful drama, "A Sinner in Paradise," at the Standard Theatre up to and including this Thursday night. As is now pretty generally known, the play deals fairly outspokenly with the perplexing problem of a wife whose desire to possess a child of her own is stronger than her love for her husband, who, for reasons unsuspected by himself, but well known to his family physician and by him imparted to the wife, is unable to become a father. When the wife bears a baby daughter the husband rears the child for a number of years as his own offspring, until—well, there you are, don't you know. If only that doctor-man hadn't come back unexpectedly from a lengthy sojourn in foreign parts all might have been well till the end of the chapter.

This Friday night the Company will stage, for the first time in Johannesburg, a comedy entitled "The Muddler," of which pre-report speaks very highly.

FALCONER.

FOR THE THEATRICAL COT FUND.

On Saturday, June 24, at the Palladium Theatre, Johannesburg, Miss Madge Mann and her pupils, in co-operation with the African Theatres, Ltd., will give a Dancing Matinee (under distinguished patronage) in aid of the Theatrical Cot Fund at the Transvaal Children's Hospital. There will be no expenses in connection with the matinee, so that the total proceeds will be available for the fund.

HIS MAJESTY'S: BOOK NOW FOR RUBY MILLER IN "THE EDGE O' BEYOND."

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6-Part Robertson-Cole Drama, featuring
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THUR., FRI. & SAT., JUNE 15, 16 & 17,
"THE GIRL FROM OUTSIDE,"
7-Part Goldwyn Drama, featuring
Cullen Landis and Clara Horton.

His Majesty's.

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WEEK COMMENCING MONDAY, JUNE 12,
THE 1922 MUSICAL-COMEDY COMPANY,
In
"A NIGHT OUT,"
(Repeated for the last week of the season by general request.)

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Every evening. Matinees on Wednesday and Saturday at 2.30.
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The Artistic Coon Delineator.

FILLIS DUO,
Instrumentalists.

MON., TUES., & WED., JUNE 12, 13 & 14,
"OVER THE WIRE,"
6-Part Metro Drama, featuring
ALICE LAKE.

THURS., FRI., & SAT., JUNE 15, 16 & 17,
"YOUNG MRS. WINTHROP,"
5-Part Paramount Drama, featuring
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MON., TUES., & WED., JUNE 12, 13 & 14,
"HIS MAJESTY BUNKER BEAN,"
5-Part Morosco Comedy-Drama, featuring
Jack Pickford and Louise Huff.

THURS., FRI., & SAT., JUNE 15, 16 & 17,
"THE MOTHER OF HIS CHILDREN,"
5-Part Fox Drama, featuring
Gladys Brockwell.

Standard Theatre.

AFRICAN THEATRES. LTD.
Commencing on Friday, June 9,
MR. ALFRED WOODS
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"THE MUDDLER,"
Under the direction of Alfred Woods and Alexander Butler.

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WEDNESDAY & THURSDAY, JUNE 14 & 15,
"EARTHBOUND,"
7-Part Goldwyn Drama, featuring
Mahlon Hamilton, Wyndham Standing, and Naomi Childers.
FRIDAY & SATURDAY, JUNE 16 & 17,
"SONIA,"
6-Part Ideal Drama, featuring
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Lyric Theatre.

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"THE FOURTEENTH MAN,"
Paramount Comedy-Drama in 5 Parts.
WEDNESDAY & THURSDAY, JUNE 14 & 15,
Alice Brady in
"MISS PETTICOATS,"
World Drama in 5 Acts.
FRIDAY & SATURDAY, JUNE 16 & 17,
Mahlon Hamilton; Wyndham Standing and Naomi Childers in
"EARTHBOUND,"
Goldwyn Drama in 7 Reels.

Next Week's Calls.

WEEK COMMENCING MONDAY, JUNE 12.

Tivoli, Cape Town.—Till June 13: Holson and Bert, Moss and Maachah, Hunter and Bob, Tex McLeod. Continuing: Horace Jones and Partner, Three Lombards, Sandy the Scot. Opening June 14: Daimler and Eadie, Sandford and Lyons, Joel Myerson, Mlle. Juanita Trevoir.

Opera House, Cape Town.—"The Peep-Show."

Empire, Johannesburg.—Bert Coote and Company, Taylor's Dream Stars, W. V. Robinson, Norton and Simmonds, Hilda Denton, Weynen and Co., Dainty Danes, Louis J. Seymour.

His Majesty's, Johannesburg.—Till June 15: The 1922 Musical-Comedy Company in "A Night Out." Opening June 16: Miss Ruby Miller and Company in "The Edge o' Beyond."

Standard, Johannesburg.—Alfred Woods and Company in "The Muddler."

Orpheum, Johannesburg.—Tom E. Finglass, Fillis Duo.

Grand, Pretoria.—Betty Barclay and George Glover, Tambo and Tambo.

Vaudette, Krugersdorp.—June 17 and 18: Holson and Bert, Moss and Maachah.

Rinko, Maritzburg.—Harry Merrylees, Daisy Mignon.

Criterion, Durban.—Jubb and Jerome, The Real McKays, Madame Leah Williams.

Theatre Royal, Durban.—The Courtneidge-Holloway Company.

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A HUNDRED policemen, detectives, and firemen, with an 85-h.p. motor fire-engine, joined in the exciting capture of an alleged shopbreaker at Leeds. Thousands of people saw the arrest, after a thrilling six hours' hunt on the roofs and in the basements of a seven-storey block of shop buildings in Briggate, the centre of the city.

Displaying agility equal to that of Douglas Fairbanks in a cinema drama, the man, with the police hot in pursuit, raced along the roofs, dodged behind chimneys, climbed down water spouts and through skylights, and with the aid of a rope round his waist, jumped from windows a distance of 15 to 20 feet.

Onlookers saw him wriggling along a coping-stone 40 feet from the ground, and the next moment dangling from the roof and disappearing through a window. On another occasion he was seen climbing hand-over-hand up a rope.

Eventually a detachment of the fire brigade was brought up with hose-pipes and a fire-escape. The man concealed himself in the sunken roof of the pay-box of the Empire Music Hall.

When he was finally captured he gave his name as William Andred Cornan, 24, a ship's fireman, of 3 Black Durham Street, Sunderland. At the police court later he was remanded on a charge of shopbreaking and the theft of jewellery.

The greatest economic asset in the life of any man is the power to say "I will not be moved by any but the pleasant things."

Work is the common avenue to all the uncommon things. And the uncommon man is he who follows work to this end.

HIS MAJESTY'S: BOOK NOW FOR RUBY MILLER IN "THE EDGE O' BEYOND."

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HIS MAJESTY'S THEATRE

JOHANNESBURG

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Commencing on Friday, June 16th,

MISS RUBY MILLER

AND SPECIALLY SELECTED LONDON COMPANY

IN

"THE EDGE O' BEYOND"

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As Played by Miss Ruby Miller Last Year at the Garrick Theatre, London.

Members of the Company include:

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Miss Violet Blyth-Pratt
Mr. Patrick Ludlow
Mr. Frank Hudson
Mr. Fernley Bisshopp

MR. ANTONY HOLLES
Mr. Francis Roberts
Miss Margery Caldicott
Miss Alys Rees
Mr. Mack Ward
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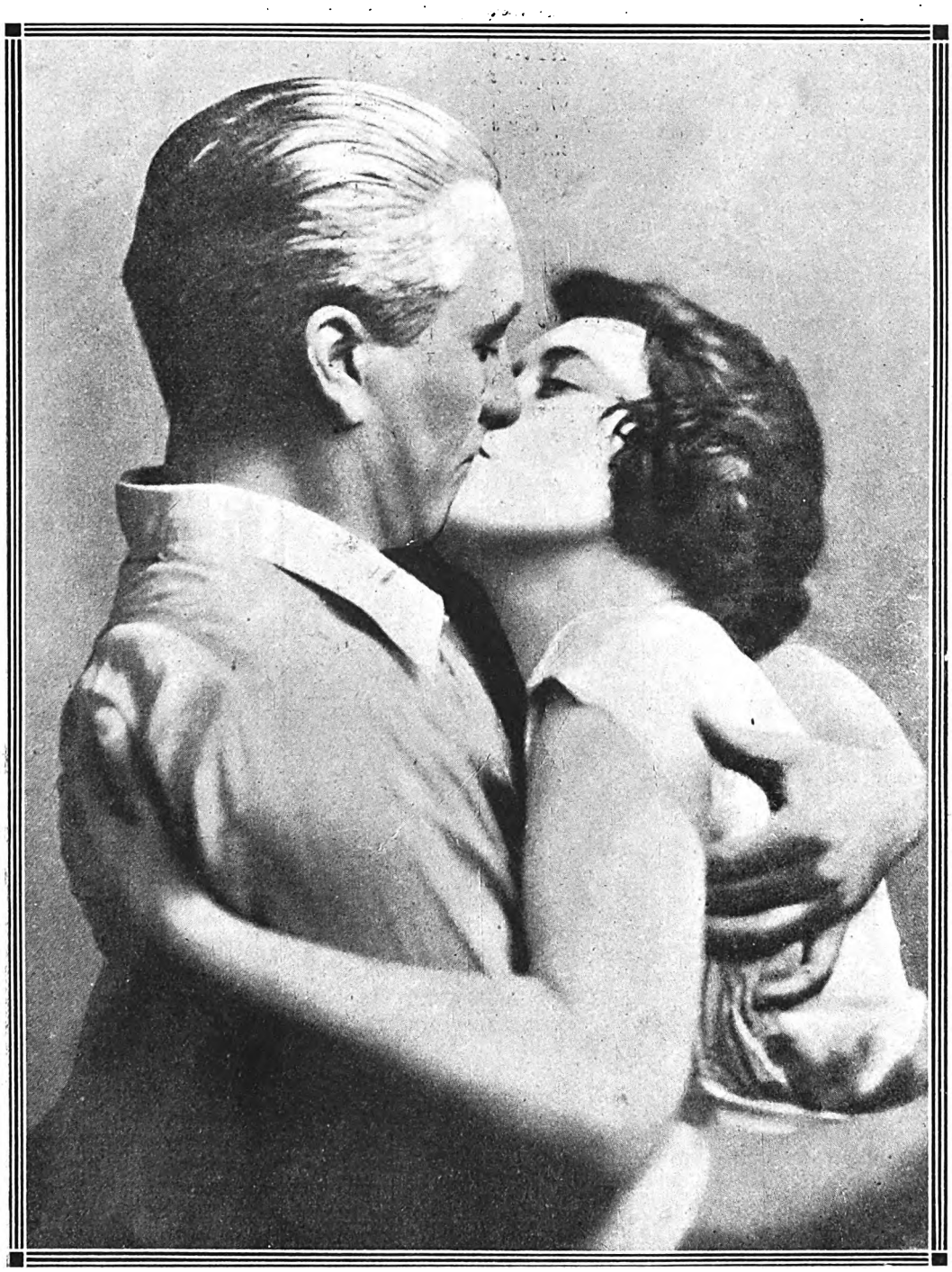
STAGE & CINEMA.

VOL. XIV. No. 359.] SATURDAY, June 17TH, 1922 (Registered at G.P.O. as a Newspaper.) PRICE 1/-



"THE EDGE O' BEYOND."

Miss Ruby Miller as Dinah Webberley and Mr. Charles Carson as Ted Burnett, as they will appear in the final scene in the stage-version of the late Gertrude Page's novel, "The Edge o' Beyond," at His Majesty's Theatre, Johannesburg, this Friday evening (June 16).

Photo by Foulsham and Banfield, London.

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"JOEY" TO "STELLA."

Being a selection from the letters written in 1912-13 by Mr. George Bernard Shaw to Mrs. Patrick Campbell during the preparations for the production of Mr. Shaw's play "Pygmalion," in which, at His Majesty's Theatre, London, in April, 1914, Mrs. Patrick Campbell created the part of Eliza Doolittle. The letters have just been printed for the first time, in America, and form part of Chapter I. of Mrs. Patrick Campbell's reminiscences, "My Life and Some Letters," which "The New York Herald" is publishing in instalments. Mrs. Patrick Campbell explains that she always called Mr. Shaw "Joey," "and he always called me by my given name, Stella."

"10 Adelphi Terrace,
"28th September, 1912.

"How are you? . . .

"If I had another play ready I should read it to you just to find out whether you are really ill or not; but I have nothing but the Christian martyr play, a bellowing, roaring business, which would unroof your house and leave you naked beneath the worshipping stars.

"And, anyhow, I never encourage illness. When I saw you last you were in bed, but you had the energy of ten tigresses, and your remarkably fine neck would have carried the pediment of the Parthenon like a feather if you had been snatched from between the sheets and set up as a caryatid.

"It is I who need sympathy. I have just had a letter from a suffragette, beginning 'Poor, ill-used darling.'

"Get up and console ME.

"Ever,
"G. B. S."

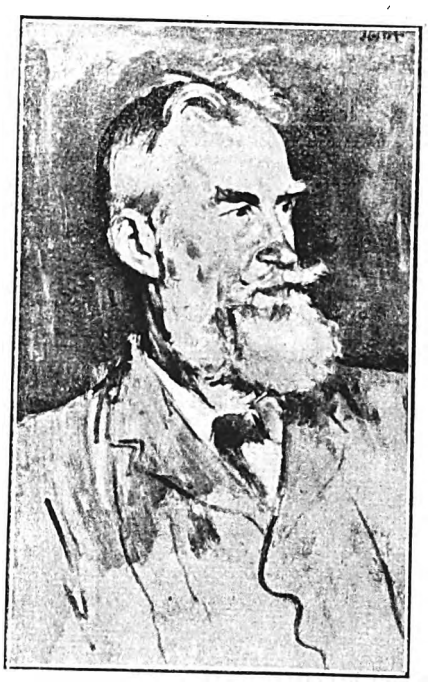
"23rd October, 1912.

"Stella,

"You must be either better or dead. Say, O fairest, are you up and about? If you are, it is your duty to write to me. I hope you have lost your good looks, for whilst they last any fool can adore you, and the adoration of fools is bad for the soul. No, give me a ruined complexion and a lost figure and sixteen chins and a farmyard of crows' feet and an obvious wig. Then you shall see me come out strong. . . .

"I shall never get quite over it. I mean the falling in love. I haven't been quite the same since. Have you been quite the same devil? For I suppose you *are* a devil; they all tell me so when I go on raving about you. Well, I don't care. I have always said that it is the devil that makes the hell; but here is a devil who makes heaven. Wherefore I kiss your hands and praise Creation for you, and hope you are well, as this leaves me at present, thank God for it. I used to write letters for Irish servants when I was a child. 'Dear Mother, I hope you are well, as it leaves me at present, thank God for it, dear Mother. I saw Bridget on Friday, and she desires to be remembered to you, dear Mother. I hope you got the flannel petticoat safely, dear Mother, &c., &c., &c., &c., &c., &c., &c., &c.

"I shall be here until Sunday morning, I expect."



GEORGE BERNARD SHAW,
From a painting by Augustus John in this year's Royal Academy, London.

We had some conversation about his childhood (says Mrs. Patrick Campbell), and this unfinished letter came:

"Court Lodge,
"3rd November, 1912.

"O glorious, white marble lady (I bless your illness for revealing the modeled reality of your beauty—you are really much lovelier than I thought). What was done to me in my childhood was just nothing at all of an intentional kind. I wasn't spoiled, and I wasn't helped. No direct ill treatment was added by anybody to the horrors of the world. Nobody forbade me to discover what I could of its wonders. I was taken—and took myself—for what I was—a disagreeable little beast. Nobody concerned himself or herself as to what I was capable of becoming, nor did I. I did not know I was different from other people (except for the worse); far from being conceited, I hadn't even common self-respect. I have discovered all my powers from the outside, with incredulous astonishment, or, rather, I have discovered that everybody else hasn't got them. My shyness and cowardice have been beyond belief."

"10 Adelphi Terrare, W.C.,
"8th November, 1912.

"Stella, Stella:

"Shut your ears tight against this blarneying Irish liar and actor. Read no more of his letters. He will fill his fountain pen with your heart's blood, and sell your most sacred emotions on the stage. He is a mass of imagination with no heart. He is a writing and talking machine that has worked for nearly forty years until its skill is devilish. I should have warned you before, but I thought his white hairs and 56 years had made his philanderings ridiculous, and that you would beat him at his own game and revenge his earlier victims. I pray still that you, great actress as you are, are playing with him as he is playing with you. He cares for nothing really but his mission, as he calls it, and his work. He is treacherous as only an Irishman can be; he adores you with one eye, and sees you with the other as a calculated utility. He has been recklessly trying to please you, to delight you, to persuade you to carry him up to heaven for a moment (he is trying to do it *now*); and when you have done it he will run away and give it all to the mob. All his goods are in the shop window; and he'll steal your goods and put them there, too.

"But don't cut him off utterly. He is really worth something, even to *you*, if you harden your heart against him. He will tell you that you are too great a woman to belong to any man—meaning, I suppose, that he is too great a man to belong to any woman. He will warn you against himself with passionate regard for you—sincerely too, and yet knowing it to be one of his most dangerous tricks. He will warn you against his warning you, not meaning you to take any warning, and he will say later on, 'I told you so.' His notion of a woman in love with him is one who turns white and miserable when he comes into the room, and is all one wretched jealous reproach. Oh don't, don't, DON'T fall in love with him; but don't grudge him the joy he finds in writing all sorts of wild but heartfelt exquisite lies—lies, lies, lies, lies.

"G. B. S."

"10 Adelphi Terrace, W.C.,
"18th November, 1912.

"It's all over now; I can't write any more.

"I don't understand it. I am not terrified. That's what ought to terrify me, but it doesn't. And that's old. Am I going to learn something?

(*Continued on Page 10.*)

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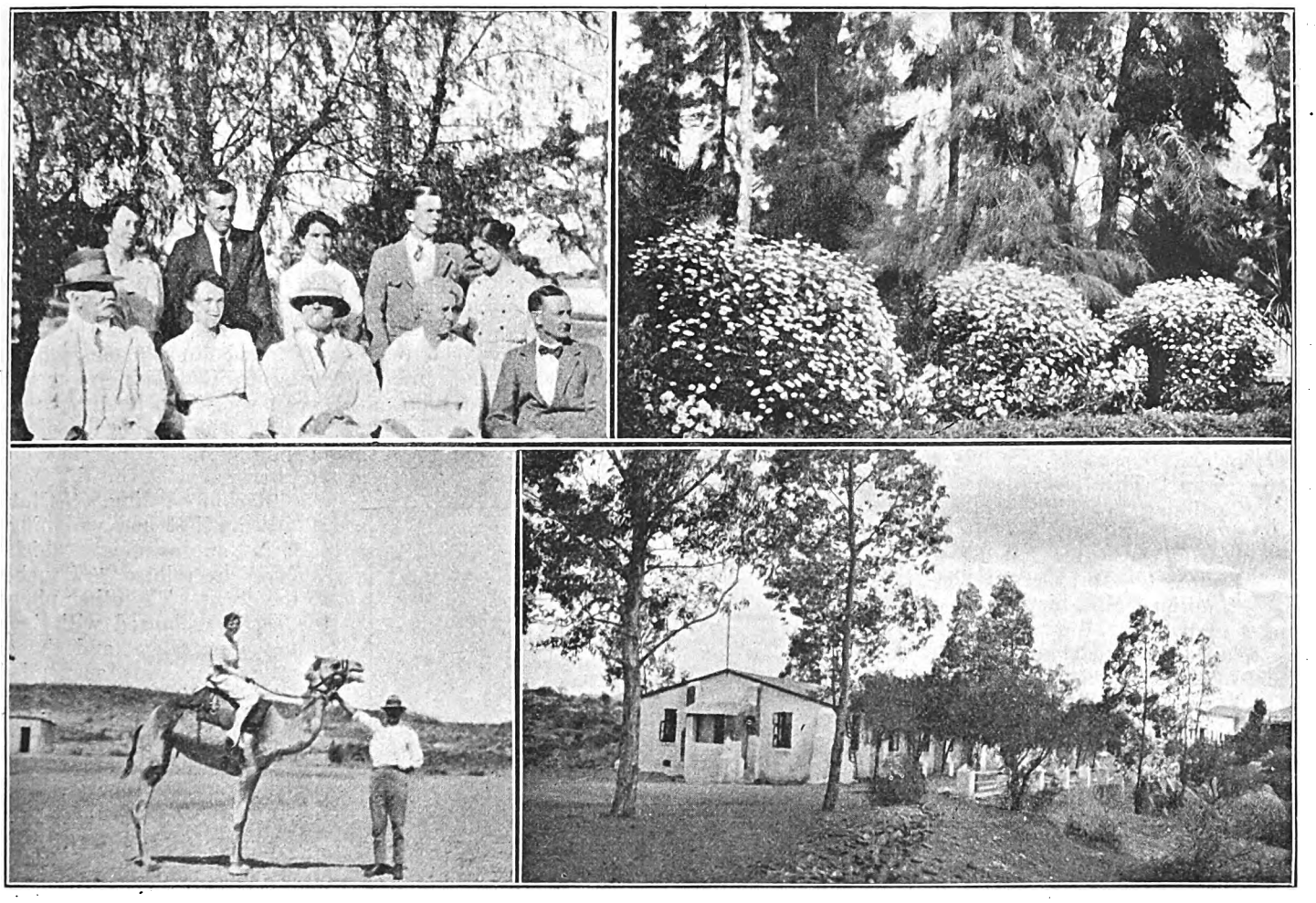
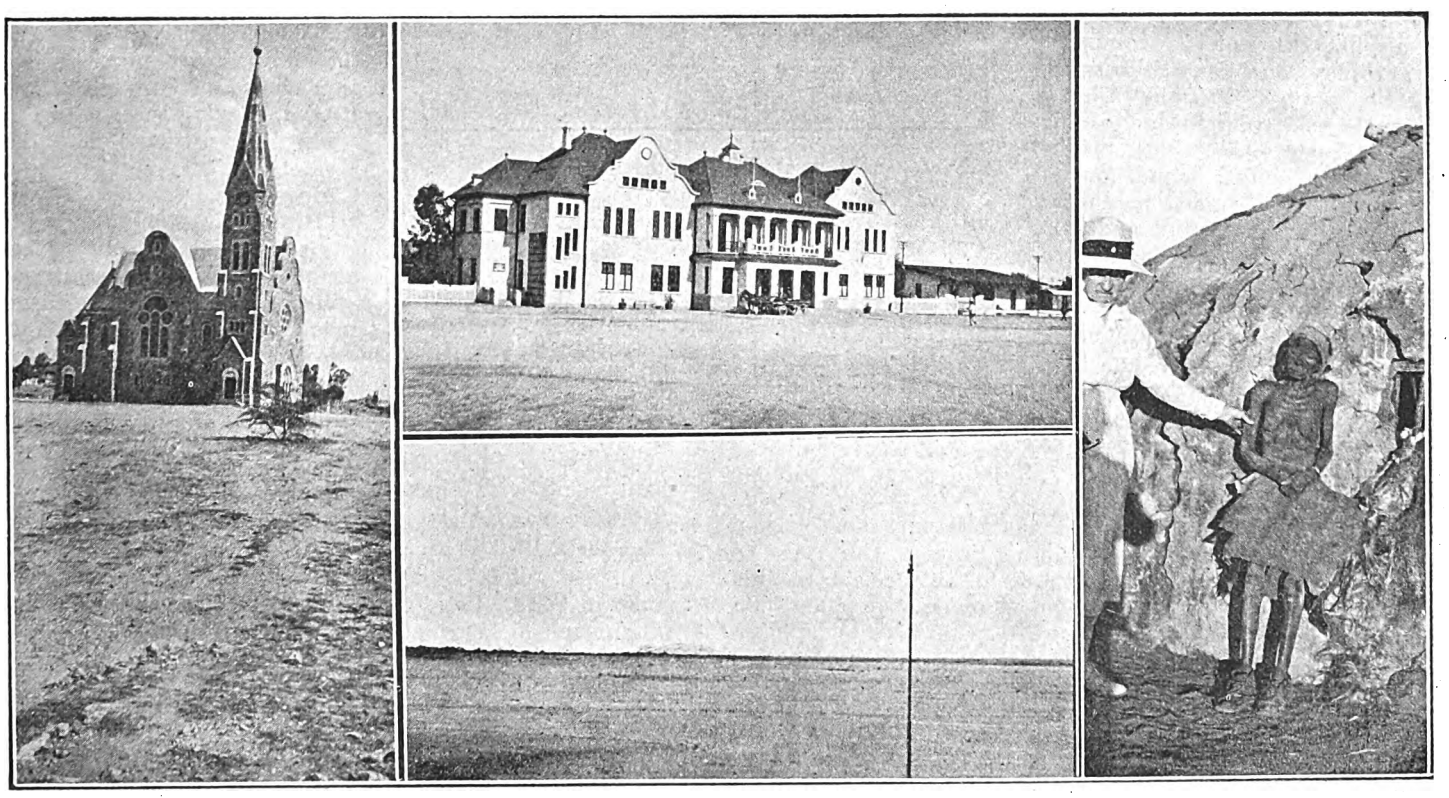
THE LAND OF THE HOTTENTOT REBELLION.



VIEWS FROM THE SOUTH-WEST AFRICAN PROTECTORATE, FORMERLY GERMAN SOUTH-WEST AFRICA.

1. A group of South Africans in South-West Africa. **2.** Flowers in the Desert: A corner of the Zoological and Botanical Gardens at Windhuk. **3.** The "Oont": The leathery rubber-necked camel is by no means uncommon in the South-West as a beast of burden and a medium of travel. **4.** The old German Military Barracks at Windhuk, now a police-training depôt.



WHERE TOWNS ARE BUILT IN THE MIDST OF A HOWLING SAND-WASTE.

1. The German Lutheran Church at Windhuk. **2.** Windhuk Railway Station. **3.** A view of the South-West African desert taken from a railway train, with Blaauwkrantz Mountain on the skyline. **4.** Reputed to be over 100 years old: A Hottentot woman, one of the earliest settlers in South-West Africa. She smoked a cigarette and danced for the photographer.

Photos for "S.A. Pictorial" by A. H. Forsbrook Taylor.

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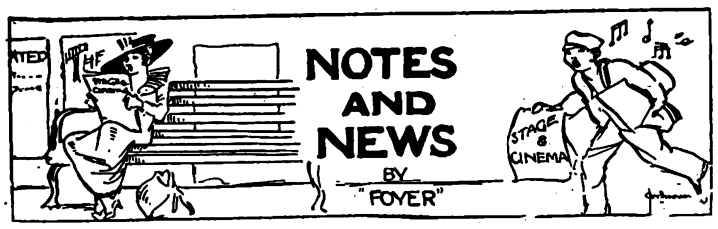

Miss Ruby Miller's Company: Mr. Charles Carson.

Mr. Charles Carson, leading man with Miss Ruby Miller in "The Edge o' Beyond," was originally intended for a civil engineer, and is a B.Sc. of London, and also of Boston, U.S.A. Mr. Carson is a Londoner by birth, but went to Boston to take the American engineering course, and it was while there, in 1907, that he made his first appearance on the stage with a singing trio known as William, Willie, and Bill. This decided him to adopt a stage career, and he went in for it properly, obtaining a thorough grounding in a long round of Shakespearian parts, such as Ross, Macduff, the Clown (in "Twelfth Night"), Antonio, and Bassanio. He has also played such parts as the Major in "The Lost Leader," Jim Carthew in "A Safety Match," the Baron in "The Melting Pot," and the husband in "Decree Absolute." Mr. Carson has stage traditions in his family, being related to Kate Carson, who played a great deal with Marie Wilton (the late Lady Bancroft) at the old Strand Theatre; to Caroline Carson, of the old Princess Theatre, who played lead in a big special Shakespearian performance at Stratford in 1864; and to Mary Gladstone, who was known principally in America and Australia. Mr. Carson relates an amusing *contretemps* that occurred one night during the run of "The Edge o' Beyond" at the Garrick Theatre, London, last year:—"The 'flyman' whose job it was to work the curtain had been having a birthday—or else his aunt had died, or something. Anyway, in my first attempt at love-making in the play, on Miss Miller speaking the words, 'It's the Edge o' Beyond—the very Edge o' Beyond,' down came the curtain! After much agitation and consternation in the stage manager's corner up it went again, and Miss Miller spoke the line once more. But the 'flyman' would have none of it, and again dropped the curtain on us. Six times this happened before we could convince 'Flies' that we meant to finish the play; and then he retaliated at the *finale* by not lowering the curtain at all, leaving Miss Miller and myself expiring in the throes of 'one long passionate kiss in which time is not,' until the cheers and joyous shouts of the audience brought down 'the iron.'"

MISS MARGERY CALDICOTT,

A member of Miss Ruby Miller's Company, opening at His Majesty's Theatre, Johannesburg, this Friday night, June 16, in "The Edge o' Beyond."

Mr. Antony Holles.

Mr. Antony Holles, who is also playing his original London part, that of "Ugly Bug," in "The Edge o' Beyond," is a young actor—in fact, he only celebrated his majority this year—with a great deal more experience than falls to most players of his age. He made his first appearance on the London stage in December, 1916, as Charley Wykeham in "Charley's Aunt" at the St. James's Theatre, and subsequently toured as Lord Fancourt Babberley (Charley's "Aunt") in the same play, and also as Dick Gilder in "Within the Law" and as Jimmie McBride in "Daddy Long-Legs." Later he toured as Bobby Gilmour in "The Man from Toronto," and then returned to London, appearing at the New Theatre in November, 1919, as Laurie in "Little Women"; at the Comedy in February, 1920, as Lelio in "Carnival"; and at the same theatre in July, 1920, as Dallas Mortimer in "The 'Ruined' Lady." At the Gaiety, Manchester, in November, 1920, he appeared as Etienne Bourdin in "Daniel," and in 1921, before joining Miss Ruby Miller in "The Edge o' Beyond" at the Garrick, he was a member of the Everyman Theatre at Hampstead. He is the son of Mr. William Holles, the well-known actor and manager, who for a number of years was associated in management with the late Laurence Irving, and who, as managing director of The British Canadian Theatre Organisation Co.; Ltd., controlled the tours of Sir John Martin-Harvey, Mr. Laurence Irving, and others on an all-British route from Nova Scotia to Vancouver. Mr. William Holles produced "Oh, Don't, Dolly!" at the Criterion in March, 1919, and "Little Women" at the New Theatre in November, 1919. Mr. Antony Holles had the unique experience, early in the War, of being the youngest N.C.O. in the British Army, for he was a corporal in "The Buffs" at the age of 14. It was during the run of his father's production, "Little Women," at the New Theatre, that he found himself one night in the awkward predicament of being in his dressing-room without a stitch of clothing on when he ought to have been on the stage playing his part! He had gone to his dressing-room to make a complete change, quite forgetting that he had another entrance in the act that was then proceeding. "Clutching at a straw hat and wrapping myself in an overcoat which lay handy," he relates, "I rushed on to the stage. The other players in the scene collapsed with laughter at my appearance, and the action of the play was suspended for about two minutes; but the audience never turned an eyelid!"

Mr. Francis Roberts.

Mr. Francis Roberts, the Dr. Lawson of "The Edge o' Beyond," had only just returned to England from New York, where he had been in W. A. Brady's production of "The Skin Game," when he was engaged by Miss Ruby Miller to take Mr. Basil Rathbone's place on the departure of that actor for New York to appear with Miss Doris Keane in "The Czarina." Mr. Roberts has travelled extensively since leaving the Army after four years' service. First he went through "White" Russia, playing the leading part in a big film entitled "The Land of Mystery." Then he was all through the Dr. Kapp Revolution in Berlin in 1920. After that he enjoyed winter sports at the popular Swiss resort, Davos, playing the leading part in a film version of the world-famous story, "Ships that Pass in the Night." Then New York: now South Africa; as he says, he really does not always know where he is when he wakes up in the morning! Mr. Roberts has been with Mr. Granville Barker at the Savoy Theatre, with Mr. J. E. Vedrenne's "Milestones" company, with Mr. Nigel Playfair's "As You Like It" company, and with Miss A. E. F. Horniman's famous Repertory Company at the Gaiety Theatre, Manchester.

Miss Violet Blyth-Pratt.

Miss Violet Blyth-Pratt, who has the most dramatic part in "The Edge o' Beyond," that of the ill-used Joyce Grant, made her first appearance in London at the Oxford in 1912 as Juliette in "N-G——." She appeared at the Savoy in April, 1913, in "Brother Alfred"; at the Oxford in June, 1913, as Cissie Neat in "Step This Way"; at the Globe in 1916 as Miss Donohue in "The Show Shop"; at Drury Lane in 1916 as Muriel Amersham in "The Best of Luck"; and at the Empire, Leicester Square, in 1917 in "Hanky-Panky," subsequently touring as Lucienne Bocard in "The Glad Eye" and as Gobette in "Who's the Lady?" Among the other parts she has played are Lady Caryll in "The Voice from the Minaret," the title-

(*Continued on Page 21.*)

HIS MAJESTY'S, JUNE 16: RUBY MILLER IN "THE EDGE O' BEYOND."

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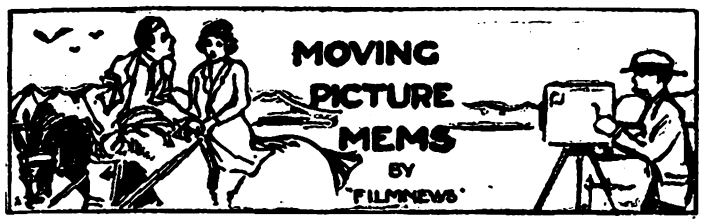

Big v. Ordinary Features.

Some motion-picture producers in Los Angeles have recently predicted that the film of the future is the "big" production, made with large numbers and at heavy outlay. That not all the movie leaders think that way is shown by the expression of King Vidor, director of numerous successful pictures. Said Vidor: "Those who express such sentiments wholly misread such signs as we have to guide us. They do not take into account the very important factor we call by the little word 'appeal.' What has lived on the stage? Not the sumptuous, extravagant spectacles. They have had their fleeting moment and passed out of memory. What one can be mentioned with Joe Jefferson's simple comedy, 'Rip Van Winkle,' with its record of nearly half a century? To take a more modern instance, the outstanding piece of our national stage is 'Lightnin',' Frank Bacon's simple, homely play of trivial production cost. The most popular film of recent years is 'The Miracle Man,' which was produced at moderate cost, and others of great artistic and commercial success which cost comparatively little could be cited. A modest picture with a beautiful dog as its star has broken all theatre records in Los Angeles. Some pictures costing not over $30,000 have swept large forunes into the pockets of their makers. The big spectacle has its market, but the smaller picture with that elusive thing, appeal, will never be *passé*."

Filthy Lucre.

Jackie Coogan, the infant star whom Chaplin found and made into a film actor, now gets £20,000 a year! This seems quite enough money when compared with the £8 a week Edmund Kean was paid when starting to play Shylock at the Lane in 1914, or the £17 a week that Irving got when he started at the Lyceum in 1871. How foolish it is of genius not to decide the right moment to be born.

Looking Forward!

It has been said that the film people disdain literature because they believe they have a picture language of their own, more direct and vivid than any national tongue (wrties "Figaro" in *The Stage*). Possibly that picture language may be amplified and developed by new devices and constant improvements of the camera. Can it be so stereotyped that it will give the best minds the chance to express themselves as fully and permanently as in print, and with the same ease of reproduction, so that thereby an author can address universal audiences in days to come? It is conceivable that the future world-language may be this picture language, or at least that one day, alongside the spoken and written dialects of the nations, there may be an international pictorial speech. The Assyrian and Egyptian authors carved in stone, the mediæval scribes wrote on vellum, the world's authors have been saying for the last four or five centuries, "We all print on paper." May they not at some future time say, "We will speak to our fellows by the film—for by that means we can easily and instantly reach them all to the ends of the earth." But how is the misty vapour rather like the breath on a looking-glass to be preserved for posterity? Granite inscriptions often last thousands of years—vellum volumes a very long time also—and printed books may last centuries, but how to fix a photograph on perishable celluloid is another problem.

Pars From Los Angeles.

The Los Angeles correspondent of THE PICTORIAL writes:

Mary Pickford has constructed on the banks of Chatsworth Lake, in California, an entire fishing village, in which will be made many of the scenes of "Tess of the Storm Country," which she is refilming on an elaborate scale. In its new form the picture will be called "Tess."

William Russell, star of Fox productions, was bitten on the arm by a young bear from the studio zoo while filming a scene for his current picture. The wound was cauterised, and no serious results are anticipated.

Theodore Roberts, "the man with the talking cigar" (who, by the way, is a cousin of Miss Florence Roberts, so well known in South Africa), has been elevated to stellar rank with the assignment to him of the *rôle* of Josiah Whitcomb. He will enact this famous part in Paramount's production of "The Old Homestead."

MR. FREDERICK HUDSON.

A member of Miss Ruby Miller's Company, opening at His Majesty's Theatre, Johannesburg, this Friday night, June 16, in "The Edge o' Beyond."

Sessue Hayakawa, the Japanese star, has brought suit against the R.C. Film Corporation for $92,000 for alleged breach of contract. The star and company broke relations owing to a change in production policy.

In "The Cowboy and the Lady," which will soon be produced on a large scale, Mary Miles Minter is to have the big opportunity of her career.

Having once put aside a directorial crown as too burdensome, Lillian Gish, the Griffith star, will don it again and direct the production of "Three Wise Fools," the romantic comedy of the stage.

Half a hundred leading women of the films, with Mary Pickford as president, are organising a club promising to put its stamp of disapproval on all members of the sex who do discreditable acts. It will also assist film girls who are out of employment.

Phyllis Haver is the latest of the "bathing beauties" of comedy films to advance to the dramatic ranks. She will have a prominent *rôle* in Goldwyn's "The Christian." Gloria Swanson and Betty Compson were once cinema mermaids.

Poets' Corner: The Princess.

The stone-grey roses by the desert's rim
Are soft-edged shadows on the moonlit sand;
Grey are the broken walls of Conchubar,
That haunt of nightingales, whose voices are
Fountains that bubble in the dream-soft Moon.

Shall the Gazelles with moonbeam-pale bright feet
Entering the vanished gardens sniff the air—
Some scent may linger of that ancient time,
Musician's song, or poet's passionate rhyme,
The Princess dead, still wandering love-sick there.

A Princess pale and cold as mountain snow,
In cool, dark chambers sheltered from the sun,
With long dark lashes and small delicate hands.
To kiss her mouth men sighed in many lands,
Until in shifting sands they buried her.

And the Gazelles shall flit by in the Moon
And never shake the frail Tree's lightest leaves,
And the moonlight roses perfume the pale Dawn,
Until the scarlet life from her lips drawn
Gathers its shattered beauty in the sky.

By W. J. Turner.

HIS MAJESTY'S, JUNE 16: RUBY MILLER IN "THE EDGE O' BEYOND."

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Mr. Rosenbloom's Recital.

At his piano recital in the Selborne Hall last week, Mr. Sydney Rosenbloom had a heavy responsibility in a programme that included Beethoven's "*Waldstein*" Sonata, Chopin's F-minor *Fantasie* and F-sharp minor *Polonaise* and Schumann's "*Carneval.*" It might be said at once that he emerged from the self-imposed task in an almost triumphant fashion. Mr. Rosenbloom's playing suggests that the performer who is also a successful and individual composer brings to his interpretative work a wider and deeper insight into the larger creations than is usually noticed in the performer who ends in the *virtuoso*. In practically everything that Mr. Rosenbloom plays he focuses attention on the fact that every performer must be in a sense something of a creator, and it is clear from his work that the composer-pianist brings to his work a sympathy and understanding which are often lacking in the musician who is executive only. The performances of Schumann's "*Carneval*" and of the Beethoven Sonata were instances. While Mr. Rosenbloom's executive capacity does not intrude itself for its superlative brilliancy, its adequacy for the immediate purpose is always apparent, for it serves him finely in his explorations into the usually hidden byways of a composition. He makes digressions interesting, while all the time he is concerned mainly in presenting the salient lines and distant peaks of a big work. This was particularly the case in the Schumann and the last movement of the Beethoven. I can imagine a more clearly significant and impressive reading of the first part of this work from the same fingers, but a more finely-poised interpretation of the second and third movements it would be difficult to hear in this country. Mr. Rosenbloom's Beethoven playing appeals to me strongly through its lucidity, its logic and its faithful adherence to the spirit of the music. It is often profound and always intellectual. I welcomed the strength of character which enables him to give to certain sections of the work, like the second subject of the opening, the introduction to the *Rondo*, and the *Rondo* itself, just that degree of rhythmic elasticity that is as vital to the message of a Beethoven as it is to one by Chopin, only its application needs that degree of musicianship and discrimination that is not often met with. Because Mr. Rosenbloom combines these attributes in his Beethoven reading he commands both respect and admiration. Despite his fine conception of the Beethoven the peak of his work was found in the Schumann. Somehow he invested the work with a vitality a coherence and a plastic charm that the vagaries and spasmodic nature of the work seem to deny. The real and the unreal here seem to elbow one another, but we heard several examples of truly-felt *tempo*. Biographies, studies and annotations can tell us little about Schumann. To know him one must grasp his music, and to grasp his music there must be a due sense of romanticism, of sentiment and of imagery. In the *Carneval* Mr. Rosenbloom's playing was like a steady penetrative light in a shifting landscape, and only in one instance did I feel the picture under-painted by the artist. This was in the alluring "Promenade." The *Chiarina* episode had none of that inordinate rush such as a casual acquaintance with the music might seem to justify. Mr. Rosenbloom's *Carneval* was a kaleidoscope of shifting scenes, presented with a tonal variety and artistic integrity that left one with a welcome feeling of gratitude to both composer and pianist.

In Chopin.

I felt that Mr. Rosenbloom is less, far less, perfectly happy in Chopin than in the greater composer he dealt with earlier in the evening. The Chopin *Fantasie*, for instance, was a notably straightforward rendering, with the wonderful appeal in B major sung with finely-graded sentiment. But Chopin, to me, is seldom straightforward in the Bach or Beethoven manner. He must have, even in the *Fantasie*, something of that delicacy of light and shade, and also an artificial heightening of the colour which would be out of place in the classic writers. Also, Chopin without impeccable clarity of rhythm and outline is a more or less distorted Chopin, and the occasional lapses of the pianist in these respects made his *Fantasie* and his Waltz less perfect interpretative models than could be desired. Mr. Rosenbloom evidently hates exaggeration in any form whatever, and in guarding against it he went to the extreme of making the last-named straightforward, which it certainly is not. Taken at Mr. Rosenbloom's *tempo*, it meant just nothing, and was therefore not worth a place on the programme. Yet it remains in my estimation a priceless lyric, with a languorous sentiment that Mr. Rosenbloom does not admit. The recital concluded with a number of the player's own compositions, and he had the assistance of Mrs. J. Whitehouse, who played a group of violin solos.

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The recent remarkable success of the Gilbert and Sullivan opera revivals in London points once again to the vitality and lasting qualities of the Savoy operas. In a season when play after play has failed and the entire theatrical business has suffered from a more or less general depression, the D'Oyly Carte Gilbert and Sullivan Opera Company played for several months to capacity houses. It is significant to note that in the face of the production of several new and attractive light operas, chiefly of Viennese origin, seats for the final two weeks of the Gilbert and Sullivan season were sold out well in advance. The company presented the whole repertory of works with a generally even patronage from the public at all performances. It seems likely, therefore, that a Gilbert and Sullivan season will become an annual fixture for some years to come.

Gerhardt's Record Attendance.

Elena Gerhardt, the famous soprano, recently established a record for attendance in the great Queen's Hall, London. The big auditorium was filled to the point of standing-room only at her recent recital, a record approached during the season only by Feodor Chaliapin and by Richard Strauss, when the latter appeared as guest-conductor with the London Symphony Orchestra.

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TAKEN AT HIS MAJESTY'S THEATRE.

MISS RUBY MILLER IN HER DRESSING-ROOM AT HIS MAJESTY'S THEATRE, JOHANNESBURG, PREPARING FOR THE DRESS-REHEARSAL OF "THE EDGE O' BEYOND."

MISS RUBY MILLER AND HER COMPANY ON THE STAGE AT HIS MAJESTY'S DURING A PRELIMINARY REHEARSAL FOR THE JOHANNESBURG PRODUCTION OF "THE EDGE O' BEYOND."

Photos for "S.A. Pictorial" by African Film Productions, Ltd.

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In The Bright Lights.

HIS MAJESTY'S THEATRE.

THE CAST FOR "THE EDGE 'O BEYOND."

AT His Majesty's Theatre, Johannesburg, this Friday evening, June 16, The African Theatres, Ltd., by arrangement with Mr. Julian Frank, London, will present (for the first time in South Africa) Miss Ruby Miller, supported by Mr. Charles Carson and a specially-selected London Company, in "The Edge o' Beyond," a Rhodesian love story, by Gertrude Page, adapted for the stage by Ruby Miller and Roy Horniman. The full cast is as follows (the characters being given in the order of their appearance):—

Beauty ..... Mr. Fernley Bisshopp.
Billy ..... Mr. Patrick Ludlow.
Ugly Bug ..... Mr. Antony Holles.
Saucepan (a native house-boy)..... Mr. J. Henry Ashford.
Ted Burnett ..... Mr. Charles Carson.
Dr. Lawson ..... Mr. Francis Roberts.
Joyce Grant ..... Miss Violet Blyth-Pratt.
Oswald Grant ..... Mr. J. Oliver Twiss.
Dinah Webberley ..... Miss Ruby Miller.
Major Egerton ..... Mr. Sydney T. Pease.
Blockhead (a native house-boy) ..... Mr. Jack Berling.
Truda Stuart ..... Miss Margery Caldicott.
Lady Godiva Stuart ..... Miss Alys Rees.
Ralph Stuart ..... Mr. Mack Ward.
Hayman (a footman) ..... Mr. Frederick Hudson.

The following is the synopsis of scenery: Act I., Scene 1, Billy's Hut in Rhodesia; Scene 2, The same (two months later). Act II., Scene 1, Billy's Hut (five months later); Scene 2, The same (ten months later). Act III., Truda's Drawing-room in London (one week later). Act IV., Billy's Hut in Rhodesia (three weeks later).

The play is produced by Mr. Sydney T. Pease under the personal supervision of Miss Ruby Miller. Mr. Frederick Hudson is the stage manager and Mr. Mack Ward the assistant stage manager.

EMPIRE PALACE.

VAUDEVILLE AT ITS BEST.

IN the very strong programme at the Empire, of which the honours are shared by Bert Coote and Co., W. V. Robinson (who is telling a completely new budget of stories this week in his own inimitable way), and "The Dream Stars" (whose singing and novel staging of their act earn them a high place in favour), one new turn has been added this week. The Dainty Danes, simultaneous dancers and singers of ballads, provide a pleasant turn, which is well dressed and neatly given.

The humour and popularity of Mr. Bert Coote strike one afresh at every visit. "P. Pipp, Detective" is going strong in its second week, and Mr. Coote is as big a favourite as any comedian need wish to be.

Margaret Norton and Gladys Simmonds have entirely changed their act this week, and have improved it enormously in so doing. They are singing delightfully, and the artistic setting they now have chosen is a worthy background for their refined and effective gifts as vocalists.

Louis J. Seymour is singing new songs and telling new stories, and Hilda Denton has put on a second edition of her turn for her second week. Weynen and Company in their skilful and sensational acrobatic act complete a bill that is drawing fine houses every night.

FALCONER.

MR. FOOTE'S ORCHESTRA: SUNDAY'S PROGRAMME.

At the Orpheum Theatre this Sunday evening, commencing at 8.45, Mr. David Foote's Orchestra will play the Overture to "Mignon" (Thomas); the Prelude to the Third Act of "*Le Chemineau*" (Leroux); the third movement of the Pathetic Symphony (Tschaikovsky); selections from "*La Bohéme*" (Puccini); *Scénes Pittoresques*" (Massenet); the Barcarolle from "The Tales of Hoffman"; and "Three Irish Dances" (Ansell).

STANDARD THEATRE.

"THE MUDDLER."

COMEDY has held the boards at the Standard this week with the big Garrick Theatre success, "The Muddler," amusing and interesting good audiences. Mr. Alfred Wood had the title-*rôle*, that of the elderly cleric who had a genius for making trouble for himself and others, and Miss Kate Carew was the society woman whose practical outlook and kindness of heart brought her to his rescue. All the clever company were well cast, and the play in their capable hands was done full justice.

On Thursday of this week "Smouldering Fires," a well-written play of strong situations, which tells the story of a strong man's rise and fall, replaced "The Muddler." Thursday was Australian night, and a big audience, composed very largely of members of the Australian community here, gave the drama a great reception. It provides for Mr. Alfred Woods, Miss Carew, and the company *rôles* that are the best they have played, and the interest of the story is well-sustained from beginning to end of the play.

FALCONER.

"A NIGHT OUT."

MUSICAL-COMEDY COMPANY GOING TO DURBAN.

THERE is no possible, probable shadow of doubt whatever that "A Night Out" is one of the best all-round musical-comedies of "The Pink Dominos" type ever staged in South Africa—and, as I said last week, not a little of its success is due to the cunning way in which Papa Matthieu and his four daughters, Flora, Cora, Nora and Dora, are woven into the story. The 1922 Muscial-Comedy Company, who complete their first Johannesburg season of eleven weeks at His Majesty Theatre this Thursday night, give a very fine performance of the piece, in which the two outstanding characters are the Joseph Pinglet of Mr. Coningsby Brierley and the Victorine of Miss Dorothy O'Shann, with Mr. Charles Harvey well in the running as the aforesaid Papa Matthieu. Among other pleasant interludes during a thoroughly enjoyable show, "The Ragpickers' Dance," by Mr. Louis Williams and Miss Sybil Wilson, never fails to draw pots of applause.

The company will begin their first tour at the Theatre Royal, Durban, on Monday night, with "A Night Out," which will be duly followed in turn by "A Little Dutch Girl" and "Oh! Oh!! Delphine!!!" Playgoers at the Natal port should find both company and *répertoire* very much to their liking.

PARADINE.

VIVIEN TALLEUR'S MATINEE.

There is every indication that this Friday afternoon's farewell matinee at the Standard Theatre to Miss Vivien Talleur, for six years *première danseuse* and *Ballet* Mistress with the African Theatres, Ltd., will be a tip-top entertainment worth a great deal more than the prices (5s., 3s. and 1s.) which are being charged for admission. Miss Talleur will make a personal appearance—her first (and also, unfortunately, her last) for some considerable time—and she has secured the assistance not only of her star pupils and prominent Johannesburg amateurs, but of the whole of the Musical-Comedy Company, the members of which are enabled to take part owing to the fact that they are not leaving for Durban until the evening of that day. Miss Talleur is receiving the hearty co-operation of the African Theatres, Ltd., who have placed the theatre at her disposal and have given permission to all their artists to appear at the matinee.

HIS MAJESTY'S, JUNE 16: RUBY MILLER IN "THE EDGE O' BEYOND."

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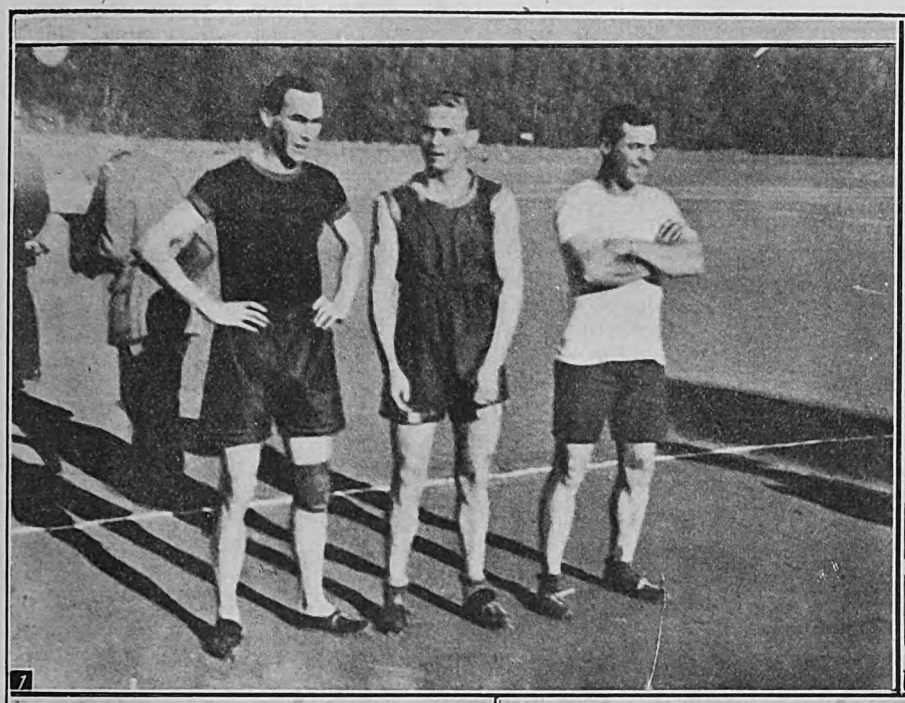
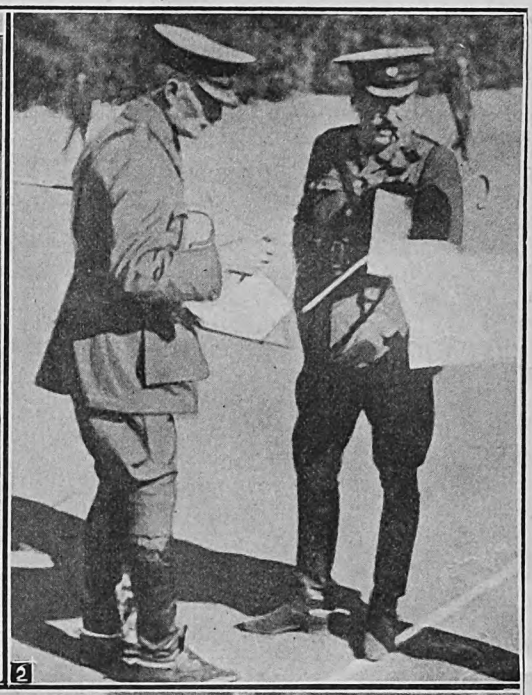
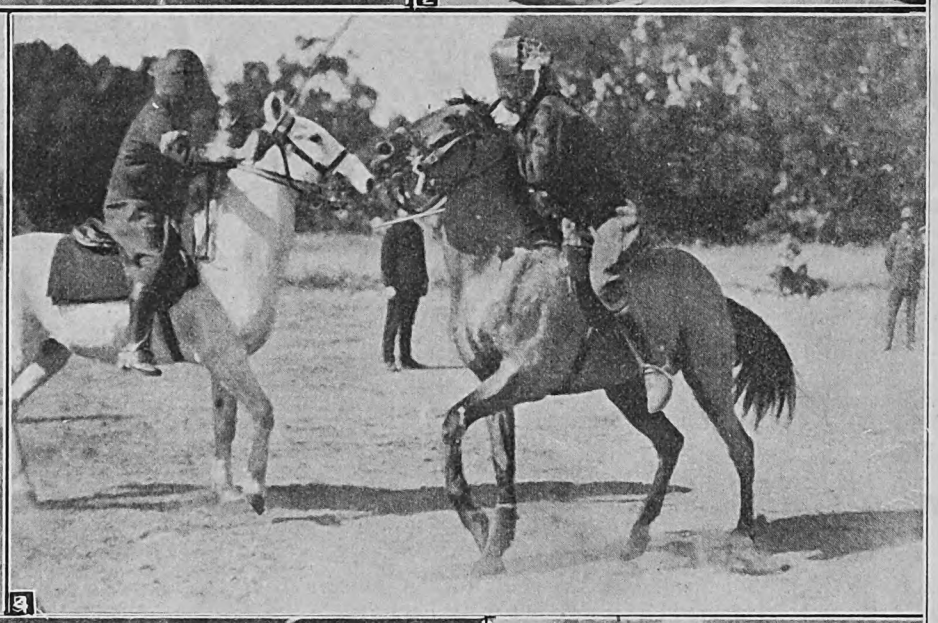
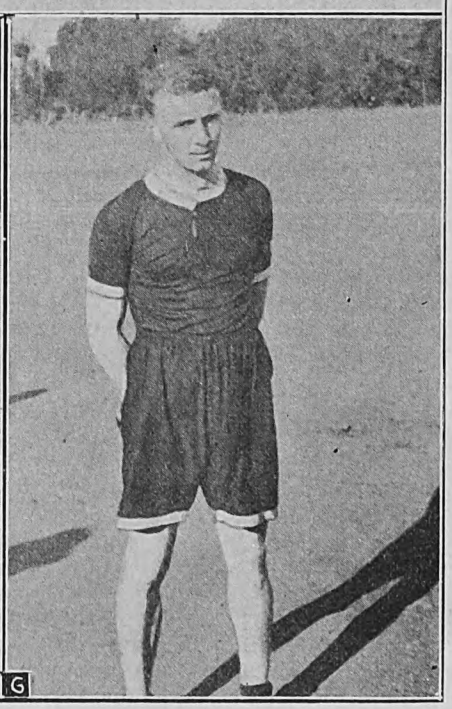
RAND POLICE SPORTS AT BOOYSENS.









KEEN COMPETITION AND HEALTHY RIVALRY IN A SERIES OF INTERESTING EVENTS.

1. In the 440 yards: G. G. Dunstan 1st, P. Deary 2nd, and P. L. Grobelaar 3rd. **2.** Judging the tent-pegging events. (*Photos by W. Ingham.*) **3.** Tilting the Bucket. **4.** Sword *v.* Sword (won by Sergeant Brown). (*Photos by C. McKenzie*). **5.** Bayonet *v.* Bayonet (won by Sergeant Brown). **6.** J. Smith, winner of the Long Jump. (*Photos by W. Ingham.*)

Photos for "S.A. Pictorial."

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"JOEY" TO "STELLA."

(*Continued from Page 2.*)

" I wonder—no, you have done your duty and suffered your suffering in that way. But I haven't. I must bring forth something—a sister for 'Eliza.'

" If I looked into your eyes without speaking for ten minutes. Silent for two minutes with an audience even of one! Impossible cries the fiend; but I don't care, I might see heaven. And then I should just trot off and do ten years' hard work and think it only a moment, leaving you staring.

" Do you know I don't hate you one little bit. I am clearly in my second childhood (56 not 54); for you might be the Virgin Mary and I an Irish peasant, and my feeling for you could not be more innocent; and yet there is no relation into which we could enter which would not be entirely natural and happy for me.

" Such concord will make me silly. Let us work together and quarrel and come upon all sorts of incompatibilities. Our music must have discords in it or you will tire of it.

" I think you are getting well. I hear a ring. I see a flash in your letter. The able, courageous Stella is stirring. And perhaps she will put me away with the arrowroot. No matter, I shall rejoice and glory in her. If I could buy her a thousand of the most wonderful lovers she should have them; and I would polish their boots—and perhaps occasionally their brains—for her with entire contentment.

" Good nightest.

" G. B. S."

" Ayot, St. Lawrence,
" 27th November, 1912.

" Oh, all they say is true. I have no heart. Here I am with my brains grinding like millstones, writing a preface for my long belated volume of plays and stopping only to bring my quick firers into action by hurling a devastating letter into some public controversy. Grind, grind; bang, bang; broken heads and broken wings everywhere within range; and if this word Love, which Graybeards call Divine, be resident in men like one another and not in me, *I* am myself alone. (Applause, started by the tragedian himself with his boot heels).

" Stella! Who is Stella? Did I ever know anybody named Stella? Can't remember; what does it matter? I have articles to write and the preface to finish. I have to debate with Hilaire Belloc in the Queen's Hall on the 28th January. Not an advertisement has appeared, and the hall is nearly sold out already. And actresses talk to me of their popularity! Belloc shall perish. I try to get back to Elysium and Stella, but a tempest of blighting, blasting, withering arguments bursts out of me and scorches all the trees of Paradise. I want no Stella; I want my brains, my pen, my platform, my audience, my adversary, my mission. I read Belloc's book. ('The Servile State'—ha! ha!) the other day. I will tear it to rags. 'Collapse of Socialism,' says Chesterton in *Everyman*. I have already scattered his collapse to the four thousand winds of hell. Parents and children—that is the theme of my preface. The tears of countless children have fallen unavenged. I will turn them into boiling vitriol and force it into the souls of their screaming oppressors. Stella! Who is Stella? A woman. Well, can she love a human dredger? The grindstones are at work; it is to their sparks and their whirring that I thrill. Press the levers of Babbage's calculating machine to your bosom, Stella, and— oh, I am lying; this unlucky recollection has knocked Belloc out of my head and almost made the grindstones stop! It is well that you are ill; if you were to appear in the front row of the balcony of Queen's Hall on the 28th January I might betray my cause, for women always pity the vanquished and hate the insolent conqueror. Think of me always as the hero of a thousand defeats; it is only on paper and in imagination that I do anything brave.

" All the same it is certain that I am a callous creature, for I have let you write to me twice—no, that can't be! I *did* answer. But would not a man with a grain of heart have written ten times? Oh, I have been as hard as nails for a fortnight past. I was when I began this letter. I shall be so again when I post it. But now, just for a moment—only a moment—before the grindstones begin again. Perhaps I shall sleep well to-night; it is hard to put a man of brass to sleep.

" And now I must stop myself resolutely for a moment and think of somebody besides myself. I am kept down here for the good of my health and to save the grindstones from interruption. On Sunday I must go up to town, for I have to address a meeting in the East End in the afternoon and speak at the William Poel dinner in the evening. And I shall spend next week in London. On Monday I have to lecture at the Three Arts Club—something about whether professional artists can have any self-respect—or is it Tuesday? Anyhow, Monday and Tuesday are crammed. Later I may have an afternoon. Your setback makes me desperate; I had set my heart on your getting well with a rush this time. Oh, you must, you must, you shall. You shall be torn out of bed and shaken into rude health. . . . Oh, why can't I do anything? What use are grindstones after all? Good-night, and forgive my follies.

" G. B. S."

" 7th February, 1913.

" Now a last line. I wish I could write verses. Why do not rhymes come tumbling into my head naturally, as they did into Morris's? I have to play things, sing things, repeat things, that you set jingling in my head. It seems to me that all the poets have been in love with you; for they seem to have said everything; and my words that would praise thee are impotent things, and I was a child and she (you) was (were) a child in a kingdom by the sea; and it is undeniable that the moon never beams without bringing me dreams, and the stars never rise but I see the bright eyes, and so on and so forth; but if I try to make verses for myself I can think of no rhyme to Stella but umbrella, and only too damn well I love Mrs. Campbell, and horrors of that sort. The thing should rush into my head or come to my hand as prose does—ready made. I never have to think of how to say anything in prose; the words come with the thought; I often have to argue a thing carefully to get it right; but when I have found the right thing to say it says itself instantly; and matters of feeling don't even have to be argued. Yet when I want frightfully to ringle-jingle with words they don't come that way. I suppose it's want of practice. If I had always written in verse I probably couldn't write in anything else, which would be a nuisance. When Morris talked prose in criticism of things he didn't much like, he was often at a loss for a word, and used me as a dictionary. I used to hand him the word he was looking for; and he would snatch it up with relief, though he could sling rhymes without having to think about them, and used to look at me with incredulous disgust when I told him that when I wanted a rhyme I had to try down the alphabet; Stella, bella, sella, della, fellah, hella, hell a, quell a, sell a, tell a, well a, yell a, Campbell, bramble, gamble, &c., &c. He did not consider poetry worth all that trouble—and I agree; I always tell people that if they can't do three-quarters of any art by nature they'd better sweep a crossing. . . .

" My mother cut a wisdom tooth when she was 80. I ask myself sometimes, am I cutting a folly tooth at 56? Still, one has to become as a little child again—in that kingdom by the sea.

" I have been reading John Palmer's book on the censorship (he is my successor on the *Saturday Review* now, and much the cleverest of the lot), and he says: 'Mr. Shaw is a militant Puritan, to whom the West End Theatre is definitely the gate of hell. He hates the aphrodisiac play, &c., &c.' Oh, Stella Aphrodite, am I really a Puritan? 'The beautiful Puritan pansies'—yes, I think I am. Good night. The birds will cover us up with leaves.

"G. B. S."

(*Continued on Page 21.*)

HIS MAJESTY'S, JUNE 16: RUBY MILLER IN "THE EDGE O' BEYOND."

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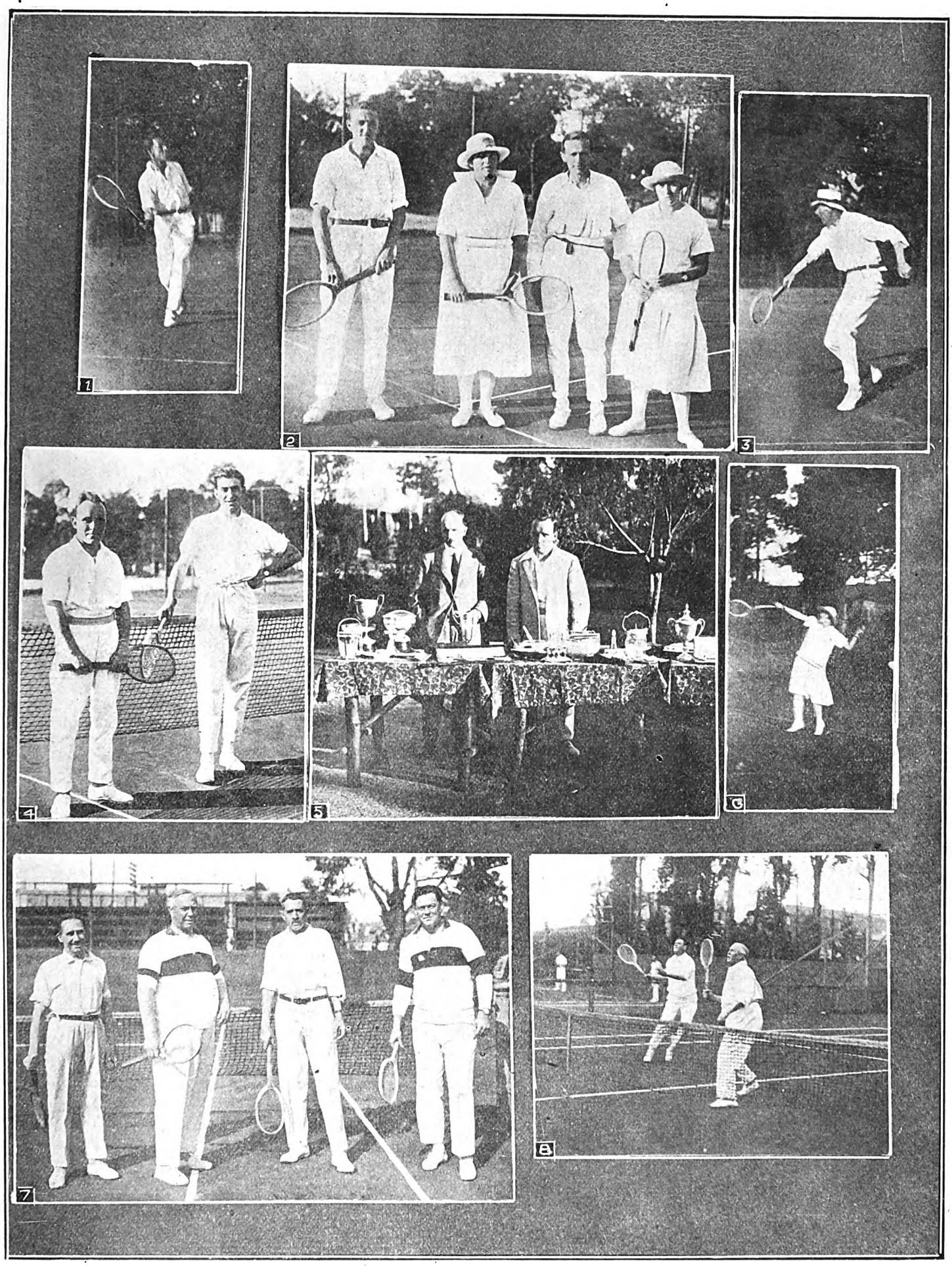
WEEK-END TENNIS IN JOHANNESBURG.



THE TURFFONTEIN TOURNEY FINALS: RUGBY UNION v. WANDERERS' COMMITTEE.

1. O. Ransome, winner of the All Comers' Men's Singles in the finals of the Turffontein tournament last Saturday. **2.** O. Ransome, Mrs. McLaren (winner of the All Comers' Ladies' Singles), R. J. Green and Miss Van Gelder. **3.** P. H. Robb, finalist in the Men's Singles. **4.** G. E. Taylor and C. Friedman (winner of the Club Championship Singles). **5.** The prizes, with Mr. H. J. Crocker, President; and Mr. G. E. Taylor, Secretary. 6. Miss Van Gelder serving. **7** and **8.** Competitors at the Wanderers' last Sunday in a tennis match between the Wanderers' parent committee and the Transvaal Rugby Union. The footballers lost by 31 games.

Photos for "S.A. Pictorial."

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JOHANNESBURG'S NEW SYMPHONY ORCHESTRA.

MR. DAVID FOOTE (CENTRE) AND HIS ORCHESTRA WHO ARE GIVING CONCERTS AT THE ORPHEUM THEATRE EVERY SUNDAY NIGHT.

Photo by H. Goldstone.

JOHANNESBURG, Tuesday.

THE dividend season was started by the two mines of the Union Corporation group. Modder Deep pays 2s. 6d. per share for the half-year, or only ninepence behind the notification for the corresponding period last year when, of course, there was no strike interruption. In the case of Geduld the rate is 1s. 3d., or within a "tickey" of the announcement a year ago, though 9d. a share less than at December. Meyer and Charlton boldly delves into its handsome reserve of a sovereign per share, and thus maintains its dividend of 50 per cent. It had been thought that this large fund had been accumulated with a view to purchasing the ex-enemy shares of the company, but nothing transpired at the annual meeting regarding them.

These companies are certainly doing their best for their shareholders and the policy thus initiated has heartened the market, leaving it to hope for good dividends from all mines in position to pay them. Naturally, the list must be a short one.

For a Monday, the market was unusually firm yesterday. States opened at 91s. 6d., or about Saturday's closing. On High 'Change they advanced to 92s. 3d., and on persistent buying rose to 94s. during the afternoon. This is a clean "ten bob" rise in considerably less than a month. Gedulds are again nearly 60s., Modder B 31s. 3d. Nourses have topped the three-quarter mark, sellers asking 15s. 7½d. during the afternoon. I mentioned some time ago that their backers were running them for a sovereign. They seem more confident than ever.

New States are 31s. 3d. Mr. "Johnny" Munro at the annual meeting was able to announce that just upon half-a-million tons have been developed assaying 8 dwt. over 67 inches, figures pretty well up to those of Government Areas. New Modders are 73s., against 77s. when *cum* rights to enemy shares.

The rapidly-increasing gold output is helpful to the market, which is not taking much notice of the drop in gold to 91s. 3d. per ounce. During May, the mines turned out 630,000 ounces, which is getting well on towards the nominal 700,000. The May profits bring the net profit for the five months to £55,000. Besides Government Areas' £160,000, to which I alluded last week, the Modder's profit of £99,500 and "Bee's" £61,000 were quite good, but it will be seen that the big Barnato mine made as much as the two together.

One hears a good deal about "a new gold field" Piet-Retief-Amsterdam way—of a piece of the true Rand banket being ploughed up and assaying 9 dwt. The Oceana people are mainly interested, and other people as well are securing adjoining farms. A Syndicate with £1,000 capital was subscribed in the Stock Exchange in a few minutes.

S.A. Reserve Banks are scarcely the goods you and I go in for, but have moved to 132½ for the £100 share.

The feature of Tuesday's market was the continued purchasing of Government Areas, of which there was a sale as high as 95s. 6d. after the close. New Modders were dealt in up to 75s., or within a florin of the *cum* enemy shares rights price, but this was scarcely maintained, the closing quotation being 74s. 6d.

Words with double meanings are apt to lead to trouble. Entering a fur shop the other day, a man announced that he wanted to buy a set of furs for his wife. "Yes, sir, what kind would you like?" asked the polite shopman. "Oh, I don't know much about furs, but what about that set in the window?" "You mean skunk," said the shopman; and later the ambulance was sent for

HIS MAJESTY'S, JUNE 16: RUBY MILLER IN "THE EDGE O' BEYOND."

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WITNESSES IN THE HANEKOM SHOOTING CASE.

OFFICERS OF THE TRANSVAAL SCOTTISH WHO GAVE IMPORTANT EVIDENCE BEFORE THE MARTIAL LAW COMMISSION.

Left to right: Captain Grierson, who was in command of A Company at Rosettenville, a southern suburb of Johannesburg, on March 16, when, during military operatins agaionst the rebels, the brothers Hanekom and two other prisoners were shot and killed; Captain Ford, the Adjutant of the Regiment, who gave technical evidence regarding the effect of high-velocity bullets on the rocks in the Rosettenville valley, where the shooting took place, and who conducted a demonstration for the members of the Commission on the site; and Captain W. H. Kirby, who commanded B Company on March 16, and who gave the order to fire at the prisoners. Captain Kirby's evidence was to the effect that he took the prisoners under escort into the valley, where they had promised to point out where arms were concealed, that they made a bolt for it, and that he challenged them to halt, and then gave the order to fire. In civilian life Captain Kirby is a clever black-and-white artist, and conducts a Press Art School. He was a pupil in London of Mr. John Hassall. He held a commission in the War and was five times wounded, and was also wounded during the Revolt at Dunswart Siding.

Photo for "S.A. Pictorial."

Answers to Correspondents.

[*Contributions intended for publication, whether MSS., Printed Matter, Drawings, or Photographs, should be accompanied by a stamped and addressed envelope, cover or wrapper, if the sender requires their return in the event of non-acceptance. No replies to notes and queries will be given through the post. Replies will not be published to anonymous communications.*]

S. E. W. (Cape Town): Certainly, if he served overseas.

H. S. J. (Johannesburg): Many thanks for interesting theatrical records, which we are filing for reference.

W. H. B. W. (Port Elizabeth): Absolutely useless. Moreover, they were under-stamped, and cost us tuppence.

J. K. Y. (Johannesburg): Mr. Seymour Hicks was born at St. Heliers, Jersey, on January 30, 1871.

T. B. (Germiston): Sorry, no room. If you wish the MS. to be returned send stamped envelope.

INTERESTED (Bloemfontein): We believe you can get back numbers of THE PLAY PICTORIAL. Write to 6, Adam Street, London, W.C.2.

J. E. M. (Port Shepstone): When a pig was killed it was hung by its hind-legs on a "bucket," or beam. Hence the slang expression, "Kicking the bucket."

G. R. (Boksburg): The average weight of first-class sculling boats is about 25 lbs. Felton used a boat against Barry that was made to carry 14 st., and it weighed 27 lbs.

MIGNON (Johannesburg): Couldn't say. It is almost impossible to estimate the value of the copyright of an unproduced play—particularly when we haven't read the play.

PENSION (Johannesburg): All recipients of the Victoria Cross below the rank of commissioned officers receive a pension of £10 a year, with an additional £5 per annum for each bar. In 1918 it was ordered that the £10 a year might be increased to £50 in cases in which the recipients were in very distressed circumstances.

OLD PRO. (Johannesburg): Charles Coborn was engaged at the London Pavilion for three consecutive years. He also appeared for fourteen months at the Trocadero, and sang "Two Lovely Black Eyes" for the whole period. Arthur Roberts, James Fawn, G. H. Macdermott, and Sam Redfern had very long continuous engagements at the London Pavilion. Arthur Rigby was engaged at the Oxford, Pavilion, and Tivoli for three years. Datas was at the Palace for twelve months continuously. Clara Wieland appeared at the Empire, Leicester Square, for about eighteen months right off.

MERE LAYMAN (Johannesburg): 1. The duties of a stage-manager are to manage the stage—that is, to arrange and help in rehearsals; to direct the scene-men and the lighting; to rehearse understudies, and to carry out the discipline necessary behind the scenes. In the absence of the producer, the stage-manager has full control and direction of the players. 2. The term "acting-manager" is seldom used in this country. It means, simply, the manager of the theatre, or one who "acts" as representative for the management on the "business" side and in front of the house. You will thus see that the description "acting" has nothing whatever to do with "play-acting" in the ordinary sense of the term.

Several Answers are unavoidably held over.

HIS MAJESTY'S, JUNE 16: RUBY MILLER IN "THE EDGE O' BEYOND."

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HIS MAJESTY'S THEATRE

JOHANNESBURG

(African Theatres, Limited.)

Commencing on Friday, June 16th,

MISS RUBY MILLER

SUPPORTED BY

MR. CHARLES CARSON

AND SPECIALLY SELECTED LONDON COMPANY

IN

"THE EDGE O' BEYOND"

Dramatised by Miss Ruby Miller and Mr. Roy Horniman from the Popular Rhodesian Novel of the Same Name by the Late Gertrude Page.

As Played by Miss Ruby Miller Last Year at the Garrick Theatre, London.

BOOKING AT THE CARLTON HOTEL.

HIS MAJESTY'S, JUNE 16: RUBY MILLER IN "THE EDGE O' BEYOND."

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NOT a scrap of really interesting happening to tell about this week, save and except the story of the prawn-and-asparagus supper—not forgetting the soup—before which a previously-perfect little gentleman went slightly off the deep end, and turned not upon the order of his going, but departed in a dickens of a hurry to keep the appointment he'd just left. We bore his absence as well as we could, and while some of the party cheered on the soup in the kitchen, I kept an eye on "the chee-ild"—who needed it!—and talked to him in his own language, which he had learned "i'th' Briggate," to speak expleasantly!

* * *

Believe a search-party was sent out after I'd decided that Home was the place I liked best, but some of it fainted by the wayside, and would not be persuaded further. So we don't know even to-day where the temperamental one kept his appointment. As he had been there about "steen" hours before he left to keep it for the second time, we hope for the best, whilst fearing he was only practising the great and almost lost art of successful spoof!

* * *

That's that. Now please note that on Saturday evening the 3rd V.A.D. detachment (Mrs. Sinton Brown's Best) gave a very successful dance at the Berkeley Rooms last Saturday evening. Over a hundred people attended, and most of the V.A.D.'s attended in uniform. Among the guests were Mrs. M. Berman (A.D.C.C. Red Cross), Councillor and Mrs. T. F. Allen (whose generous gift of trophies to the V.A.D. was on view in the hall), Councillor Milligan (in charge of the mineral refreshments), Mrs. Keating (Commandant No. 5 V.A.D. detachment), Mesdames Bradshaw, Thomas Bywater, Macgregor, Fagin, Messrs. Purchas, Howarth, R. Sinton Brown, Howarth, Nupen, Jardine, Grant, Everett, Neilson, Bulman, Tarboton and V.A.D.'s Fagin, Macnale, Pill (2), Harvey, Shapley, Hart, Searle, White, Smith, Eaton, Webb, Everett, McDonald, Pretorius, Davis, Stern, Fine, Tingle, Dutnall, MacKenzie, Martinhusen, Barry, Johnson and Hoffman.

* * *

Miss Hart donated the programmes, and Messrs. Thirell and Fick gave the services of their band. Gifts for the supper, which was in charge of the V.A.D. No. 3, were gratefully received from the Mayor and Mayoress (Mr. and Mrs. S. Hancock), Messrs. Quinns, Criterion Bakery, Transvaal Confectionery, Castle Mineral Company, Hillbrow Fisheries, Mrs. Michie, Geddes and Mackenzie, and many others. It is expected that a substantial amount will be realised.

* * *

The Caledonian Society is giving a fancy-dress ball at the Freemason's Hall this Friday, at which prizes will be given for the best costumes. Judging is at 8 o'clock.

The Merry Mascots Club will hold its next dance on Thursday, June 29, at 8 p.m. at the Freemasons' Hall. Tickets (10s. double), may be had from the hon. secretary, P.O. Box 1207.

* * *

On Friday, July 7, a masked fancy-dress ball is to be held in the Selborne Hall, fancy dress optional. Tickets (single 10s. 6d., double 17s. 6d.) may be had from Mr. W. Pitchford, Hon. Secretary, Standard Bank, Fox Street. Late cars are arranged, and dancing is from 8.30 to 2 p.m. The U.P.C. Jazz Six (personal) is engaged.

* * *

At Eton Hall, on Friday last, the Johannesburg Amateur Dramatic and Operatic Society held one of their popular

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SHOES

An Exquisite Model Shoe

with toecap and leather Cuban heel, available in black, glace kid, patent leather, —— tan glace kid and white Unbuck. ——

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cabarets. Miss Dorothy Taylor, hon. secretary of the social section, was responsible for the success of the evening, assisted by Mrs. Sumner, Misses Orn and Fowles, Messrs. F. Pellatt and Shillingford. Among the guests were Mr. H. R. Sharpe (chairman) and Mrs. Sharpe, Mr. and Mrs. G. Clark, Mr. and Mrs. W. Winterbourne, Miss Roles, Mr. Reg. Smith, Mr. and Mrs. H. B. Arnold, Mr. Hamer, the Misses Reid, Mr. Louw, Mr. L. R. Glenton (hon. conductor), Mr. Ellis, and Mr. Strutt. Miss Elsie Reid and partner gave a graceful exhibition of ballroom dancing during the evening. The U.P.C. Jazz Band provided excellent music. The hon. auditor of the Society (Mr. F. A. Pellatt) leaves for England this week, and will be much missed by the Society during his absence of six months.

* * *

In October next the Society will produce "The Pirates of Penzance" at the Standard Theatre, for a week. With an augmented chorus and some good new voices, the production should be even more successful and popular than previous Gilbert and Sullivan shows, the last and best of which was "The Gondoliers." Rehearsals are at the U.P. Club.

* * *

On Sunday last, at the Wolmarans Street Synagogue, the marriage was solemnised of Miss Hylda Cohen, daughter of Mr. and Mrs. M. E. Cohen. and Mr. Barney Grolman, of Brakpan. The Rev. Dr. Landau and the Rev. Mr. Manne performed the ceremony. The bride wore a charming ivory gaberdine charmeuse costume trimmed with filagree pipings of gaberdine. The coat, with loose bell sleeves, was trimmed with pipings to harmonise with the skirt. With this elegant costume was worn a white hat artistically draped with a lovely veil of Brussels lace. and she carried a bouquet of white arums, carnations and pale pink sweet peas.

* * *

The maid of honour was Miss Anne Silverstone, the bride's cousin, who worse brown chiffon velvet, trimmed with lace to match. With this was carried a bouquet of yellow carnations. The little flower girl, Miss Annie Cohen, a sister of the bride, looked very sweet in a white *crêpe-de-chine* frock, and a large hat of white and turquoise blue, and she carried a crook of lilies. The bride's mother, Mrs. E. Cohen, wore a smart black and white toilette. The best man was Mr. Dave Lighter, the unterfuhrers Mr. and Mrs. Cohen, and Mr. and Mrs. Grolman, and the canopy-holders were Messrs. L. Silverstone, H. Cohen, A. Mosselson, and I. Joffe.

* * *

The honeymoon is being spent at the South Coast, and the bride travelled in a becoming gown and coat of bronze velour cloth and hat to match.

* * *

Miss Ruby Miller was the guest of the evening at the 200 Club on Tuesday, when the Berkeley Rooms were well-filled for the weekly dance. The U.P. Club Jazz Six played delightfully, and among those present were a number of Miss Miller's company, including Mr. Charles Carson, Mr. Antony Holles, Mr. Patrick Ludlow, Mr. Mack Ward, and Mr. Francis Roberts. Others present included Mrs. B. Liddle, Dr. Edelstein and party, Mr. and Mrs. Merriman, Miss Cruywagen, Miss Kathleen Brett, Miss Jessica Bevan, Miss Dorothy O'Shann, Miss Denton, Miss Caldicott, the Misses de Villiers, Dr. Israel, Mr. S. de Leuuw, Mr. Guy Catlin, Mr. Geoffrey Joel, Mr. H. Lane Bayliff, Mr. Jimmie Butler. Mr. E. Edwards, Mr. Darling, Miss Lavenstein, Miss Ricardo, Miss Abrahams, and Mr. Bright.

* * *

Miss Ruby Miller wore a wonderful gown of black Chinese *crêpe* embroidered with gold, the corsage of gold tissue and jade georgette, and the underdress made of jade georgette in trouser-fashion. Mrs. Liddle's charming frock of grey georgette had silver and emerald flowers to relieve it. Mrs. Merriman wore a very handsome dress of black and jet. Miss Jessica Bevan had on an artistic flame-coloured frock, and Miss O'Shann wore a very sweet pale pink frock.

* * *

Miss Cruywagen looked well in black. Miss de Villiers had on an artistic green frock, and her sister was dainty in deep rose-pink. Dancing was kept up till a late hour, and the evening was very cheery and successful. EVE.

VOICE PRODUCTION & SINGING

MISS MARCELENE BOULAIS

WILL TAKE A FEW SELECTED PUPILS.

Appointments can be made between 10 a.m. and 1 p.m. daily,

BURLINGTON ACADEMY, 1, NEL'S RUST BUILDINGS,

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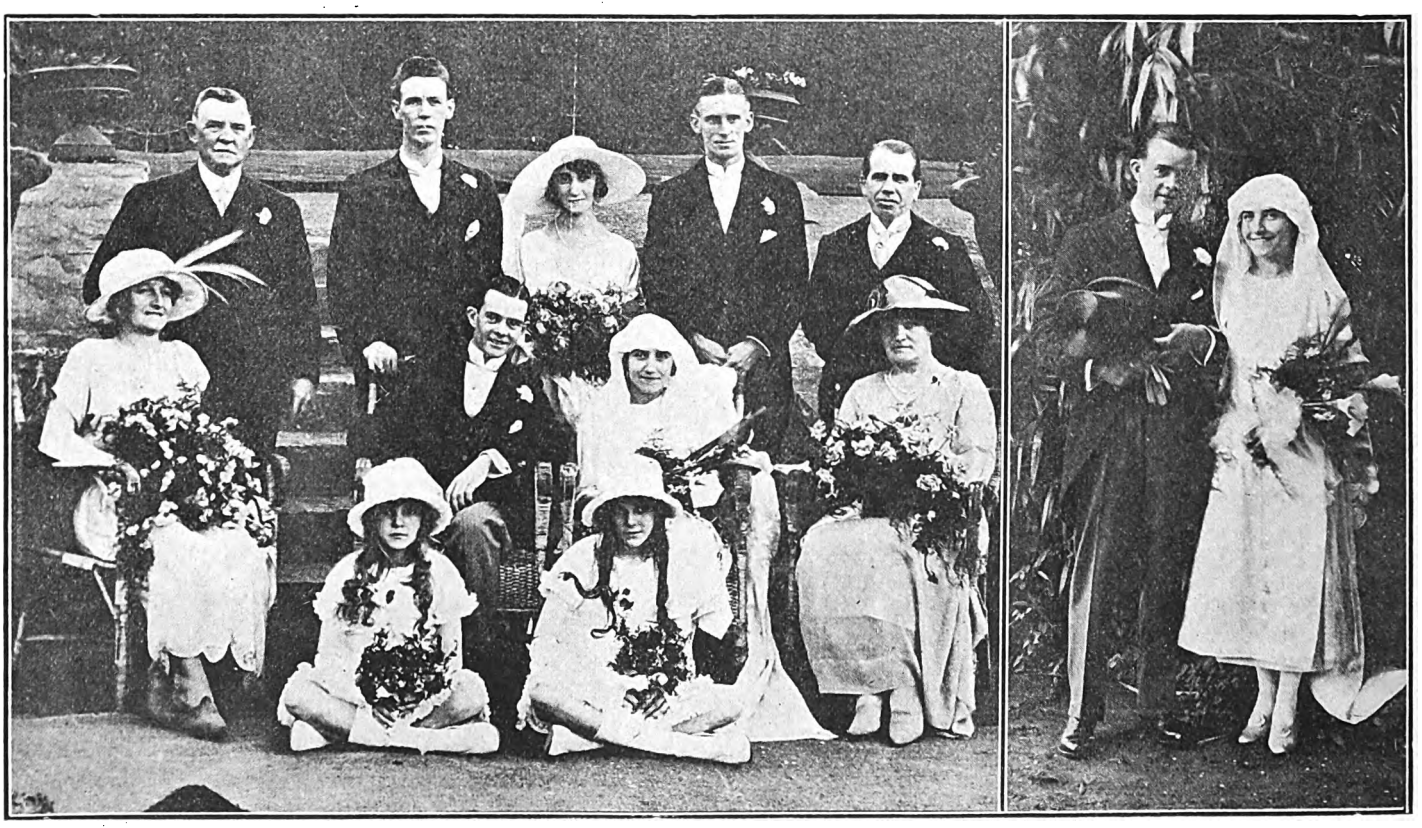

MOTOR WEDDING RECEPTION AT THE TRANSVAAL AUTOMOBILE CLUB, KILLARNEY, JOHANNESBURG.

Group at the wedding of Miss Vida Sutton Caldwell to Mr. Bertram Robert Penney, whose families are well-known in motoring circles. The honeymoon is being spent in Europe and America. *Inset:* The bride and bridegroom.

Photos by M. Edward.

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Tennis rackets completely re-strung with best gut 30/-

WARD AND SALMONS
ELOFF & PRESIDENT STREETS, JOHANNESBURG.
(AFRICA'S PREMIER SPORTING STORE.)
All our Bats for the coming season have been specially selected by H. W Lee, late Pro. at the Wanderers'.

SPORTING REQUISITES OF ALL KINDS

The following letter is issued by Mrs. I. J. Salomon (chair), Mrs. Wentzel (hon. treasurer), and Miss S. Suzman (hon. secretary) regarding the Fanny Buckland Presentation Fund:—

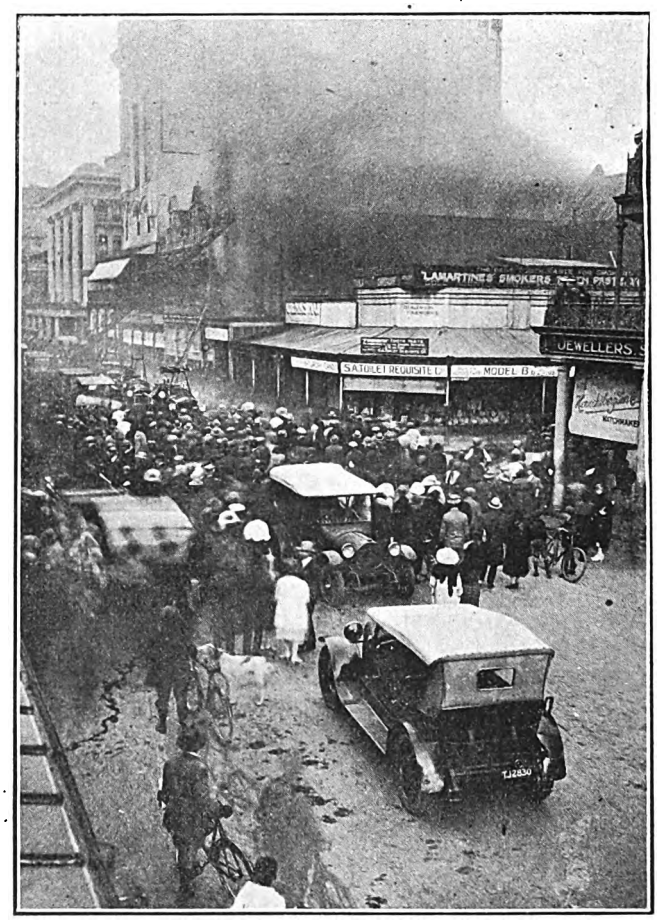
"For 35 years Miss Fanny Buckland, Principal of the Johannesburg High School for Girls, has rendered continuous educational service on the Witwatersrand. This year she will retire, and it is intended that an expression of public appreciation of her services shall be made. In 1887 Miss Buckland began her career as a teacher, under very extraordinary circumstances, which only the older residents can fully appreciate. For many years she developed the school until in 1901, under the Milner *régime*, it was converted into a Government High School for Girls, with Miss Buckland as Principal. Her remarkable organising ability and her devotion to work enabled the school to become the best known and most efficient girls' school in the Transvaal.

* * *

"The enrolment to-day is over 800, including a preparatory department of about 400. The boarding establishment within the school grounds houses 50 girls. It is estimated that between 6,000 and 7,000 pupils have passed directly under Miss Buckland's influence. What this has meant to the public cannot be measured in figures. It is not without reason that the school is generally spoken of as 'Miss Buckland's School,' so much has her personality been woven into the life of the institution during these many years.

* * *

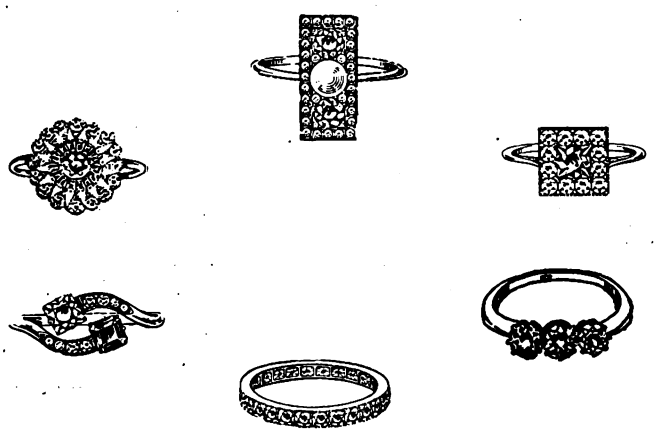
"We feel sure that some indication of the past and present pupils' esteem for her will be found in their ready response to the movement initiated by the 'Old Girls' Club' as a tangible and expressive acknowledgment of Miss Buckland's services. So ardent is the school spirit that one can hardly realise how all these have grown through the influence, energy, and enthusiasm of one woman. Miss Buckland's exceptional services can never be fully recognised, but it is expected that everyone who reads this message, particularly every old pupil (boy and girl) will wish to be identified with the 'Fanny Buckland Presentation Fund.' Donations from 2s. 6d. upwards will be acknowledged, and may be sent to any one of the officials of the Fund."



THREATENING OUTBREAK OF FIRE IN PRITCHARD STREET, JOHANNESBURG.

The fire broke out at 5.30 p.m. on Wednesday last week on the first floor of premises stocked with soft goods and other highly inflammable materials. The place is situated in the heart of the shopping centre, and for a time the fire was of a very threatening character, owing to the danger of it spreading to the surrounding premises. The Fire Brigade, however, succeeded in confining it to, and subduing it in, its original quarters.

Photo for "S.A. Pictorial."



RINGS

Set with precious stones of the finest quality only. Any design made to order on the premises.

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Silversmiths to His Majesty the King.

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JACKSON'S ANTISEPTIC POLISH

Now is the time to Cleanse and Brighten your Home with JACKSON'S ANTISEPTIC WAX POLISH.
IT POLISHES AND DISINFECTS.
THOS. S. JACKSON & SONS, LIMITED.
London, England. : : : : : : Established 1853.

On June 30, at the Crown Mines Hall, a dance organised by Mrs. Lourens, Mrs. Dowie, and a committee of ladies, with Mrs. Louw as hon. treasurer and Miss Christensen as hon. secretary, will be given, the proceeds to be given to the fund for local distress.

* * *

The marriage will take place on Tuesday, June 20, of Miss Lily Bateman to Mr. Arthur Gillis, of Port Elizabeth. The reception will be held at the residence of the bride's parents, 29, Honey Street, Berea.

* * *

At the Johannesburg branch meeting of the Guild of Loyal Women, in the United Party Club, last week, Mrs. Hocking opened the proceedings by proposing a vote of condolence in the loss sustained by her relations and friends in the death of Mrs. Trevarthen, who had been matron of the Guild Cottage for 14 years. This was passed, all present standing.

* * *

It was decided that as a wedding present to Princess Mary a cot should be placed by the Guild in the Children's Memorial Hospital, Milner Park, Johannesburg, and that Princess Mary be written to and asked to accept it.

* * *

The members present agreed to undertake the " White Elephant " stall at the "Fayre " to be held next September in aid of the Administrator's Distress Fund and the Children's Memorial Hospital.

* * *

The S.A. Red Cross Society proposes to hold a series of home nursing lectures in Johannesburg for men only. Those desiring to join the class are requested to send in their names and addresses to the Secretary, P.O. Box 3266, Johannesburg, as soon as possible.

* * *

Last week, with Mr. C. Windridge as the producer, and playing the title-*rôle*, the Krugersdorp Amateur Dramatic Society gave a most successful performance of Charles Hawtrey's well-known comedy, " The Private Secretary," at the Krugersdorp Town Hall, in aid of the English Church building fund. There was an excellent house, and the good, all-round work of the talented amateurs was warmly appreciated. The orchestra was kindly supplied by Messrs. F. A. Kidwell, A.T.C.L., H. Horwitz, and W. J. Ward, and contributed materially to the success of the evening.

* * *

The concert recently held in the Palladium Theatre, by kind permission of the African Theatres, in aid of the funds of the British Empire Service League (Johannesburg Branch), proved to be a distinct success. A bouquet was presented to Lady Kathleen Villiers (the chairwoman of the Women's Auxiliary Section of the League), by little Margaret Johnson. Thanks are due to the many leading artists who so kindly gave their services, also the different houses that contributed in the way of donations in kind, and all those who were good enough to help in other directions.

* * *

St. Peter's Church, Krugersdorp, will benefit by the most successful *fête* held in the grounds of the church recently, which brought in £110 8s. The *fête* was organised by Mrs. G. Norton and an able committee, and was opened by the Mayor, Mr. A. J. Tinker.

* * *

The convenors of the various stalls were:—Produce, Mrs. Tinkel; flowers, Mrs. Morkel, assisted by Mesdames L. Phillips, Collier, and Engelbrecht; sweets, Misses Smith and Coombe; cakes, Mesdames Long and Hindes; shells. Mrs. Bramwell; variety, Mesdames, Gedye, Bulpin, and Housden; needlework Mrs. Marlowe, assisted by Mesdames Hodgson, Gordon, Tamblyn Pugh, Piercy, Maclachlin, Moroney, Cooper, Johnson, Robson, Burger, Mullins, and A. E. Norton; children's clothing, etc., Girls' Social Club; refreshments, Mrs. Cartwright, assisted by Mesdames Braes, J. Dunkley, R. Holmes, and Barendse.

* * *

The President and members of the Committee desire to extend their hearty thanks to the following for donations and valuable assistance rendered: Mr. Snell, lighting arrangements; Mr. F. Hopwood, management of races; Mr. and Mrs. Bailey, dancing floor; Messrs. Hopkinson, Constantine and Edgson, competition for prizes; Mr. Cloete, side show; Mrs. Pattinson and Miss Robinson (Johannesburg), fortunes; Mr. Emmerton, side show; 3rd Krugersdorp Boy Scouts, shooting gallery and other assistance; Messrs. Snell and Marlowe, door stewards. In the morning Messrs. Sharman and Wallach provided a musical programme; the Lewisham drum and fifes played in the afternoon, and Messrs. Hinks and Clifford Hinks, with Miss Stromberg, played in the evening. Mr. Sharpe, the Park Curator, provided greenery for decorations. Mr. Pugh was invaluable in many directions and tents were lent by Mr. Geo. Norton and Mr. C. Heiligenstein.

CYCLISTS AT PORT ELIZABETH.

Left to right: L. S. Seale, L. van Rensburg and P. J. Seale, the most successful cyclists at an athletic meeting recently held at Port Elizabeth.

Photo by C. W. Simons.

* * *

This Friday, June 16, the Old Johannians are holding their annual dance at the Eton Hall, Noord Street. Old boys and their friends should obtain their tickets at once. These are obtainable from the Secretary, Box 1599, or any of the Committee. Double tickets, 12s. 6d.; single tickets, 7s. 6d. The proceeds go to the War Memorial Fund.

* * *

The many friends of the late Captain A. W. B. Proctor, V.C., will be glad to hear his memory is to be perpetuated in the Transvaal Memorial Hospital for Children, and for this purpose Miss Joyce Jeppe and Miss Ethel Visser are organising a street collection for Saturday, July 1, 1922. It will be remembered that the Captain Proctor cot street collection was originally arranged for March 4 last, but had to be cancelled owing to the industrial unrest. Will the many ladies who promised to convene or collect in March renew their offer to help at this July 1 collection and communicate as soon as possible with either Miss Joyce Jeppe or Miss Ethel Visser, care of P.O. Box 1803, or 'phone Mr. Hugo Evennett, secretary to the Children's Hospital, at 6348 Central?

HIS MAJESTY'S, JUNE 16: RUBY MILLER IN " THE EDGE O' BEYOND."

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"JOEY" TO "STELLA."

(*Continued from page* 10.)

" 14th February, 1913.

" Stella, I must break myself of this; there is some natural magic in it, some predestined adorability for me in you, that makes me quite reckless when I am within reach of you. It is the dark lady the child dreamt of.

" To-morrow is cram full—full, I tell you. I have not a moment between lunch and my train. And yet I know that I can break through and snatch a moment between 4.30 and 5.45, which is the very last second.

" Oh, what a will-less creature I am! . I have taken my farewell, gone back for my last appearance, and am madly going again to-morrow for my last appearance but 500,000,000,000,000,000,000,000,000,000.

" Something was worrying you—but what is that to me? Once I was capable of being helpful—even wanted to be helpful. Now I am a mere predatory creature seeking my prey, my mysteriously natural prey. A parasite. I! I!! It is worse than that tide that I turned to swim against, and after five strokes found myself ten yards further out. Only then I tried, but couldn't. Now I could, but won't try. That is the dangerous symptom. For I tell you I could. I feel in me the strength to do things a hundred times harder. And I won't—yet. Not until the very last moment. . . .

" I saw you first in a dream forty-three years ago. I have only just remembered it.

" G. B. S."

How to Develop the Hidden Beauty of the Hair.

Perfect beauty is given to few women, but, with a little intelligence, all could make the best of whatever good looks they possess. Nothing makes more difference to a woman's appearance than the condition of her hair; it greatly enhances the charm of the pretty woman, if it is glossy and well-groomed, and beautiful hair atones for plainness in the less fortunate.

A great deal depends on the shampoo used. The hair, to look its best, must be frequently cleansed. Many shampoos, which do not lather well, only partially cleanse the hair; consequently it never appears as bright and glossy as it should. Many society women and actresses who know the value of beauty and the importance of preserving it, are now forsaking hairdressing establishments, and having their hair washed at home by their maids. For this purpose a shampoo is made with stallax granules and hot water This substance produces a sweet scented foaming lather which thoroughly cleanses the hair. After rinsing the hair is quickly dried with hot towels, and the results are most satisfactory.

All the hidden sheen of the hair is brought out, and it is beautifully soft, wavy, and easy to do up.

All shampoos have a tendency to dry the hair. In cases where the scalp is naturally very oily, the use of stallax acts as an excellent corrective. For those whose hair is inclined to be dry and brittle, massaging the scalp with olive oil before each shampoo, is recommended.

Brushes should be kept thoroughly clean. A little ammonia in the water used for washing them, ensures this. They should be finally rinsed in cold water, so as to stiffen the bristles. A

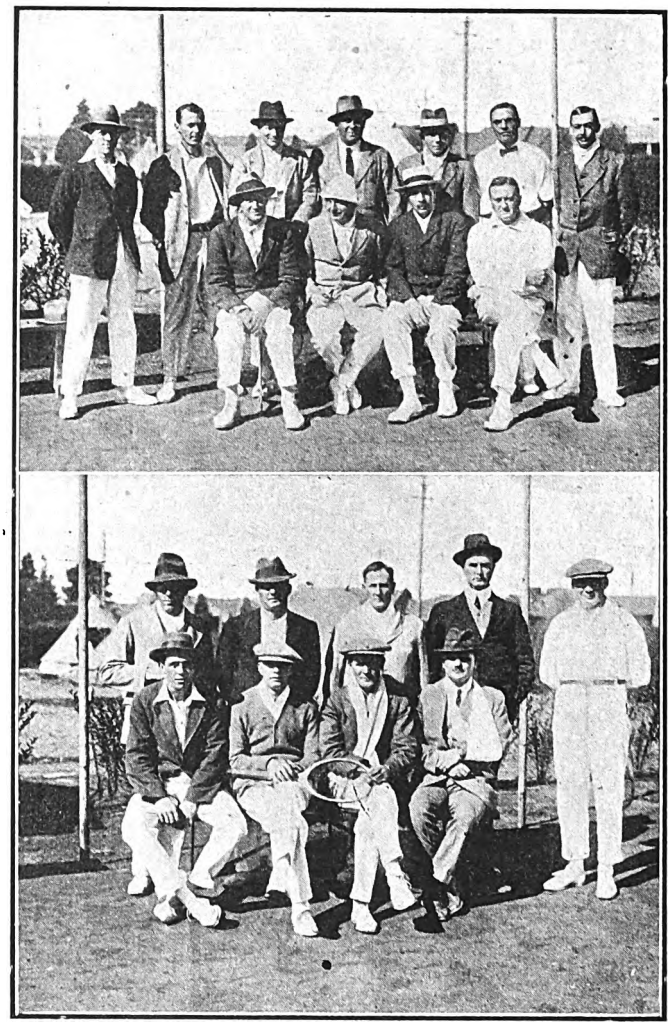
NOTES AND NEWS.

(*Continued from Page 4.*)

rôle in " Bella Donna," Mrs. Gregory in " Mr. Wu," Nora Gail in " The Naughty Wife," Betty Tarradine in " Billeted," Gwen in " Nothing but the Truth," Susan in " Grumpy," and Ann in " Cæsar's Wife."

Mr. Sydney T. Pease.

Mr. Sydney T. Pease, Miss Ruby Miller's producer, is an all-round actor who has had a great deal of experience in drama, comedy, musical-comedy, revue and pantomime. He was formerly in the mercantile marine, and holds a mate's certificate. He has been stage director of the Strand, His Majesty's, St. James's, the Garrick, the Prince's, the Apollo, and the Vaudeville Theatres, London, and was general manager at the Coronet Theatre for the original Grand Guignol Company from Paris. He has played in London under the management of Messrs. Grossmith and Laurillard, Mr. Arthur Bourchier, Mr. José G. Levy, Mr. Leon M. Lion, Mr. Edmund Gwenn, Miss Hilda Trevelyan, Mr. Matheson Lang, and the late Louis Meyer. In America he spent two and a half years touring in stock, and had four years in India, China and Japan under the management of the late Maurice E. Bandman as producer and co-leading man, and produced and played in nearly seventy plays during his stay in the East. He has toured England with his own plays and companies, and was the part-author (with Walter Howard) of " For the King," which was produced in South Africa by the late W. J. Holloway, sen., and the late Kate Vaughan. On one occasion he sailed from India for England, engaged a company, bought plays, wardrobe and scenery, returned to India, and opened, all within eight weeks.



JOHANNESBURG MAGISTRATES v. POLICE AT TENNIS.

Above: Magistrates' Team: *Left to right: Standing:* ——, Sutton, King, Goodman, Elliott, Grant, and Chisnall, *Sitting:* Graham, Mynardt Page, Jackson and Bovill. *Below:* Police Team: *Left to right: Standing:* Neave, Smart, Martin, MacDonnell, Harbottle. *Sitting:* Burke Geldenhuys, James and White.
Photos for "S.A. Pictorial."

HIS MAJESTY'S, JUNE 16: RUBY MILLER IN " THE EDGE O' BEYOND."

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DURBAN WEIGHTS.

A Preliminary Look at the Race of the Year.

BOXING PROPAGANDA.

IN less than a month the "Durban July" of 1922 will have become history. Let us have a peep at the weights, which made their appearance on Monday last. In addition to the assessments there will be found below a fairly accurate outline of most of the particulars of each horse engaged in this important annual event. The first acceptances are due by midday on Friday, June 16, and the final on Monday, June 19, at 4 p.m.

DURBAN TURF CLUB HANDICAP, value £2,500 (plus a Sweepstake); of which £250 to the second and £150 to the third. One and a Quarter Miles. Run Saturday, July 8.

1—**Polyscope** br h aged	Sir A. Bailey	9	7
by Polymelus—Sundrop (Eng.) (W. L. Randall)			
2—**Dignitary** b c 3 yrs	Mr. H. Nourse	9	6
by Greatorex—Dignity (S. Af.) (W. Pickering)			
3—**Flush of Dawn** ch m 6 yrs	Mr. H. C. de Meillon	9	5
by Suneager—Red Vixen (S. Af.) (Owner)			
4—**Stand To** ch h 6 yrs	Mr. H. Wax	9	4
by Stedfast—Rosevear (Eng.) (J. F. Meyer)			
5—**Colesberg** b c 4 yrs	Dr. J. van Niekerk and Mr. J. Andrew Cohen	9	3
by Wilfrid—Lily Maid (S. Af.) (R. Huston)			
6—**Corinth** b c 4 yrs	Mr. J. Neilson	8	11
by Perseus III.—Nunnery (S. Af.) (W. L. Randall)			
7—**Syrian Prince** gr c 4 yrs	Mr. H. Nourse	8	6
by The Tetrarch—Lisma (Eng.) (W. Pickering)			
8—**Nigger Minstrel** blk c 4 yrs	Sir A. Bailey	8	5
by Black Jester—Rally (Eng.) (W. L. Randall)			
9—**Fabaris** br c 3 yrs	Mr. F. W. Murray	8	3
by Farman—Caricature (Eng.) (Owner)			
10—**Fordwych** blk g 4 yrs	Mr. F. W. Murray	7	13
by Jackdaw—Anatto (Eng.) (Owner)			
11—**Slide** br c 4 yrs	Sir A. Bailey	7	4
by Corcyra—Slip (Eng.) (W. L. Randall)			
12—**Oribi** br c 3 yrs	Mr. A. Rowe	7	3
by King's Favourite—Gazelle (S. Af.) (Owner)			
13—**Eunomea** ch m 5 yrs	Mr. J. Russell	7	3
by Cyllius—Galloping Girl (Eng.) (J. Russell)			
14—**First Float** b g 6 yrs	Mr. J. A. Campbell	7	3
by Ben Alder—Bachelor's Lass (Eng.) (Owner)			
15—**Navarre** ch h aged	Mr. A. Lavenstein	7	1
by William Rufus—Zefa (Eng.) (J. Russell)			
16—**Desmond's Grandson** br h 5 yrs	Mr. T. Delany	7	0
by Melleray—Reveillee (Eng.) (Owner)			
17—**Bondsman** br g 4 yrs	Sir A. Bailey	7	0
by Maiden Erlegh—Lucky Slave (Eng.) (W. L. Randall)			
18—**Turbold** b h aged	Mr. H. C. de Meillon	6	13
by Turbine—Wild Countess (Eng.) (Owner)			
19—**Cesarevitch** b h 5 yrs	Mr. C. A. Hadley	6	12
by Willonyx—Pandora (Eng.) (J. Russell)			
20—**Saladin** blk h 5 yrs	Mr. Dowdle	6	11
by Perseus III.—Eleanor (S. Af.) (Owner)			
21—**Touraine** b m 6 yrs	Mr. J. Gard	6	10
by Swynford—Bellavista (Eng.) (Owner)			
22—**Terrie** ch g aged	Mr. A. Lavenstein	6	9
by Orpiment—Keen (Eng.) (J. Russell)			
23—**The Pearl** br f 4 yrs	Mr. H. C. de Meillon	6	9
by Cardinal Wolsey—Rosary (S. Af.) (Owner)			
24—**Herakles** b h 5 yrs	Mr. F. H. Langerman	6	9
by Sunstar—Morette (Eng.) (A. Laird)			
25—**Peep o' Day** b m 6 yrs	Mr. J. Henderson	6	9
by Holiday House—Peep (Eng.) (A. C. Townsend)			
26—**Loch Quoich** b h 5 yrs	Mr. H. Forsyth	6	7
by Fowling Piece—Kniphofia (Eng.) (C. Yarnell)			
27—**Intrepid** ch c 4 yrs	Mr. J. A. Campbell	6	7
by Cyllius—Faithful Donna (Eng.) (Owner)			
28—**Primus** br c 3 yrs	Mr. T. J. Potgieter	6	7
by Laxford—Mildred (S. Af.) (Owner)			
29—**Accuracy** b f 3 yrs	Mr. H. Nourse	6	7
by Vinicius—Repetition (S. Af.) (W. Pickering)			
30—**Freshfield** ch g aged	Mr. R. Murray	6	7
by Radium—Altcar (Eng.) (A. C. Townsend)			
31—**Collet** br m 5 yrs	Mr. J. Gard	6	7
by Greatorex—Eton Collar (S. Af.) (Owner)			

As the assessments did not reach me until a couple of hours before going to press, I will not comment on them until next week, except to mention that, at first sight, I fancy Slide and Collet. Fabaris and Fordwych were withdrawn when the weights appeared.

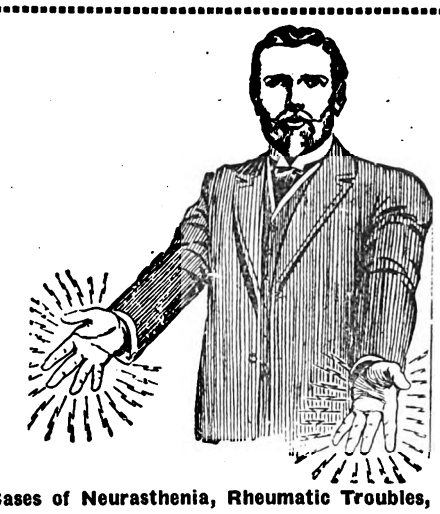
More War propaganda. Jack Dempsey, on being asked recently about the prospects of another match with Georges Carpentier, mused: "Why not? Carpentier is over 170 lb. now, and I'm just over 180." What bearing the figures have on the value of a match between the champions is left to you to guess. After the result of the ill-starred match between Carpentier and Kid Lewis there was no end of squealing. The English papers indicted Georges for not observing the spirit of boxing with more chivalry. Seeing that the rules of the game were not infringed, and that the said critics were not putting up Georges' side-wager, what justifiable complaint can they have against the Frenchman for cutting out the chivalric gallery business for once in a way? It should not be forgotten that we were

Reminded Often Enough

that the contest was of the "needle" variety. We were told how Carpentier always ridiculed the Londoner's attempts to get him into the Ring, and how the latter finally baited the Frenchman with a substantial side-wager. The sceptical probably viewed this kind of stuff as unmitigated propaganda guff, and, in view of the lack of balance in the merits of the two contestants, who could blame them? There are not many fine feelings in a "needle" scrap, and each fighter is in a hurry to send the other to oblivion. Foul fighting and clinching and an utter disregard of the referee were about all the onlookers witnessed during the

IT'S GRAND !!!

HOW ELECTRICITY CURES



Startling Results in Cases of Neurasthenia, Rheumatic Troubles, Indigestion, and Complaints of the Liver, Kidneys, and Bowels.

It's grand, magnificent, marvellous to feel well and strong again after being ill and ailing—after feeling run down, nervous, depressed, and unable to take your full pleasure out of life.

It is the experience of a lifetime when you feel your heart's blood coursing its exhilarating streams through the once weakened veins and arteries. It is a joy or joys to feel the nerves strong and steady, and to notice the crisp firmness of the muscles that once were flabby and weak. And yet it is an experience every sufferer may enjoy. The secret is in one word—ELECTRICITY—kind Nature's one infallible remedy, and the greatest power to cure that the world can produce.

There is no bar to your full enjoyment of its benefits. It is no system for the rich alone—but one that all may freely and confidently adopt. Science has shown nothing more marvellous than the victory of Electric treatment over such terribly painful and harassing illnesses as Rheumatism, Gout, Sciatica, Lumbago; than the splendid rebuilding of weakened nerves in cases of Debility, Neurasthenia, Neuralgia, Nervous Dyspepsia, Lack of Confidence; than the renewal to strength of the digestive system in cases of Indigestion, Kidney, Liver, and Bowel complaints.

The method is as easy and certain as it is convenient. All you need to do is to put on an "Ajax" battery for one hour each day. You can do this while resting, and as you sit in your comfortable chair or recline on the couch it is delightful to feel the mysterious, soothing, healing, and strengthening power circulating through your system in a beautifully soft flood. Of course this cannot be done with an ordinary battery, such as those used for electric lights, etc., because in such a battery, naturally, the current is neither radiated nor properly adapted. Shocking coils, too, which irritate the nerve centres, are also useless for the purpose. The correct and scientific method to apply is the "Ajax" Dry Cell Body Battery, which is specially made so that all the important nerve centres radiating through the system are simply saturated with the new life-giving current.

You will be surprised and delighted beyond measure by the wonderfully stimulating effect of the "Ajax" Body Battery, and to realise the real and permanent manner in which your ailments are cured.

GET IT FREE.

Write to-day for the special FREE treatise on electricity, which will be sent to you by return of post. A host of mysteries will be made plain as the light of day to you. You will read of the cause and effect of many ailments and diseases, and exactly how the electric cure can be applied to your own case. Or if you call at the Electropathic Institute you can learn in a personal consultation, and at the same time test the appliance itself without cost or obligation of any kind. The one point to remember is DO NOT DELAY. Write or call to-day while the address is fresh in your mind.

AJAX LD.

THE ELECTROPATHIC INSTITUTE OF SOUTH AFRICA,
Room No. 62. 70 Pritchard Street, P.O. Box 7222,
JOHANNESBURG.

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The KING'S HOTEL
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Proprietor - - - - - P. COOKE
Manager - - - - - Frank Fillis

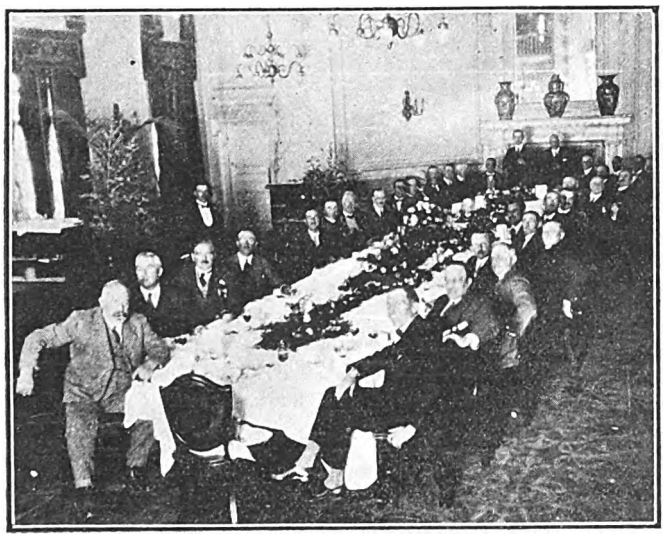
two or three minutes these men were in the ring. Just after being separated Lewis dropped his guard, and Carpentier, with his customary rapidity, seized his opportunity, shot in a lightning right, and qualified for the big end of the purse. Georges helped to lift his beaten opponent back to his corner. Lewis got £3,000 odd.

* * *

The propagandists have been busy recently trying to justify a second meeting between Dempsey and Carpentier. They are staging their efforts in England, and have so far met with success to the extent that it is authentically announced that a fight has been arranged to take place—in England, it should be added, for it is safe to say that America

Wouldn't Lend Much Encouragement

to such an uneven contest. Inspired critics, and others of the calling, will, however, work themselves up to a pitch of belief, before the date of the contest, that Carpentier really has an excellent chance of downing the brilliant young American. Dempsey might be prevailed upon to prolong the agony for the sake of the movies, and his cut out of the spoils, but there can be little doubt about the result.



CELEBRATING CAPTAIN CUTTLE'S VICTORY IN THE DERBY.
Licensed victuallers and others connected with "the Trade" attend a "little luncheon" at the Carlton Hotel, Johannesburg, as the guests of Messrs. James Buchanan & Co., whose representatives, Messrs. A. W. Bellamy and W. J. Stephens, are seen standing at the head of the table. Lord Woolavington, the owner of the Derby-winner, Captain Cuttle, was formerly Sir James Buchanan.
Photo by M. Edward.

After Bombardier Wells had beaten the Australian, Albert Lloyd, very comfortably quite recently he was promptly acclaimed as a come-back once more. The pathetic belief which exists in Beautiful Billy is truly marvellous, but the mercurial one never allows it to last too long. With the help of Goddard he disillusioned his admirers once again. Goddard disposed of him quite comfortably.

* * *

I hear that a championship bout has been fixed between Clarence Walker and Norman Mulligan. The sort of fight that should draw no end of enthusiasm, and a big gate into the bargain. There was little enough in their last brush to ensure a hot fight over the championship route.

* * *

At Springs last Wednesday there was an improved attendance at the races, and the weather was in delightful contrast to that which was experienced at the previous meeting on the East Rand course. Racing was keener than usual, and backers had a bit the better of the argument in the Ring. Tote figures just topped £3,000. Hideous found the reward of consistency in taking the chief event, Mistress Ena, who has apparently lost all form, being runner-up. A stirring struggle was seen in the "A" Galloway race, and Simplicitus got a narrow verdict over the unreliable King's Courier, who filled a similar position behind the "Arcadian" pony at the previous meeting. Simplicitus has now a sequence of three wins in this class at Springs. Mummer was picked out as a good thing for the "C" Springs Handicap, and, after looking all over a winner turning for home, he

Petered Out Softly

when tackled by the diminutive Molly D, who, in turn, was whacked by Vista II. in the short run-in. Another nailing good go was that seen in the Galloway "C," in which George Butt's pair, Snowstorm and Cresset, battled every inch with Traplew, Cresset gaining a head verdict over the latter. We don't often see a six-year-old maiden with only three runs to work on bob up as a winner on the Rand, but we saw one when the short-pedigreed Stephen's Green pony, Green Boy, got all over a fair-sized field in the race for maidens. Of course there was a rush to see if the wrong pony had been saddled up, but all was serene. The connections threw in for a nice little win. Grey Pietri was due to score, but it needed all Simpson's skill round the bend to work the long-striding grey into a winning position, which the sour-tempered Forest Love unsuccessfully challenged in the straight. Thumbs Up gave punters a decent start by beating old Donna Theresa in the Galloway "C."

* * *

Whilst I have no objection to offering selections to the public in these columns, I, like most racing writers, am never by any chance sufficiently confident to have a flutter on them myself. The Mines and Prizes competition conducted on the Union Day Handicap at Auckland Park recently took my eye, and I was enterprising enough to endeavour to pick the first, second and third in that event. And, strange to say, I did so correctly—first pick, too! Procrastination was my downfall, however, for, leaving

The Successful Selection

on my desk for some time, the Transvaal Handicap was run meanwhile, which White Friar won. White Friar incurred a penalty at the Park, and that induced me to alter my third selection. Fortunately there was a substantial prize for tipping first and second, but it was poor consolation for not sharing the winning prize. This was won outright by Mr. J. Bowles, father of the well-known jockey. Mines and Prizes, Ltd., are conducting a big competition on the Durban July Handicap, particulars of which can be seen in the advertising columns of this issue.

AUCKLAND PARK RACES.

Saturday, June 17th

8 RACES 8

First Race at 12.15. Last Race at 5 p.m.

Splendid transport service right to Course gates.

P O. Box 1474. W. HUTCHISON,
'Phone 1614, Johannesburg. Secretary.

HIS MAJESTY'S, JUNE 16: RUBY MILLER IN "THE EDGE O' BEYOND."

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BOSTON WALLPAPER CO., LTD.

For Up-to-Date Wallpapers, Sisco Varnish, Stain, Sisson's Oil Flat, Rustikol and Ready Mixed Paints.

York Buildings, Kerk Street, JOHANNESBURG. Box 674. Phone 3035.

Eight events were run through at Germiston last Saturday in ideal weather. The race-track is beginning to show signs of wear and tear, and top-dressing is in progress. The fact that this was being carried out patchily led to some complaints being lodged by jockeys that their mounts were galloping nervously and not truly over the patches of manure. This will probably be rectified by next meeting. As has been usual on this course for some time past, the sport was as keen as mustard and good racing was seen. A couple of mishaps occurred, but neither Simpson nor the apprentice L. Rowe were hurt seriously when dislodged from their respective mounts, J'y Reste and Tippermuir. The incident in Simpson's case cost him the riding on Sporting Ally, winner of the last event, and the ride on Grey Pietri, which must have won with him aboard. Mr. "Bill" Purdham

Won a Double

with White Prospect and Sporting Ally. Help improved on his win at Headquarters by taking the Simmer "B" in handy style. White Prospect beat a very weak field in the Simmer "A." The same division of the Rose Deep Handicap went to the much-improved Pannikin, who had quite a bit to spare from Zollino and Ample Supply. Prim Maid took the bottom Rose Deep, beating an arrant thief in Fiction. Chandelier was somewhat lucky to score in the Simmer "C," as, had Grey Pietri been ridden by Simpson, the margin would most certainly have been against Kennedy's horse. Banter has been steadily improving and won in his turn on Saturday, and not luckily, despite the belief of many, that, but for Pliny, the favourite, shifting about on the manure, he would have scored. They failed to notice that Banter also moved about considerably. Spin More, by dint of her courage and tenacity, earned a short-head verdict over Vista II., with the winner's stable companion, Thrice Rejected, in third place.

* * *

Starting Prices of Winners Last Saturday

GERMISTON.

3/1 Banter.
10/1 Prim Maid.
9/2 Help.
6/1 Spin More.
1/1 White Prospect.
9/2 Pannikin.
20/1 Chandelier.
5/1 Sporting Ally.
*Tipped by THE PICTORIAL.

DURBAN.

5/4 Curls.
8/1 Grosse Caisse.
4/6 Gallis.
7/4 Penalty.
10/1 Rock-a-bye.
3/1 Espiegle.
7/2 Poetry of Motion.
6/1 Darnetal.
20/1 Wreck.
*Dead Heat.

CAPE TOWN.

6/1 Libona.
7/1 Lady Desmond.
10/1 Neferia.
1/1 Clare Clan.
10/1 Fighting Cock.
8/1 Lawn Ruadh.

PORT ELIZABETH.

12/1 Surprise Kiss.
8/1 Sunlight.
5/1 Haigh.
6/4 Earl Grey.
1/1 Aurist.
8/1 Angry Fear.
1/1 Fallacy.
*Dead Heat.
6/4 Sunlight.

* * *

My selections for the Park meeting this Saturday are as follow:—

12.15 p.m.—Juvenile Handicap, about 5 furlongs.
Sam Weller, Banter, Randall's best.

12.55 p.m.—Galloway Pony H'cap, "C," about 6 furlongs.
Sandstone, Diddums, Royal Nun.

1.35 p.m.—Auckland Park Handicap, "D," about 1 mile.
Grey Pietri, Sandy, Bothwell.

2.15 p.m.—Galloway Pony H'cap, "A," about 6 furlongs.
Liberte, B Flat, Clover.

3.0 p.m.—Auckland Park Handicap, "A," about 1 mile.
J'y Reste, White Friar, Ample Supply.

3.40 p.m.—Auckland Park Handicap, "B," about 1¼ miles.
Help, Tromp, Mistress Ena.

4.20 p.m.—Galloway Pony H'cap, "B," about 5 furlongs.
Traplew, Sontay, Snowstorm.

5.0 p.m.—Auckland Park Handicap, "C," about 7 furlongs
Vista II., Mummer, Steelbright.

"MACBETH" BY COLLEGE BOYS.

Next Wednesday and Thursday, June 21 and 22, the boys of St. John's College, Johannesburg, will carry on their excellent tradition of being the only school in South Africa to give an annual dramatic performance by staging "Macbeth" in the College Gymnasium under the personal supervision and direction of the well-known actor, Mr. Edward Vincent. Gilroy King is cast to play the fearful Thane, with Frederick Bompas as the too-ambitious Lady Macbeth, Charles Strong as the avenging Macduff, and Eric Tucker as the ghostly Banquo. The properties and costumes have been lent by the African Theatres, Ltd. The charge for admission is 2s. 6d. if you pay at the door, and 3s. 6d. if you book your seat in advance at the Carlton Booking Office.

MR. FRED COYNE LEAVES FOR ENGLAND.

Mr. Fred Coyne, musical-comedy and revue producer with the African Theatres, Ltd., for the last three years, left Johannesburg by the boat-train on Wednesday (being seen off at Park Station by a large number of friends), and sails for England by the *Kinfauns Castle* this Friday afternoon. Mr. Coyne has received several tentative offers to stage his revue, "Follow My Leader," and his operatic interlude, "The Wrath of Ra" (to both of which Mr. David Foote composed the music), in England.

MINES & PRIZES, LTD.

(Registered in the Transvaal.)

Offices: 7, 8, 9, Victoria Buildings, 95, Commissioner Street.

EXTRACT FROM AUDITOR'S REPORT ON "A" COMPETITION.

The following is the list of winning numbers awarded by us:—

FIRST PRIZE—No. 12421.

SECOND PRIZE—Nos. 12979, 12636, 23318, 3616, 22922, 15221.

THIRD PRIZE—Nos. 3570, 3517, 20991, 2587, 3290, 2471, 9434, 8192, 20356, 15473, 14153.

We have pleasure in placing on record our opinion of the absolutely fair and businesslike manner in which this competition has been conducted by the Directors and Officials concerned.

H. A. MAUDE, Incorporated Accountant,
S. J. CARMONT, Registered Public Accountant,
Auditors.

Johannesburg,
1st June, 1922.

THE PRIZE WINNER'S LETTER.

The Chairman and Directors,
MINES AND PRIZES, LIMITED.

Dear Sir,

As the winner of "A" Competition, run at Auckland Park on May 31st, 1922, I herewith wish to place on record my appreciation of the manner in which that competition was conducted by your company. I have received the First Prize in cash according to the conditions governing the Competition, and am highly satisfied.

I am,
Yours faithfully,
JOHN BOWLES,
P.O. Box 2523, Johannesburg.

June 5th, 1922.

10/- COMPETITION "B" 10/-

ON THE

DURBAN JULY HANDICAP—£15,000 IN PRIZES.

Offer "B" Offer of 400,000 fully-paid shares in the NEW SOUTHERN VAN RYN G.M. CO., LTD., at par (2/6). The sum of 10/- buys four shares. You may buy as many lots of four as you wish, and for every lot of four you buy you have the right to make one set of predictions on the DURBAN JULY HANDICAP, advertised to be run on JULY 8th, 1922.

To the person or persons correctly placing the 1st, 2nd, 3rd and 4th Horses	£7,500
To the person or persons correctly placing the 1st, 2nd and 3rd Horses	4,500
To the person or persons correctly placing the 1st and 2nd Horses	2,000
To the person or persons correctly placing the 1st and 3rd Horses	1,000
	£15,000

10 per cent. will be deducted from the Prize Money and given to the Administrator's Distress Fund.

In the event of the 400,000 shares of Offer "B" not being fully taken up, the several prizes offered for competition by purchasers of shares on these offers will be reduced *pro rata* respectively.

If no competitor is successful in predicting the correct result for any particular prize, the prize will be awarded to those making the nearest prediction. In the event of there being more than one successful competitor for any prize, the prize will be divided. No one prediction coupon can win more than one prize.

HIS MAJESTY'S, JUNE 16: RUBY MILLER IN "THE EDGE O' BEYOND."

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Empire Palace.

AFRICAN THEATRES, LTD.

Nightly at 8.15.

Matinees on Wednesday and Saturday at 2.30.

WEEK COMMENCING MONDAY, JUNE 19,

BETTY BARCLAY AND GEORGE GLOVER,

At the Piano, Herbert L. Cooke,
In an Original Setting.

TAMBO AND TAMBO,
Tambourine Act.

HUNTER AND BOB,
Pantomimical Comedy Act.

TAYLOR'S DREAM STARS,

A Musical Fantasy, including Henry Weste, Kathleen Brette, and Irene O'Dare.

MARGARET NORTON AND GLADYS SIMMONDS,

In their Refined Vocal Operatic Act.

W. V. ROBINSON,
The Canadian Entertainer.

THE DAINTY DANES,
The Simultaneous Pair.

HILDA DENTON,
Offers a Novelty.

Booking at the Carlton Hotel, Commissioner Street Entrance, daily from 9 a.m. to 6.30 p.m. 'Phone 5426.

New Bijou.

AFRICAN THEATRES, LTD.

MON., TUES. & WED., JUNE 19, 20 & 21,

"IF I WERE KING,"
8-Part Fox Film Version of Justin McCarthy's Romantic Play, featuring
William Farnum.

THUR., FRI. & SAT., JUNE 22, 23 & 24,

"AMARILLY OF CLOTHES-LINE ALLEY,"
5-Part Artcraft Drama, featuring
Mary Pickford.

His Majesty's.

AFRICAN THEATRES, LTD.

WEEK COMMENCING MONDAY, JUNE 19.

RUBY MILLER,

With **CHARLES CARSON** and Full London Company,
In
"THE EDGE O' BEYOND,"
By Gertrude Page: Dramatised by Ruby Miller and Roy Horniman.

Every evening at 8.15. Matinees on Wednesday and Saturday at 2.30.

Plans at Carlton Hotel (Commissioner Street Entrance.). 'Phone 5426.

Orpheum Theatre.

AFRICAN THEATRES, LTD.

WEEK COMMENCING MONDAY, JUNE 19,

LOUIS J. SEYMOUR,
The 20th Century Light-Comedy Entertainer.
WEYNEN AND COMPANY,
In their Sensational Acrobatic Act.

MON., TUES., & WED., JUNE 19, 20 & 21,
"MY LADY FRIENDS,"
6-Part First National Comedy, featuring
Mr. and Mrs. Carter De Haven.

THURS., FRI., & SAT., JUNE 22, 23 & 24,
"FINE FEATHERS,"
5-Part Metro Drama, featuring
Claire Whitney.

"The place where everyone goes."

Carlton Theatre.

AFRICAN THEATRES, LTD.

MON., TUES., & WED., JUNE 19, 20 & 21,
"THY SOUL SHALL BEAR WITNESS,"
6-Part Swedish Bio Drama, featuring
Victor Seastrom.

THURS., FRI., & SAT., JUNE 22, 23 & 24,
"WHEN FATE DECIDES,"
5-Part Fox Dama, featuring
Madlaine Traverse.

Standard Theatre.

AFRICAN THEATRES, LTD.

Commencing this Thursday Night, June 15,
MR. ALFRED WOODS
And his New London Company
in
"SMOULDERING FIRES,"
By Val Gurney.

Under the direction of Alfred Woods and Alexander Butler.

Popular prices. Booking at the Carlton Hotel.

Jeppes Theatre.

AFRICAN THEATRES, LTD.

MONDAY & TUESDAY, JUNE 19 & 20,
"THE INVISIBLE FEAR,"
6-Part First National Drama, featuring
Anita Stewart.

WEDNESDAY & THURSDAY, JUNE 21 & 22,
"THE TEETH OF THE TIGER,"
6-Part Paramount Drama, featuring
David Powell.

FRIDAY & SATURDAY, JUNE 23 & 24,
"STRAIGHT FROM PARIS,"
6-Part Equity Drama, featuring
Clara Kimball Young.

Lyric Theatre.

BRAAMFONTEIN.
AFRICAN THEATRES, LTD.
ADMISSION: 6d. and 1s.

MONDAY & TUESDAY, JUNE 19 & 20,
Ethel Clayton in
"CROOKED STREETS,"
Paramount Drama in 5 Acts.

WEDNESDAY & THURSDAY, JUNE 21 & 22,
Marguerite Clark in
"RICH MAN, POOR MAN,"
Paramount Drama in 5 Parts.

FRIDAY & SATURDAY, JUNE 23 & 24,
David Powell in
"THE TEETH OF THE TIGER,"
Paramount Drama in 6 Reels.

Next Week's Calls.

WEEK COMMENCING MONDAY, JUNE 19:

Tivoli, Cape Town.—Till June 20: Horace Jones and Partner, Three Lombards, Sandy the Scot. Continuing: Mlle. Juanita Trevoir, Daimler and Eadie, Sandford and Lyons, Joel Myerson. Opening June 21: Julot and Piero, Jack and Emily, Fillis Duo.

Opera House, Cape Town.—"The Peep-Show."

Empire, Johannesburg.—Barclay and Glover, Tambo and Tambo, Hunter and Bob, Taylor's Dream Stars, Norton and Simmonds, W. V. Robinson, Hilda Denton, The Dainty Danes.

His Majesty's Johannesburg.—Ruby Miller and Company in "The Edge o' Beyond."

Orpheum, Johannesburg.—Louis J. Seymour, Weynen and Company.

Grand, Pretoria.—Jubb and Jerome, The Real McKays.

Criterion, Benoni.—June 23 and 24: Three Lombards, Horace Jones and Partner.

Rinko, Maritzburg.—Madame Leah Williams, Tom E. Finglass.

Criterion, Durban.—Holson and Bert, Moss and Maachah.

Theatre Royal, Durban.—"A Night Out."

Vaudette, Bloemfontein.—Bert Coote and Company.

All great men have one trait in common: a fierce intensity which annihilates all things superficial and irrelevant.

Solitude is the birthplace of strong ideas, fine plans, and healthy purposes.

FROM STUDIO TO STAGE.

IN America stage and screen are now illustrating the maxim that the pendulum must swing as much one way as another. The number of film celebrities who have recently returned to the footlights—Ben Turpin, Charlie Murray, Doris Pawn, Robert McKim, Mrs. Sidney Drew, Mildred Harris, Betty Ross Clarke, Mary MacLaren, to mention only a few—is likely to be increased as time goes on.

One of the reasons for the shift is the sharp drop in the salaries paid to screen actors. In the period of partial idleness in the Hollywood studios during the past year the bidding for actors that had previously raised their "value" to absurd figures ceased.

Actors began to seek employment—even some of the most famous—instead of being sought. The law of supply and demand began to work in earnest. Salaries are now down to stay. There will never be so many bidders as formerly, because production is in fewer hands and the leaders in the industry have combined to prevent ruinous pay to actors.

The result is that the stage is now able to bid for favourites on almost even terms with the studios. This is bound to mean a greater shift of personalities and an influx of many new faces to the screen in the next year or two. Another outcome will be that those who "survive" in either field will do so more on merit than formerly.

Both the stage and the screen, therefore, will benefit by the new state of flux that exists, and the public ought to see better acting than ever.

Fear is one of three things: ignorance, auto-intoxication, or inertia. And the cure is threefold: knowledge, purity, activity.

HIS MAJESTY'S, JUNE 16: RUBY MILLER IN "THE EDGE O' BEYOND."

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MRS. P. M. LOTZ, Nooitgedacht, P.O. Klerksdorp, writes:—

"For three years I have suffered from severe pains in the kidneys and bladder. My bladder was often so swollen that I could hardly walk, and I had to go to bed. I used various medicines, but they were of no use. My husband advised me to try De Witt's Pills. The morning following my first dose I was able to get up and do all my housework again. From the time that I used your pills not a sign of pain has appeared. I shall always praise De Witt's Pills."

This lady, although she suffered for three years with kidney and bladder pains, has been completely cured by De Witt's Pills after other remedies have failed. Mrs. Lotz did not have to wait long for her relief. After the first dose she was able to carry on with her household duties. De Witt's Pills give this immediate relief because they go to the centre of the trouble, which means that these wonderful Pills will give benefit more quickly, more lasting, and at a considerably less cost than any other remedy.

EVIDENCE FROM PRETORIA & DOORNFONTEIN

Mr. R. Dickason, 283, Christobel Street, West Pretoria, writes:—"I had great pains in my back. Before I had used one box of De Witt's Pills I was completely cured."

Mr. B. Baron, 37c, Beit Street, Doornfontein, writes:—"I suffered with backache and pains in the hips and loins. I am pleased to tell you that De Witt's Pills cured me.

If you wish for immediate beneficial results get

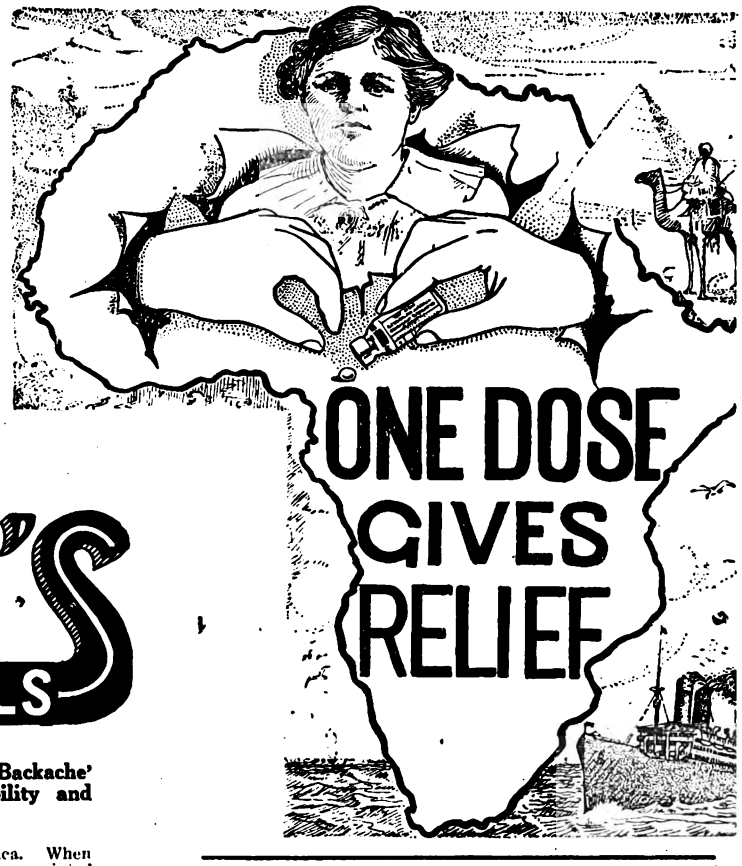
DeWITT'S
-KIDNEY-&-BLADDER-PILLS

The World's Greatest Remedy for:—

Rheumatism, Lumbago, Sciatica, Cystitis, Stone, Gravel, Backache' Joint Pains, Weak Back, Gout, Tired Feeling, Irritability and other Disorders of the Kidneys and Bladder.

Sold by Chemists and Storekeepers throughout South Africa. When you get the Pills be sure they are De Witt's in the white boxes, printed in blue and gold, with the blue wax seal on the cork. There are two sizes—6s. 6d. and 3s. 6d. The 6s. 6d. size contains 2½ times the quantity in the small size. If your chemist or storekeeper does not stock them, send the price of the package to E. C. de Witt & Co., Ltd., 31, Loop Street, Cape Town, and they will be sent post free in a plain wrapper.

PROOF FROM TRANSVAAL.



A trial box of De Witt's Pills, sufficient to show good results, will be sent by return if you send 3 penny stamps for packing and postage.

EMPIRE PALACE OF VARIETIES

JOHANNESBURG

—(AFRICAN THEATRES, LTD.)—

Next Week's All-Star Vaudeville Bill:

BARCLAY AND GLOVER,
In an Original Setting.

NORTON AND SIMMONDS,
Refined Vocal Operatic Act.

TAMBO AND TAMBO,
Tambourine Experts.

HILDA DENTON,
Offers a Novelty.

TAYLOR'S DREAM STARS,
A Musical Fantasy.

W. V. ROBINSON,
The Canadian Entertainer.

HUNTER AND BOB,
Pantomimical Comedians.

THE DAINTY DANES,
The Simultaneous Pair.

BOOKING AT THE CARLTON HOTEL

HIS MAJESTY'S, JUNE 16: RUBY MILLER IN "THE EDGE O' BEYOND."

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JOHN PEEL.

AMONG long-lived songs there is a large class which owe their undiminished popularity to the local patriotism of which they are the expression. These songs are lodged in racial feeling and memory and there is no rivalling them. Such a song is " John Peel."

It is pure Cumberland, and yet such is its infectious vigour and zest that it is sung wherever the English language is spoken. The author was John Peel's bosom friend, John Woodcock Graves, who relates that the song was written by him impromptu in John Peel's presence. They were hunting their hunts over again in a snug parlour at Caldbeck, a remote village in the Cumbrian mountains. His mother had been singing his baby son to sleep with " an old rant called Bonnie (or Cannie) Annie ":—

The pen and ink for hunting appointments being on the table, the idea of writing a song to this old air forced itself upon me, and thus was produced, impromptu, " D'ye ken John Peel, with his coat so grey?" Immediately after I sang it to poor Peel, who smiled through a stream of tears which fell down his manly cheeks; and I well remember saying to him, in a joking style, " By Jove, Peel, you'll be sung when we're both run to earth."

John Peel (who died in 1854) knew little about anything beyond fox and hare hunting. " No wile of a fox or hare could escape his scrutiny, and business of any shape was utterly neglected, often to cost far beyond the first loss." He was a fine figure of a man, six feet or more in height, and Graves relates that a sculptor once followed him admiringly a whole market-day before he discovered who he was.

"SHOVE HA'PENNY."

Three hundred years ago there were certain English nobles and gentles who kept billiard tables in their proud houses. But there could not have been an old hall in all England where a smooth table was not channelled with lines for the play of shovelboard. When Englishmen wore their purses hanging at their girdles, each would have at the bottom of his purse some antique coin of silver, worn smooth and very fit for the ancient game: they made pets of such pieces as early Victorian schoolboys made pets of their favourite alley taws. Go to your Shakespeare and learn why Mr. Slender was so hot for revenge when Pistol picked his purse. For Pistol's nimble fingers had not only closed upon seven groats in mill'sixpences: he had stolen away the two Edward shovelboard pieces for each of which Mr. Slender had paid two shillings and two pence. The old game of shovelboard was the forerunner of the modern game of " Shove ha'penny " which urchins play in the streets.

Anger, jealousy, worry, passion, fear, greed, suspicion: these robbers of the heart despoil us of most of our mental and physical reserves.

Marvellous Hair Growth

A marvellous hair grower has been brought over. It is used by North American Indians, and reported to effect a prolific growth of hair on a bald patch in a very short time. The juice of the pilocarpus plant and genuine bear fat from the Canadian Saskatchewan are active ingredients.

A small fuzz develops in a few weeks, after which the hair grows rapidly, and in a beautiful natural colour. The name of the preparation is Kotalko, and a testing box may be obtained, post paid, by sending sixpence, P.O., or stamps, to John Hart Brittain, Ltd., 2 Percy Street (314.M) London, W.1., England.

KOTALKO

Kotalko is on sale at most Chemists or wholesale from Gardner & Co., Ltd., Port Elizabeth; Heynes, Mathew & Co., Cape Town; Fleming's Chemists, Ltd., and Sive Bros & Karnowsky, Johannesburg; and Stranach & Williams, Durban.

ALL BLOOD and SKIN TROUBLES CURED quickly and permanently, no matter how long standing, with MELOIN DOUBLE STRENGTH BLOOD PURIFIER. 10/6 and 21/- per bottle.

ALASSYN.—A very popular Hair Tonic and Dressing. It has a stimulating action on the scalp, and encourages the growth of the hair.

We have a nice assortment of Scent Face Powders and Face Creams. Our famous Electric Headache Powders are a quick cure. 1/6 and 2/6 a Box.

MELOIN OINTMENT will cure Face Spots, Rashes, Itching, or any other Skin Disease. 3/6 a pot.

Special Reduction for Theatricals in all Toilet Lines.

RIGHTHOUSE'S PHARMACY,
CHEMIST & DRUGGISTS,
CORNER MAIN AND CENTRAL ROADS, FORDSBURG.
Phone 4, Mayfair.

Also THE TROYE PHARMACY,
CORNER COMMISSIONER & TROYE STREETS, JOHANNESBURG.

I.V.T.A **The International Variety AND Theatrical Agency, Ltd.** I.V.T.A

3, LEICESTER STREET, LONDON, W.C., ENGLAND; and PUTNAM BLDGS., 1493, BROADWAY, TIMES SQ., NEW YORK.

ARTISTES

From Australia and America who are wishful of playing the principal English Tours after the completion of their African Tour with the African Theatres are requested to communicate with the above Agency, giving the undermentioned particulars:—

(1) Approximate date of arrival in England; (2) date they wish to open; (3) lowest terms required for (a) London, (b) Provinces; (4) bill matter; (5) full description of the act, stage requirements and time.

NOTE.—Artistes are advised to send particulars under headings 3, 4 and 5 as soon as they open in Africa, which will be filed for reference.

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STAGE & CINEMA.

VOL. XIV. No. 360.] SATURDAY, June 24TH, 1922 (Registered at G.P.O. as a Newspaper.) PRICE 1/-

AS HAJJ IN "KISMET."

Mr. Otis Skinner, the eminent American actor, as the picturesque beggar, Hajj, in an elaborate film version of Mr. Edward Knoblock's play, "Kismet," which will be shown at the New Bijou Theatre, Johannesburg, on July 3. Before appearing before the camera, Mr. Skinner played the part of Hajj on the stage for three years in the United States.

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ON MARRIAGE.

The Outspoken Thoughts of an Australian Writer.

The following article, which is signed EPISTEMON, *is reprinted from the thoughtful and well-written Australian monthly magazine,* THE TRIAD.]

WHAT percentage of marriages are happy marriages? Is it safe to say 10 per cent.? Why is the percentage of happiness in marriage so low? Happiness in marriage being plainly a state so difficult to attain, of what does marriage happiness consist? On what does it thrive? How is it made secure? And of what nature are the things that make it impossible?

In the allegorical significance of the ancient Hebrew scriptures there is deep wisdom. It was owing to a woman that man lost his paradise. And so in the case of perhaps 50 per cent. of unfortunate marriages in our own time, it is the woman who lets the lean snake of Suspicion into Eden.

It is a fact just conceivable that woman, however well endowed she may be for the profession of chiropody or the gutter-tasks of politics, has not yet reached a stage in her evolution when she is really fitted for the state of marriage. She is still unable to rid herself of what I can only call the obsession of the chattel-idea. She, who was for so long the creature of her husband—at times merely one in a herd of creatures—is often now bent on keeping a husband-creature in a condition of abject subjugation. She finds it impossible to associate in her mind the idea of personal liberty with the idea of marriage. She will stand appalled and indignant if you tell her that a man or a woman should enjoy just as full a measure of personal freedom after marriage as before—or just as full a measure as the changed circumstances will permit. In her view, marriage is the consecrated sink of that horrible familiarity which can only end in permanent blistering contempt. The married woman—woman being one of the most delicate and sensitive beings ever designed by God and inspired by the devil—must be content to have no privacy, no individual life of her own, no blessed quiet in which she may come to know her soul, once she goes to her husband. She must live on his earnings and sleep in his arms, while the glamour lingers; and when the glamour fades away she must live on his earnings and sit with him constantly amid the miserable ashes of love burnt-out. All succour of the sweet romance and mystery of love is denied to her. . . . Can you imagine a good representative Presbyterian in face of his wife's demand for a bedroom of her own?

So with the man, and (let me insist) in regard to all the complications and pitfalls of marriage the man is more reasonable than the woman. When a modern woman is virtuous she never ceases to be proud of it. To that pride in her own chastity she says her prayers night and morning. For her it is the Law and the Prophets. It atones abundantly for whatever sins of meanness or indulgence she may commit. She may be a shrew, her vicious tongue may be more cruel than the flames of Tophet, but she still thinks that if she is virtuous her husband should shout *Hallelujah!* all the day long. Because she has no sense of humour, it never strikes her that there is anything ludicrous and offensive in this attitude of hers; though if any man went through life all cock-a-whoop because he had never committed murder or skinned his grandmother, she would have plenty to say about it. It is probable that one-half of the marital misery of the world is to be traced to the egoistic mania of these paragons of a merely vicious chastity.

But woman is consistently woman. If she suspects that her husband is not "virtuous"—if she deems or dreams that ever in his life he has lolled in the tent of Rahab or gone roving with lithe Lilith in the dusk—oh, la! la! la! He may be an affectionate and tender father, a considerate and patient spouse, an amiable and intelligent companion, a lover of some surviving merit; he may be frayed to the nerve, worn to the bone (poor dog!), by his constant grinding effort to earn money enough to keep up with the family demand; it makes no difference. . . . If he has ever failed in the only virtue that your self-righteous woman has ever heard of, if he has even been so much as suspected of failing in that virtue, he is condemned to the hell of a shrew's tongue till he sighs thankfully into the big sleep and goes to meet God Who will be merciful, or Satan . . who is at least likely to prove a kinder housemate than a scolding wife.

There are a thousand ways in which a woman may be unfaithful to her husband, and physical infidelity is one of the least deplorable of them.

If every woman received from her God the mercy she shows to her husband, at least 90 women in 100 would infallibly go to hell.

And it is all in great part due to the woman's idea that she owns the man she marries, that he is her personal property, like a pair of bloomers or a fan.

So you may call me heretic, blackguard, or what you will, but I declare my absolute and honest conviction that a man does not own his wife, and that a woman does not own her husband. I say that immediately the idea of ownership comes into the relations of wedded folk, love must perforce incontinently die. It is only as the loved one leaves the beloved free that love can be and can continue to be sweet and pure and fine and tolerable. Loyalty in love is of love's very essence while love lasts; and when in marriage love dies, marriage straightway sinks to the hateful ignominy of a legalised or enforced prostitution damning to the soul. There are no rights in marriage when love is dead; and while love lives love will demand no rights. Among decent and rational folk, marriage is a partnership, and not a bondage. The whole matter is really of the most perfect simplicity. In so far as marriage is the sanction of love it is a blessed thing, and marriages are made in heaven; but marriage without love is an infamy whose degrading miseries cause laughter among devils.

Between the sexes there can be no true love without passion; but passion parading in love's cloak has tricked many unfortunates into marriage destined to misery. The number of soldiers' divorces since the Great War is attributable solely to the fact that millions of young men and women gripped by an impulse of passion married without love. Let a woman marry without love, and in nine cases out of ten she will take the first opportunity of wooing the elusive god in other arms. One of the most shocking things seen at home in connection with the Great War was the number of young women, wives of absent soldiers, who were unfaithful to their vows under the banners of a flaunted patriotism. Then the soldiers returned and refused to live with these adultresses, or the women, when they were honest, refused to live with these strangers whose eyes glowed still with the scarce-extinguished flame of gross adulteries. The thing was inevitable, one way or the other. You can't have your cake and eat it.

Marriage may be happy. I am dealing in counsels of perfection; I honestly do believe that marriage may be happy, if reasonable care is taken.

First of all, don't make a marriage of passion. Take time to be sure that you love your lady in the higher sense, that she loves you; and then, if she will wed you, thank God, and let your passion have full play.

You, Madam, remember that you have not married a woman, but an altogether different creature, a creature who can neither see nor feel as a woman feels and sees. Remembering this, walk warily. Be swift to sympathise when

(*Continued on Page 10.*)

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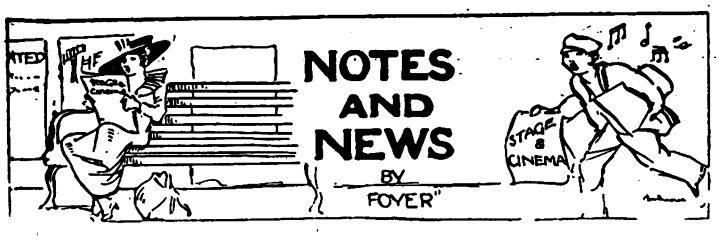


Clara Butt's Sister.

Dame Clara Butt's sister, professionally known as Ethel Hook, will arrive at Cape Town by the *Kildonan Castle* on Monday to play the South African Vaudeville circuit as a member of her own musical trio, of whom the other two members are Mr. Arthur Argent, baritone, and Miss Edith Page, accompanist and solo pianist. Miss Hook has appeared with her famous sister at many of her important concerts, and is generally known as " the miniature Clara Butt " (she is also a contralto). She has sung before the King and Queen, and was specially chosen to represent Britannia at the command performance at the London Coliseum at the end of the War.

A D'Oyly Carte Baritone.

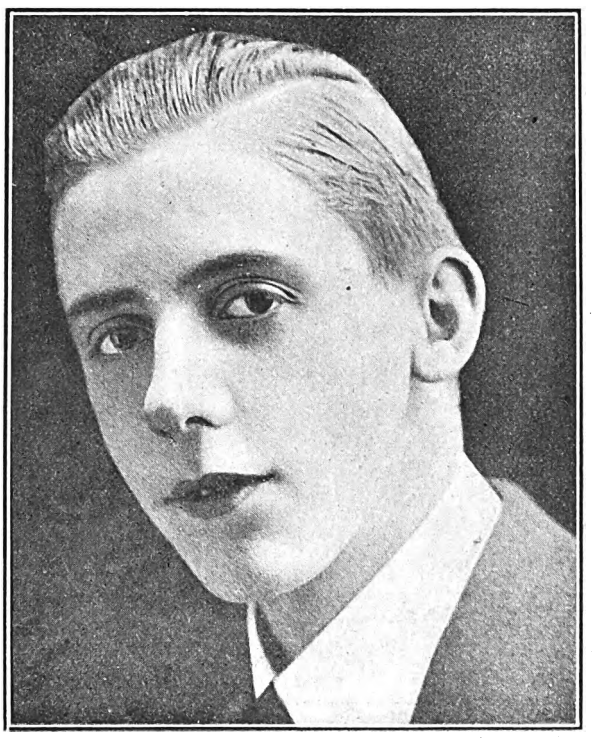
Mr. Arthur Argent used to be with the late H. G. Pélissier's Follies at the Apollo Theatre, London. He then toured the principal English vaudeville circuits with his own musical act, and afterwards joined "The Grotesques " and toured India and the Far East. During the War he served for four years with the 3rd Royal Fusiliers, and was then engaged by the D'Oyly Carte Opera Company as principal baritone, and played the Mikado in " The Mikado," Giuseppe in " The Gondoliers," Sergeant Meryll in " The Yeomen of the Guard," Lord Mountararat in " Iolanthe," and the Pirate King in " The Pirates of Penzance."

W. V. Robinson.

Mr. W. V. Robinson, " The Canadian Entertainer," who has become so popular at the Johannesburg Empire, is a clever amateur wood-carver. With an ordinary penknife he can fashion a beautifully-carved monkey mascot out of a peach-stone. Twenty thousand knife cuts are needed to complete the job. Mr. Robinson is the brother-in-law of Lily Smith, the Channel swimmer; his wife was Miss Nellie Smith, formerly known as " Daphne," the owner of " The Diving Belles." It is interesting to learn that it was at Maskelyne's " Theatre of Mystery " that Mr. Robinson made his first public appearance as an entertainer. He was born in England, but as a child accompanied his parents to Canada, and when he returned years after it was as the business representative of a big electric undertaking. Then the War broke out, and Mr. Robinson went back to Canada. It was early in 1915 that he responded to an invitation to go to the front, and he was able to distribute amongst the soldiers some thousands of mouth-organs, which he taught them how to play. When, after the War was over, he once more set foot in the Old Country, it was his intention to return to Canada, but it so happened that he secured an engagement as entertainer at a N.S.L. concert, and his success being very marked, other engagements followed, and gradually, to use his own words, " I drifted on to the halls, and here I am."

Playing the Mouth-Organ.

To a question as to when and how he learnt to play the mouth-organ—which, by the way, is not so easy an accomplishment as some people may suppose—Mr. Robinson said: " Well, you see, I've been playing it ever since I was a youngster. The best players of the mouth-organ are the negroes of the Southern States. I admit I've no technical knowledge of music, but I do happen to possess a wonderful ear for rhythm." Mr. Robinson was born fifty years ago at Colchester, Essex, his father at the time holding a commission in the 60th Rifles, 4th Batt., and he may, indeed, be described as a man of many parts, for he possesses a comprehensive knowledge of such widely different businesses as the wholesale millinery, the plate-glass industry, life and fire insurance. As a Canadian he joined the North-West Mounted Police, had experience as the stoker of a steamer, and later as a commercial traveller. He also went as a supercargo to South America, where for six months he was laid aside with a severe attack of yellow fever. He can, moreover, boast of having had experience as a journalist, for at one time he filled an engagement on *The New York Herald* as police reporter.



MR. PATRICK LUDLOW.
Of Miss Ruby Miller's Company, who is playing Billy in " The Edge o' Beyond " at His Majesty's Theatre, Johannesburg.

Widely Travelled.

Tambo and Tambo, whose unique accomplishments in the way of tambourine spinning have been demonstrated at the Johannesburg Empire this week, were telling me the other day of their record of travel, of which they are justly proud. They have performed in 26 countries, and have never had, or been in, an accident of any kind, never missed a train, never been ill, never lost an engagement, and never lost any baggage. When they first managed to keep eight plates spinning they thought themselves wonders, but soon recognised that even this, smart as it was, would have to be improved upon if the attention of the public was to be retained, so on they plodded until in turn 16, 24, and finally 32 plates were kept whirling. The latter looks about the limit of possibility. The tours of Tambo and Tambo in the United Kingdom have formed but a very small part of their travels. Their native America has seen a great deal of them, although, curious to relate, they have never been in California. But they seem to have been everywhere else, including South Africa, Australia, New Zealand, France, Russia, Germany, Austria, and Hungary. While performing in Budapest Tambo and Tambo took a holiday trip down the Danube to Belgrade, and they are also familiar with the enchanting Rhineland scenery, of which so many fascinating descriptions have been written. The artists have played Belgium many times, often for several months in a year, and they naturally entertain feelings of great regret at the sad fate of the lovely and historic places which they have seen and admired so often. Tambo and Tambo have basked in winter in the sunshine of Monte Carlo, Nice, Cannes, Monaco, Mentone, and San Remo, and climbed the Alps from Zermatt and Chamonix. They have revelled in the tropical loveliness of the South American cities, Rio de Janeiro, Monte Video, Paulo, and the rest, and have toured in Norway, which they think nearly their most delightful tour. The beautiful fjords and the Midnight Sun were memorable experiences.

Leaving For South Africa.

From *The Stage* (London) of May 25: Quite a merry little party assembled on the platform at Waterloo on Friday to say good-bye to Miss Ruby Miller and her company, just off for a six months' season in South Africa, by the *Edinburgh Castle*, with " The Edge o' Beyond," and a repertory of plays, including " Polly With a Past " and " The Little Damozel," under the direction of Mr. John Frank (booked by the I.V.T.A., Ltd., for the African Theatres, Ltd.). Everybody got sorrowful at the time of departure, and Mr. Frank called out, " Now, don't be unhappy; those who are going away have all the luck, those who are left behind have all the trouble," which was quite philosophical. Several of the party travelled down to Southampton to see the company safely aboard.

THE GIRL WITH THE PAINTED LEGS: SEE PAGES 14 AND 15.

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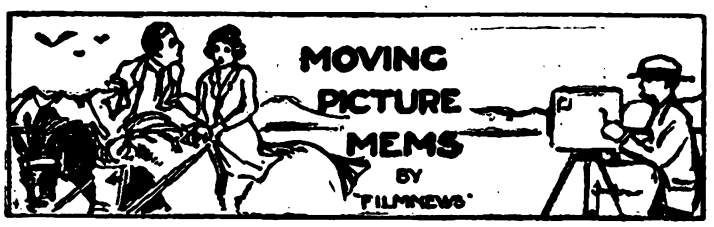

Otis Skinner in "Kismet."

Mr. Otis Skinner, who played Mr. Oscar Asche's part in "Kismet" for three years in America and who appears in the same part (that of Hajj the Beggar) in the Robertson-Cole film-version of Mr. Edward Knoblock's play which will be screened at the New Bijou Theatre, Johannesburg, on July 3, is one of the best known actors on the American stage. Ever since he made his first public appearance at the old Philadelphia Museum in 1877 he has held a conspicuous place in the annals of theatrical history. During the early part of his career he appeared prominently in the support of such well-remembered artists as Edwin Booth, Lawrence Barrett, Mme. Modjeska, and was a member of the stock company in Niblo's Garden Theatre in New York, as well as a member of Augustin Daly's Company, which were considered the two most illustrious organisations of their day. Later he appeared with Joseph Jefferson in "The Rivals" and then co-starred with Ada Rehan, after which he became a star in his own name. His starring plays, "His Grace de Grammont," "The King's Jester," "The Liars," "Francesca da Rimini" and "Lazarre," still occupy a bright spot in the galleries of dramatic portraiture, while his more recent plays have shown the result of the years of accumulative study which have been his. For years, Otis Skinner could not be induced to leave the footlights for the silver sheet. Producer after producer went to him with motion-picture propositions, but none could get his name on a contract. But at last the spell broke and, following negotiations with Robertson-Cole in which they outlined for Mr. Skinner their ideas in making "Kismet," he consented to appear in this, the most celebrated of all his stage successes. "Kismet" has been filmed with a wealth of detail that is staggering to the imagination and into it has been packed all the romantic charm of Knoblock's story of ancient Baghdad with its mosques and temples, its bazaars, its palaces and its harems.

MR. OTIS SKINNER,
The famous American actor, who tells on this page how he played the part of Hajj the Beggar in "Kismet" before the camera.

A Strenuous Part.

"For three years I did the *rôle* of Hajj in 'Kismet' eight times every week," said Mr. Skinner in talking over the part. "I always really liked the part and gave it the best there was in me. Perhaps that is one of the reasons that it was so very hard on me. I was banged and scratched and cut until at times I thought I could never stand it, and at last it sent me to the hospital. It is no wonder that since then I have hesitated in undertaking it again. It has often been said that I owe it to the amusement-loving public to do this play again and that is one of the reasons that I am doing it for the screen, for now they will all be able to see it if they wish and go as many times as they like. I am all enthusiasm over the present production. Of course, I was thoroughly familiar with the *rôle* I was interpreting and gave the exact interpretation that I gave in the articulative theatre. I know of no play of the speaking stage which seems more admirably adapted to screen interpretation than Knoblock's 'Kismet.' It must be acknowledged that the stage has certain limitations so far as scenic facilities are concerned, but with the eye of the camera it is different, and in presenting 'Kismet' as a screen production, it is possible to present it in more vivid colours and with broader strokes than the stage could possibly permit. I did not fully realise that such mammoth settings were possible. Just think of it, our streets of Baghdad alone covered several acres of ground, with its mosques, palaces, bazaars, and quaint highways and byways. To those contemplating going into pictures, my advice would be—'Go slow.' I do not mean by this to stay out of them, but *Go Slow*. The camera is a tricky thing, and the best results, they claim, are secured by slow movements. When I started they surely must have used an ultra-rapid camera, but after hearing Mr. Gasnier call to me scores of times a day to 'go slow'—I learned to slacken my *tempo*. Surely, the men who are talking of the photoplay industry being in its infancy are looking upon a mighty big infant, for the production of 'Kismet' is the most stupendous undertaking that I have ever been associated with in my long career as an actor."

Bransby Williams as Mr. Pickwick.

I hear good things of the Ideal Company's Pickwick film which is to be screened at the Carlton Theatre, Johannesburg, next week (Monday, Tuesday and Wednesday). The fact that Mr. Pickwick himself is portrayed by the great Dickens impersonator, Mr. Bransby Williams, should be sufficient to make the picture worth seeing. Apart from that, however, and although it may require a real lover of Dickens properly to appreciate all the details of the film, those who are not Dickensians cannot fail to be interested in the general impression of Old English life which it gives. The characters are very faithful portraits of those in the book, and are not in any way distorted or burlesqued. The shade of their author could take no possible exception to them. The story is necessarily a series of incidents, but each incident is well-chosen and beautifully linked to the others. Episodes from the first volume have been treated with extreme care as to costume and detail. The story opens with the forming of the Pickwick Club, which is followed by Mr. Pickwick's instructions to his landlady, Mrs. Bardell, being misinterpreted by her as a proposal. The party travel by coach to Rochester, where the episode of Mr. Pickwick's entry into the wrong bedroom occurs. Mrs. Bardell visits a lawyer with a view to taking proceedings against her lodger. The party are seen at Dingley Dell. Mr. Tupman declares his intentions to Miss Rachael, who is persuaded to elope with Alfred Jingle. Mr. Winkle experiments with a gun. The whole party plays cricket. The eloping couple are stopped by Mr. Pickwick, who returns home to find his case has come into court. The trial takes place, and the whole is concluded by a dance at Dingley Dell, in which Mr. Pickwick joins.

Poets' Corner: Cargoes.

Quinquireme of Nineveh from distant Ophir
Rowing home to haven in sunny Palestine,
With a cargo of ivory
And apes and peacocks,
Sandalwood, cedarwood, and sweet, white wine.

Stately Spanish galleon coming from the Isthmus,
Dipping through the Tropics by the palm-green shores
With a cargo of diamonds,
Emeralds, amethysts,
Topazes, and cinnamon, and gold moidores.

Dirty British coaster with a salt-caked smoke stack,
Butting through the Channel in the mad March days
With a cargo of Tyne coal,
Road rails, pig lead,
Firewood, ironware, and cheap tin trays.

By John Masefield.

NEW BIJOU, JULY 3: OTIS SKINNER IN "KISMET."

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Vocal Phenomenon.

The highest tone ever sung by a human voice is more than half an octave above the upper limit of a piano keyboard and more than two octaves higher than Galli-Curci's highest! It is so high, in fact, that a testing whistle is required to determine just how high it is. This extraordinary range is commanded by the throat of Robert Murray, a 12-year-old boy, whose training, before he began the study of music in New York, consisted of imitating the melodious notes of birds at his home in Tacoma, Washington. In recent tests the boy far out-distanced his accompanist, reaching the A above the highest C on the piano. This is a world's record—twelve full tones above the highest ever sung before, and two and one-half octaves above the so-called "high C" that is the goal of the operatic tenor. The low limit of young Murray's voice is the C below middle C, or only one full tone higher than the lowest note of a remarkable basso. Thus it will be noted that Master Murray's vocal range is nearly six octaves. Almost equally notable is the fact that through the assistance of modern scientific training this phenomenal voice will be preserved through the period of adolescence. After scientific study of the boy's throat, the noted New York throat specialist, Dr. Frank E. Miller, predicted that the voice almost certainly will be a tenor. By a method entirely new in vocal training, scientists expect to place the voice before the change comes, thus overcoming the usual break. "In the larynx," says Dr. Miller, "the vocal cords correspond to the lips of the cornet player, since both are set in vibration by the air driven up by the lungs. Similarly the twistings and windings of the cornet tube correspond to the cavities in the mouth and nose, which, if placed end to end, would extend over many feet. Finally, the shapes of the various mouth and nasal cavities can be altered at the will of the singer, thus producing the same result that the cornet player accomplishes by means of his keys. It has been demonstrated that the larynx alone is capable of 16,000 adjustments and re-adjustments of shape affecting voice production. Young Murray's vocal cords are said to be exceptionally strong and flexible, thus enabling him to shorten them to a remarkable degree for the production of very high notes, and his resonance cavities are far better adapted for perfect singing than the average. He is also credited with a remarkable memory and rare muscianship. The highest note ever reached before was attained by a woman, according to the testimony of Mozart. More than one hundred years ago Lucretia Agujari sang three octaves above middle C, yet Robert Murray's high note is almost five octaves above middle C—an unprecedented range. At a recent recital in New York young Murray's voice caused one writer to say: "His highest notes, warranted not to be falsetto, are higher than the highest tone that Paderewski can produce with his fingers."

MASTER ROBERT MURRAY,

A new vocal phenomenon, whose voice has a range of six octaves, and who can reach a note higher than the highest note on the piano. His recent recital in New York created a sensation.

How Not to Advertise.

Those of us who have usually associated a certain amount of dignity with the higher forms of art have recently had some severe shocks. Mr. Lyell-Tayler, of Durban, gave us one or two by the quality of his public speeches in Durban, and since then he has gone further in the way of advertising his newly-imported orchestra. The local newspaper advertisements draw attention to such facts as the following:—"The only orchestra consisting entirely of *Home*-trained musicians," or "The only orchestra in South Africa with a conductor from Queen's Hall." These press announcements convey to one's mind a suggestion that is not at all dignified, and certainly they do not tend to that kind of co-operation which most music-lovers would like to see between the permanent orchestral organisations of the country. The whole thing has hitherto presented every quality of bad taste, and it seems that Mr. Lyell-Tayler's disease has a somewhat contagious tendency, for we find that the local musicians of Johannesburg have suddenly discovered their own qualities. An orchestra has been formed here consisting entirely of local players, under the direction of Mr. David Foote, for the purpose of giving regular orchestral concerts on Sunday evenings. The scheme has all along had the warmest sympathy of everyone concerned with local music, but what are we to say when a press advertisement asks us: "Why bring an orchestra from Cape Town? We have just as good, or even better, right on the spot?" I should like to remind the organisers of these concerts that there is something that is both uncharitable and undignified in comparisons of this kind. I would suggest that the new organisation might establish its claim to local support by the artistic nature of its performances rather than by boastful assertions in the press. I do not believe that the advertisement complained of had the sanction of Mr. Foote, and I will therefore ask him to use his influence to prevent any further recourse to such undignified comparisons in future advertisements. It is a great pity that the local musicians did not discover their powers some four or five years ago. Had they done so it would have saved a tremendous amount of work on the part of a private local committee, who resorted to every possible means to entice the Cape Town Orchestra to give a season of concerts here in 1918. [On referring the foregoing criticism to Mr. Foote, we learn that, as C.A.O.D. surmises, he was not personally responsible for the offending advertisement, and that, moreover, as soon as he saw it he caused it to be withdrawn.—Ed. S.A. PICTORIAL.]

Percy Grainger's Mother Dead.

I read with regret of the tragic death of Mrs. Rose Gainger, the mother of Mr. Percy Grainger, noted Australian pianist and composer, who toured South Africa with Madame Ada Crossley some years ago. Mrs. Grainger, who was suffering from extreme nervousness, went to Æolian Building on the morning of April 30, and, it is surmised, while seeking fresh air, overbalanced and fell from the eighteenth storey on to the roof the the next building. When found, Mrs. Grainger was still alive, but died before she could be removed, her injuries including a fractured skull. Mrs. Grainger was the widow of John H. Grainger, an Australian architect and engineer from whom she inherited several million dollars. She went to America with her distinguished son in 1915.

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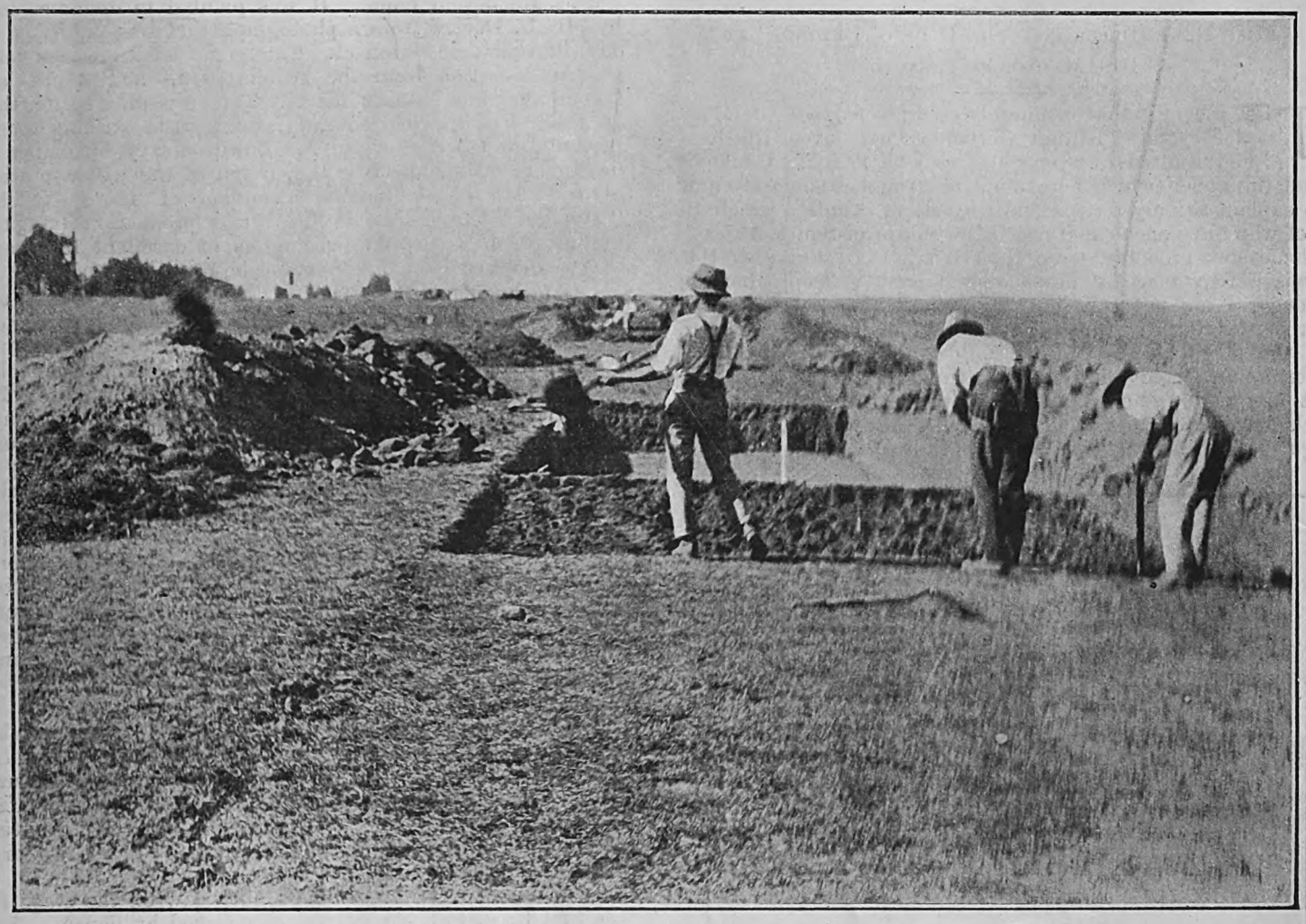

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HAULING BOULDERS FROM THE NEW RAILWAY DEVIATION ON THE EAST RAND.

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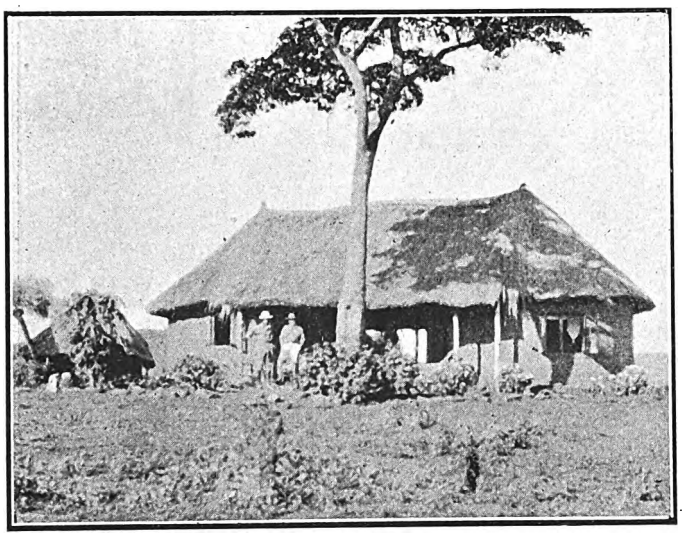
In The Bright Lights.

RHODESIA ON THE STAGE.

MISS RUBY MILLER IN "THE EDGE O' BEYOND" AT HIS MAJESTY'S THEATRE.

THE message that ultimately emerges from "The Edge o' Beyond" is that Gertrude Page loved Rhodesia and wanted everyone else to love it too. I take it that the novel (which I have not read) makes some attempt to explain the mysterious and irresistible "pull" which all feel who have once experienced the charm of South Africa—Rhodesians probably more than most. In the play this praiseworthy piece of propaganda is pretty deeply buried; indeed, I am not sure that I don't deserve special credit for discovering it. One cannot altogether blame the writers of the stage version, Miss Ruby Miller and Mr. Roy Horniman, for covering up the sermon as much as possible. At any rate, no-one can accuse them of attempting to belabour the Imperial idea. They have tried, instead, lightly to "suggest" the point through a series of the



A REAL RHODESIAN "HUT."

This is an actual homestead in the Mazoe district of Rhodesia, and is occupied by two demobilised British officers, who have under cultivation 1,000 acres of mealies. The "Hut" is similar in type to the one in which "The Three Irresponsibles," Billy, Beauty and Ugly Bug, live in "The Edge o' Beyond," the interior of which is shown on the stage at His Majesty's Theatre, Johannesburg.

incidents and situations, and by building up "atmosphere" out of a judicious mixture of the comedy, drama and romance, placed at their disposal by the original author. Like all good dramatists, they have preferred action to preaching; they have "cut the cackle and come to the 'osses"; and what the play has lost in the process as a faithful picture of Rhodesian life it has gained in qualities as a theatrical entertainment. The adapters knew, none better apparently, exactly what the intelligent play-going public wants; and the intelligent play-going public is here so admirably catered for that it will infallibly be moved to alternate laughter, tears and sympathy in a manner eminently satisfactory both to itself and to the management. The fact that the occurrences which so move it might almost just as well have happened in an up-Thames bungalow as in a Rhodesian shack is one of the inevitable consequences of trying to tell any sort of interesting story on the stage of to-day, and does not, after all, greatly matter. The same criticism can be levelled against most plays dealing with the outposts of Empire (either our own or other nations'). It is true of Somerset Maugham's "The Land of Promise" (Canada), and it is true of A. E. W. Mason's "The Witness for the Defence" (India)—both good plays; and that it is not true of "The Garden of Allah" does not make "The Garden of Allah" a good play. Even Rhodesia, I expect, would—possibly will—accept "The Edge o' Beyond" for what it is, without worrying to sigh for what it might have been.

The play is magnificently mounted. The most realistic "atmosphere" of the production is conveyed by the back-cloth to Billy's Hut in Rhodesia, which does duty for five of the six scenes. This cloth is an exact picture of Msoridini, the real "Edge o' Beyond," as seen from the late Gertrude Page's Rhodesian home. It was painted in Johannesburg by Mr. L. Docker from a photograph that was published in THE PICTORIAL of March 11. The scenic artist receives valuable co-operation from the switch-board, and there are several very fine lighting effects. The only other scene, that of a London drawing-room, is also a most striking stage-picture—an Oriental white room, with heavy black panels bearing in gold and silver the design of the willow-pattern plate. Miss Miller wears a number of more or less "startling" frocks, and the whole production (staging, mounting, dressing and lighting) is in excellent taste and every bit as well done as it could be done in London.

As for incident, there is plenty, though all of it does not happen on the stage. There are two—no, three love-stories, counting that of work-shy "Beauty" and his consumptive "Little Brown Mouse" (for whom, one would have thought, Rhodesia would have been the very place); a baby dies (off); the villain is kicked to death by a mule (also off—although no reasonable audience would object to seeing him die any sort of violent death before their eyes); a shirt and a pair of trousers are starched to the rigidity of plank; two native house-boys dress up like seaside minstrels, and one knocks at the door when he goes out as well as when he comes in; and so on. Lots, you see, to make you both laugh and cry. Why Billy, Beauty and Ugly Bug, "The Three Irresponsibles," should have resented so deeply Oswald Grant's attitude towards *their* attitude towards life I could never quite make out—it was the only credible thing about Grant; but it was all very pleasant and entertaining, if not over-subtle.

Last Friday's first-night was, I believe, a memorable affair. The entire house was sold out in advance, and there were success and flowers for Miss Miller and her company, and much enjoyment and a nice little speech (from Miss Miller) for the audience. On the evening of my eventual visit the play was again very well received by a large audience.

I found Miss Miller, whom I then saw on the stage for the first time, to be an actress of polished brilliance. She glittered and scintillated in all she had to do—and she has much to do and to say, and much (albeit not much at a time) to wear, all through the play. Miss Miller (whose voice and voice-inflections are sometimes uncannily reminiscent of those of a very distinguished comedienne who is a great favourite in South Africa and Australia) gave me an immediate impression of being able to do exactly as she pleased with the part of Dinah Webberley, and she amply confirmed that impression as the play proceeded. She has all the recognised resources of a thoroughly competent actress's art at her beck and call, and, whether in comedy or in sentiment, she makes them hop around to some purpose. Although mostly more of a tom-boy than a creature of ultra-femininity, Miss Miller made Dinah achieve, at the proper moments, some very pretty touches of pathos, and carried the character through the several stages of her development with a great deal of cleverness and confidence.

In pronounced contrast to the breezy levity of the effervescent Dinah is the serious-minded gentleness of Joyce Grant, ill-used wife of the insufferable Oswald. The part has opportunities which make it at times the best acting-part in the play. Miss Violet Blyth-Pratt handled the character with sincerity and conviction. The only other women in the cast are Truda Stuart and Lady Godiva Stuart, who appear in the London scene and are capably played by Miss Margery Caldicott and Miss Alys Rees.

On the other side of the cast is a formidable array of male characters—eleven in all, counting the two native house-boys (Messrs. J. Henry Ashford and Jack Verling) and the London footman (Mr. Frederick Hudson). Among them I found most to my personal taste the Ugly Bug of Mr. Antony Holles, a consistently sound, thoughtful and useful performance. Mr. Charles Carson made a debonair and good-looking lover as Ted Burnett. In the lighter passages he was natural and at perfect ease, but would, I think, improve the more emotional love-scenes, whether with or without Dinah, by accepting both the gifts and the buffets of capricious Cupid with less of what I can only adequately describe as

(*Continued on Page 21.*)

NEW BIJOU, JULY 3: OTIS SKINNER IN "KISMET."

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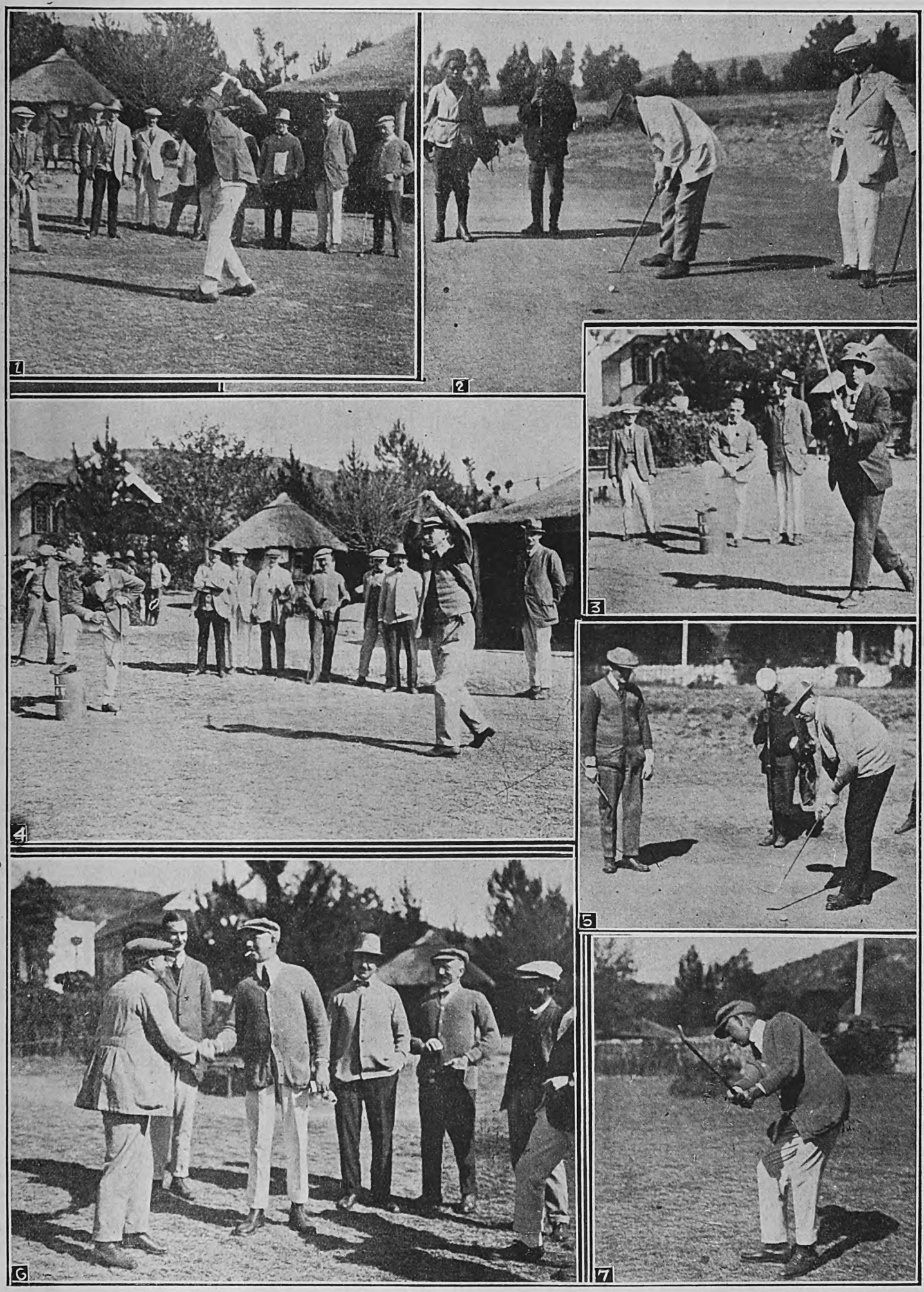
COMMERCIAL MEN HAVE A DAY OFF.



THE ANNUAL GOLF TOURNAMENT OF THE BRITISH MANUFACTURERS' REPRESENTATIVES' ASSOCIATION AT THE JOHANNESBURG GOLF CLUB, ORANGE GROVE.

1. Mr. H. E. Babbs, the Acting President, driving. **2.** Mr. Edelstein (putting), and Mr. Glencorse. **3.** Mr. W. E. Thomas, the Acting Secretary, driving off the first tee. **4.** Mr. Arthur E. Harris driving. **5.** Mr. J. H. Bell (putting), and Mr. A. E. Lay. **6.** Mr. Davidson congratulating Mr. Wicks (right), the winner. Next to them is Mr. W. Hyde, winner of the 600-guinea trophy. **7.** Mr. Wicks approaching.

Photos for "S.A. Pictorial."

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ON MARRIAGE.

(*Continued from Page 2.*)

you can't understand. Be ready with loving compromise when you and your lover-husband differ. Let him have his head.

You, Bill Tomk'ns, remember that you have not married another fellow of your sex, but a creature altogether different, an angelic creature who can fly no longer because her wings have been singed by Satan, a creature of mood and whimsy, a creature for the most part utterly illogical and absurd; but a sweet thing to snoodle to, and a wonderful pal if you can win her. Let her understand from the outset that you do not desire or intend in any way to restrict her reasonable liberties, that you and she are frank equals in your own hearts and before God. Keep going along that line, and you're likely to make a comfortable sort of do of it.

Given any sort of opportunity, the average woman will be faithful to her man, so far as her physical chastity goes. But she will be faithful in the wider sense; she will seal his interests hers, she (poor fragile thing!) will make a trifle of fighting lions in the way for him. There is a rare and exceptional sort of woman who is Love's Ishmaelite. Passion-of-Love comes to her in gusts, but she can never be faithful to any one man or any one love long. She is essentially what the French call *folle de son corps*, light of her body; she will turn aside from the path of her honour at any moment to appease a morbid curiosity at the cost of her soul. She is a gay companion, and there she ends. She poses to herself a good deal, and is always going to know the one true love, *le parfait amour* . . . next time. She is the predestined slayer of men's souls, because some unfortunate fool is for ever happening into her path and mistaking her for a true woman; and she puts up a pretence of love very prettily, with a reality of passion that might well make the average true woman blink. She is Lilith-made woman, our Lady of Poisonous Fire. She remains an incurable disease, a long exasperation of desire, in the blood of all her lovers. To other skies they turn, to other lips; pride stiffening them against her till love seems ready to join hands with hate; with new sins and strange virtues they seek to fill the cup of forgetfulness; but always she holds them by an irrefragable silken bond, a bond the serpent taught a thrice-damned Lampascene spider to spin for Lilith after his colloquy with Eve under the Tree. She, our Lady of Poisonous Fire, is the ancient destroyer of men. Her lovers are never entirely unfaithful to her. She is the Cynara of whom Ernest Dowson wrote, *Non sum qualis eram bonae sub regno Cynarae* . . .

Last night, ah, yesternight, betwixt her lips and mine
There fell thy shadow, Cynara! thy breath was shed
Upon my soul between the kisses and the wine;
And I was desolate and sick of an old passion,
Yea, I was desolate and bowed my head:
I have been faithful to thee, Cynara! in my fashion.

All night upon mine heart I felt her warm heart beat,
Night-long within mine arms in love and sleep she lay:
Surely the kisses of her bought red mouth were sweet.
But I was desolate and sick of an old passion,
When I awoke and found the dawn was grey:
I have been faithful to thee, Cynara! in my fashion.

I have forgot much, Cynara! gone with the wind,
Flung roses, roses riotously with the throng,
Dancing, to put thy pale, lost lilies out of mind;
But I was desolate and sick of an old passion,
Yes, all the time, because the dance was long:
I have been faithful to thee, Cynara! in my fashion.

I cried for madder music and for stronger wine,
But when the feast is finished and the lamps expire,
Then falls thy shadow, Cynara! the night is thine;
And I am desolate and sick of an old passion,
Yea, hungry for the lips of my desire:
I have been faithful to thee, Cynara! in my fashion.

But Cynara should not marry, nor should she for Christ's pity speak ever seriously of love. Let her be content with her high pinnacle in Damnation as temptress and seductress of men, queen paramount of flesh abandoned in revolt. Marriage, whatever else it be, is for love, and love is for women with hearts that can feel and remember.

"J. M. B." TO "STELLA."

A PENDANT TO THE LETTERS OF "JOEY."

[*The following letter from Sir James Barrie to Mrs. Patrick Campbell is a pendant to those from Mr. Bernard Shaw to the same famous actress which were published in* THE PICTORIAL *last week. It is from the continuation of Mrs. Patrick Campbell's Reminiscences in "The New York Herald."*]

"Island of Harris, N.B.,
"7th September, 1912.

"Dear Stella,

"I thought when I saw your nice little monogram that it meant you no longer adored G. B. S. It is quite easy you had crossed the street again to me. You see, I had watched you (a bitter smile on my face) popping in at his door instead of at mine. For the moment I am elated, though well I know that you will never be off with me again and on with him. He and I live in the weather house with two doors, and you are the figure that smiles on us and turns up its nose at us alternately. However, I would rather see you going in at his door than not see you at all, and as you are on elastic I know that the further you go with him the further you will have to bound back. I wish I had not thought of this because it suddenly fills me with a scheme for a play called 'The Weather House.' Will stop this letter presently to think scheme out, but as I see it just now I feel G. B. S. and I must write alternate acts (according to which door you go in at). When I wrote that I meant we should each write the acts in which you were nice to us, but on reflection I was not sure that I would not prefer to write the same in which you move to cross the way and leave him to write those at No. 3.

"I have done no work here except a one-act play, which striketh me as being no great shakes. For the Duke of York's, where a triple bill is to be done, I daresay I'll go on with the others, but why, oh, why don't you post, or better, call on Frohman, as it goes to him if it's done? This place is very remote—nothing alive but salmon, deer and whales, and I return to London in a fortnight, when I hope this comedy of the doors will begin again.

"Yours,
"J. M. B."

CRITICS AND THEIR CRITICS.

FROM *The Performer* (London): Critics have been much criticised of late—that is, dramatic critics on the staffs of general newspapers, and it is only right that it should be so. Dramatic criticism—indeed, most kinds of criticism—suffers from one glaring fault. It is mostly destructive. It is easy enough to pull down the dramatic structure but infinitely more difficult to build up. The critic might reasonably reply that although he had never laid an egg, he is a better judge of an omelette than even any hen, but the fact remains that a competent dramatic critic must necessarily have a workable knowledge of play construction, of the value of contrast—especially in comedy. One or two of our newspaper critics have a very inflated idea of their own importance. Many of them become distinctly peevish if the soundness of their judgment is questioned. Only the other week one of these critics talked severely to London managers for daring to present a "first night" at more than one theatre on the same night! Perhaps as a result of the protest, managers on the point of producing plays will first consult the critics' circle as to the most convenient date. Perhaps not. As, in this particular instance, it was only the deputy critic who uttered the protest we rather wonder how important the chief critic of that paper considers he is? Another critic would appear to believe that a play is wholly bad if the audience succeed in understanding it. High-browism is all right so far as it goes, but unfortunately is doesn't go very often at the box-office.

"You seem upset," said a man to a friend. "Yes, my wife had a quarrel with the cook." "Did you take sides?" asked the friend. "No," replied the husband. "I need them both."

NEW BIJOU, JULY 3: OTIS SKINNER IN "KISMET."

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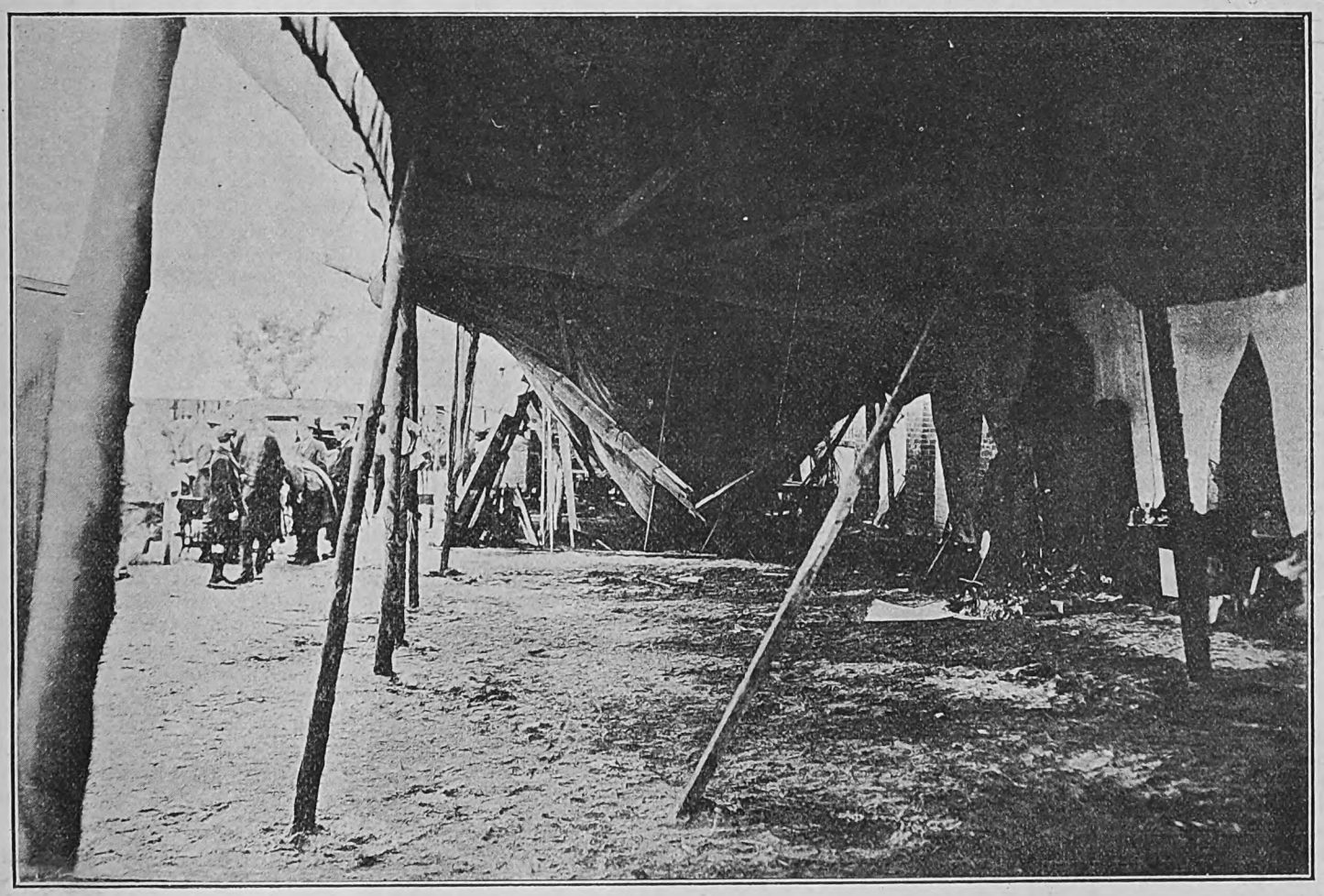
WHAT HAPPENED AT THE PRETORIA SHOW.

THE COLLAPSE OF "MOTOR STREET" OWING TO HEAVY AND UNSEASONABLE RAINS.



THE WATERLOGGED ROOF CAVES IN: SEVERAL CARS WERE BADLY DAMAGED.

Photos for "S.A. Pictorial" by C. McKenzie.

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EXPLAINING THE SCENARIO TO THEM.

A MOTION-PICTURE PRODUCER READING THE STORY OF THE PLAY TO HIS COMPANY.

Left to right: Standing: Mr. William de Mille (producer), Mr. Bertram John, Miss Eva Sothern, Mr. Wallace Reid, Mr. Conrad Nagel, Mr. William Boyd, and Mr. Edward Martindel. *Sitting:* Miss Julia Faye, Miss Bebe Daniels, and Miss Claire McDowell.

JOHANNESBURG, Tuesday afternoon.

THE "Corner House" dividends were announced this morning and were considered as good as could be expected in view of the strike. New Modder announces 2s. per share, or only half the payment of this time last year and two-fifths of the Christmas announcement. It has to be borne in mind that the company has to pay 5 per cent. commission on the £1,700,000 paid for the ex-enemy shares, or at least on the shares which were actually offered to its shareholders (there were about 78,000 not so distributed). And it may have been decided to discharge this liability right away. Modder B. pays 1s. 6d., or only sixpence less than this time last year. The matter of commission on ex-enemy share purchases would apply in this case also. City Deep likewise announces 1s. 6d., or less than half its normal dividend.

Crown Mines and Nourses each pay 6d. a share, but it is worth remembering that Crowns at 38s. 9d. are nearly four times their normal value, while Nourses at the improved quotation of 16s. 6d. (they have been scarce on the local market for at least a month) are still well below par. There is news of continued good assays, and the quarterly report should be interesting. Rose Deep does very well at 1s., as compared with the usual 1s. 6d. A dividend of £5 has been announced in Stock Exchange Proprietary Rights.

After marking as good as 97s., Government Areas closed the week at 94s. 6d., but this morning sees them on the up-grade again, the best sale on High 'Change being 96s. 3d. The buying is in expectation of a good dividend. They were again 97s. at lunch time, on the announcement of 4s., or only 1s. less than a year ago. Pretoria Cements pay 1s. 6d., which caused the shares to recede to 43s. 6d. A yield of under seven per cent. is poor, but it must be remembered that the company has felt the effects of the depression. The amelioration secured from the Government on railway rates is already having an effect on the company's orders, which should lead to prompt recovery. Geduld's are strong at 59s. 9d., and Atkalis have moved to 17s. 6d. Springs are 44s. 6d.

The Pretoria Silver Lead Company is offering £30,000 debentures, carrying 10 per cent. interest per annum, redeemable at the end of three years, and convertible into shares at any time during the period. The present options expire on the 21st, and this scheme will give holders an opportunity of participating in the improving results from the mine. The security for the debentures is reckoned at £89,000. Of this, £40,000 is in respect of ore developed and stacked on the surface, based on 15 per cent. lead and 15ozs. silver per ton. It is estimated that £30,000 will be required to sink the No. 2 shaft another 100 feet, to prepare the mine for stoping on both levels, and to provide a reduction and concentration plant. But the company does not contemplate complete treatment of ore, which is, indeed, unnecessary, as there is a world-wide demand for silver-lead concentrates.

Van Ryn Deep's dividend is cut to 2s., as against the usual 6s., and the only other dividend of the "J.C.I." group (besides Government Areas, already referred to) is the 1s. per share of "Knight's," obviously from accumulated funds.

Friendship is a luxury, business a necessity; and you need a great deal of the latter to afford a little of the former.

NEW BIJOU, JULY 3: OTIS SKINNER IN "KISMET."

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THE BRITISH AMBASSADOR IN CALIFORNIA.

SIR AUCKLAND AND LADY GEDDES VISIT THE PARAMOUNT STUDIO AT HOLLYWOOD.

Left to right: Mr. Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation; Sir Auckland Geddes, British Ambassador to the United States of America; Miss Gloria Swanson, the well-known cinema actress; and Lady Geddes.

Photo for "S.A. Pictorial" by the Paramount Overseas Photo Service.

Answers to Correspondents.

[*Contributions intended for publication, whether MSS., Printed Matter, Drawings, or Photographs, should be accompanied by a stamped and addressed envelope, cover or wrapper, if the sender requires their return in the event of non-acceptance. No replies to notes and queries will be given through the post. Replies will not be published to anonymous communications.*]

W. T. M. (Matatiele): Thanks. Considering.

Yogo (Johannesburg): Very likely. We don't know what he *did* say, but what he should have said was: "Put the Venus in the refrigerator."

P. F. (Mossel Bay): No, you're wrong. The only play ever to attain a run of over 1,000 consecutive performances outside London was "Lightnin'" in New York. Only seven plays have reached over 1,000 performances in London. No play has ever come within 800 performances of the record established by "Chu Chin Chow," and only three have come within 1,000 of it. The seven plays referred to were: "Chu Chin Chow," 2,288; "Charley's Aunt" (which held the record for many years), 1,466; "Our Boys," 1,362; "The Maid of the Mountains," 1,352; "A Little Bit of Fluff," 1,241; "A Chinese Honeymoon," 1,075; and "Romance," 1,046. The next-longest London runs were: "Dorothy," 931; "Paddy the Next Best Thing," 872; "The Better 'Ole," 811; "The Arcadians," 809; and "The Boy," 801. Up to a century ago no play had ever run for more than 100 consecutive performances.

T. R. O. (Port Elizabeth): The appointment of the Poet Laureate is a Government affair, and has mostly been of a political—or party—character. From the days of the first Laureate traceable—namely, Geoffrey Chaucer—the salary has varied from about £100 per annum to £70. The payment used to include a butt of canary, sack, or sherris. "Bon Gaultier Ballads," written by Professor Aytoun and Theodore Martin, contain a Tennysonian parody, starting "Who would not be a Laureate bold, With his butt of sherry to make him merry, And nothing to do but pocket the gold?" The first Poet Laureate in the modern sense was Spenser, who was granted a pension of £50 by Queen Elizabeth in 1591; but the first who received the office by formal letters patent was Ben Jonson, whose salary was a hundred marks. Charles I. made it the same number of pounds sterling, and threw in a tierce of canary. James II. cut off the canary, but the allowance was afterwards resumed until in the Laureateship of Pye it was commuted to £27 a year.

FILMS IN CHINA.

IT appears that the Chinese motion-picture enthusiast wants films dealing with native Chinese themes and scenes in preference to those depicting foreign life. There is said to be a big field in China for the development of native films, and it is along this line that the greatest opportunity exists for producers.

A few foreign films will always find a place in the Chinese motion-picture shows, but it is not believed that the Chinese public will continually patronise these shows when native films become available.

Motion pictures are especially adapted to Chinese audiences, as many of the native Chinese plays to which they are accustomed are pantomimes.

The Chinese also have a crude motion picture introduced centuries ago which might be called a transparency. Chinese pictures are painted on an oiled transparent silk and manipulated behind a screen in such a way as to produce a motion-picture effect.

NEW BIJOU, JULY 3: OTIS SKINNER IN "KISMET."

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THE LATEST FROM MOVIE-LAND: EXCL

HOW GLORIA SWANSON DISCOVERED A NEW FASH

1. Miss Lila Lee as the bride, "Carmen," in a Paramount film-version of the stage-play "Blood and Sand," founded by Tom Cushing on the novel by Blasco Ibanez, in which Mr. Otis Skinner played in New York and Mr. Matheson Lang in London. Mr. Rodolph Valentino plays the principal part in the film. **2.** Miss Betty Compson—her latest picture. **3.** Mr. Rodolph Valentino as the Toreador in "Blood and Sand." **4.** Miss Gloria Swanson in "The Gilded Cage"—wearing stockings of plain sheer-silk over a flowered design painted on her legs. **5.** Miss Nita Naldi as Dona Sol in Blood and Sand." She appears to be regarding with interest, if not with some apprehension, the operation being conducted in the next picture. **6.** Miss Gloria Swanson being "decorated" for her part,

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PAINS DISAPPEARED IN 1 DAY

If you wish for immediate results get

DeWITT'S
-KIDNEY-&-BLADDER-PILLS-

RHEUMATISM, LUMBAGO, SCIATICA, BACKACHE, STONE, GRAVEL, CYSTITIS, JOINT PAINS, WEAK BACK, GOUT, TIRED FEELING, IRRITABILITY. And other Disorders of the Kidneys and Bladder.

This gratified man writes of his experiences for the benefit of other sufferers. Previous to taking De Witt's Pills he had terrible pains, and was unable to go to work at times. He is now cured, and in perfect health, and after taking De Witt's Pills never lost a day's work, which in itself is a proof of the benefit this man has derived. To cure Backache, Rheumatism, Gout, Gravel, Lumbago, Stone, Sciatica or any other Kidney and Bladder Trouble, it is necessary to expel from the body the poisonous Uric Acid—the cause of these disorders—to do this, you must have a remedy that goes direct to the Kidneys and the Bladder. When you see the urine change to a muddy bluish colour, a feature that distinguishes De Witt's Pills from all others, you know then that these wonderful little pills are doing their work, and you can then be assured that relief from Kidney and Bladder Pains is immediately forthcoming.

Mr. V. TOMPKINS writes:

"I was sent to hospital passing blood, and had terrible scalding pains. I came out feeling a little better but I kept passing blood. The acute pains in the back and side recurred. I felt weak and dizzy and kept coming off my work. The doctor and herbalist did no good. I tried De Witt's Pills, after the first dose the scalding stopped, and pains disappeared in one day, and I passed a lot of small stones. I have not lost a day's work since I took De Witt's Pills. I am now cured and in perfect health." Wigan Road, Deane, Bolton, England.

EVIDENCE FROM PRETORIA AND DOORNFONTEIN.

Mr. R. Dickason, 283, Chrostobel Street, West Pretoria, writes:—"I had great pains in my back. Before I had used one box of De Witt's Pills I was completely cured."

Mr. B. Baron, 37c, Pelt Street, Doornfontein, writes:—"I suffered with backache and pains in the hips and loins. I am pleased to tell you that De Witt's Pills cured me."

Sold by Chemists and Storekeepers throughout South Africa. When you get the pills, be sure they are De Witt's in the white boxes, printed in blue and gold, with the blue wax seal on the cork. There are two sizes, 6/6 and 3/6. The 6/6 size contains 2½ times the quantity in the small size. If your chemist or storekeeper does not stock them, send the price of the package to E. C. De Witt & Co., Ltd., 31, Loop Street, Cape Town, and they will be sent post free in a plain wrapper.

A trial box of De Witt's Pills, sufficient to show good results, will be sent by return if you send three penny stamps for packing and postage.

EMPIRE PALACE OF VARIETIES

JOHANNESBURG

(AFRICAN THEATRES, LTD.)

Next Week's All-Star Vaudeville Bill:

THE REAL McKAYS,
Scotch Comedy Couple.

BARCLAY AND GLOVER,
In an Original Setting.

NORTON AND SIMMONDS,
Refined Vocal Operatic Act.

TAMBO AND TAMBO,
Tambourine Experts.

JUBB AND JEROME,
The Original Baton Girls,

HOLSON AND BERT.
Comedians.

HUNTER AND BOB,
Pantomimical Comedians.

DAISY MIGNON,
Instrumentalist.

BOOKING AT THE CARLTON HOTEL

NEW BIJOU, JULY 3: OTIS SKINNER IN "KISMET."

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HALF the feminine half of the town is green with envy of the Ruby Miller *trousseau*, as seen in " The Edge o' Beyond " at His Majesty's Theatre. Masculine Johannesburg, believing more in the gifts o' Nature, is wrapt in admiration of the lady herself. And all of us are enjoying the play, even if we don't *quite* believe that in 1922, in post-War days, there are real live men walking around who are as fascinating and noble-minded as those of the play.

* * *

I had serious thoughts of an express to Rhodesia after I'd seen " The Edge o' Beyond " last Saturday. The strong, silent man of the story, who is rewarded by the fervent if delayed luv of the heroine, is some hero, and warranted to brew discontent in the heart of the otherwise perfectly-happy married dame in the audience, whose husband only realises she has a velvet cheek when he sees that she has too much powder on it!

* * *

Likewise the attractions of the handsome doctor, who travels many thousands o' miles because his lady cables him she needs him, will give the tardy Johannesburg swain bad moments, when he refuses to be enthusiastic enough to answer ye pressing invitation *à la* telephone!

* * *

I've always had a theory that the modern novel, which tells of men—and women—of a type that was never met on sea or land, is one of the reasons for much trouble. Dunno why people in real life never *are* like those in the books! There must be something very wrong somewhere!

* * *

Meanwhile I wish to say that if heroines in real life could wear (and pay for) the kind of clothes that Ruby Miller wears in the play, what a wonderful world this would be for heroines! I shouldn't wonder if most women could bear any trial if they only had the right clothes for it.

* * *

For instance, is it just as difficult to be many thousand miles from the man you adore, if you can sorrow as beautifully as the third act pictures Dinah Ruby, clad in orchid-mauve georgette with crystal tassels, and seated on a black-and-red sofa in a gorgeous Chinese boudoir, trimmed with cushions of the kind that make a decorative background for 'most any kind of beauteous lady?

* * *

With her delightful gown Miss Miller wears a wide band of mauve velvet leaves for head-adornment, deeper mauve satin shoes with brilliants for buckles, and a wonderful trail of orchids spangled with brilliants falling from one sleeve to the hem of the frock. Wall-hangings of black sewn with gold dragons, and black and Chinese red furniture form the background of the scene that provides the top-note of the play as far as staging and dressing are concerned.

* * *

Then, earlier on, Miss Miller wears a charming riding-suit of putty-coloured cloth, with a wide felt hat and silk shirt in deep cream, and for her afternoon-tea scene the prettiest gown of primrose yellow charmeuse and georgette, with deep fringe on the skirt in gold and primrose. The final scene of " happily-ever-after " in the Rhodesian home of " The Irresponsibles " presents her in fascinating travelling-costume of pale smoke-grey georgette, with a cute little hat of silver tissue, turned back with tiny flowers of deep blue shading to peacock tones, and a flowing veil of grey.

* * *

Saturday's matinee proved that " The Edge o' Beyond " is in for a long run, being as it was packed with a big crowd, all of whom tearfully declared that they were enjoying themselves hugely, when they went out to be comforted with tea after weeping blissfully at the end of Miss Caldicott's big scene. So there are bouquets for everybody, and bookings far ahead at His Majesty's, and all the signs of pronounced success for Miss Miller and her clever company.

* * *

Miss Madge Mann has an interesting and attractive programme for the dancing-matinee she is giving this Saturday at the Palladium. The proceeds go to the Theatrical Cot at the Children's Memorial Hospital.

* * *

On June . at the Freemasons' Hall, the Merry Mascots Club will hold a dance. The proceeds, as usual, are for a good cause, and tickets, price 10s. (double) may be had from the committee or at the door.

* * *

Friday, June 30, is the date of the fancy-dress dance for young people to be held at the Recreation Hall, Railway Headquarters, in aid of the Children's Memorial Hospital. Single tickets are 3s., to be had from any member of the committee, which includes the Misses King, P. Frampton, E. Bower, P. Barnett, E. Geraghty, Messrs. Barlow, Doig, V. Smith, H. Holland, Vermeulen and Bretts.

DANCING MATINEE

(Under Distinguished Patronage.)

Given by the Pupils of MISS MADGE MANN.

IN AID OF THE " THEATRICAL COT FUND "

AT THE PALLADIUM THEATRE

on

SATURDAY, 24th JUNE, 1922

3 to 5 o'clock

TICKETS 5/- 4/- and 3/-

BOOKING AT THE CARLTON HOTEL.

NEW BIJOU, JULY 3: OTIS SKINNER IN " KISMET."

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A masked fancy-dress ball will be held on Friday, July 7, in the Selborne Hall, arranged by the S.A. Society of Bank Officials. Single tickets are 10s. 6d., late cars are arranged, and fancy dress is optional.

* * *

The 200 Club is a recognised meeting-place nowadays for Tuesday evening dancers, and there was a big crowd there this week. Miss Ruby Miller, beautifully gowned in silver tissue and black georgette, was among those present, accompanied by Mr. Charles Carson, Miss Margery Caldicott, Mr. Geoffrey Joel, and Mr. Harold Mosenthal. Others present included Mrs. Greenwood Hall in a becoming silver and black frock; Mrs. B. Barnet, looking very handsome in black; Mrs. Blinman, in a charming frock of deep turquoise with petal panels; Miss Irene de Leeuw, dainty in cream; Mrs. Levine, in a *chic* black dress; and Miss Beveridge, in a graceful black frock. Miss Hilda Denton wore a very beautiful dress of black velvet with jet beads and Miss R. Quin looked very sweet in leaf green. Mrs. Ralston (Cape Town) was smart in gold and green brocade, and Mrs. Scott looked well in emerald *charmeuse* with a sequinned corsage.

* * *

Guests included Captain McCrae, Dr. Kotze, Dr. Milne, Dr. Greenberg, Dr. Woolf, Professor and Mrs. Cluver, Mr. Craighead, Mr. Ducie, Mr. H. Lane Bayliff and party, Mr. E. Edwards, Mr. McComb, Mr. Guy Catlin, Mrs. James, Mr. J. Buchanan, Miss Lavenstein, Mr. M. Brady, Mr. Clem Webb and party, Miss Miller, Mr. Money, and Mr. S. de Leuuw.

EVE.

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GROUP AT THE WEDDING IN JOHANNESBURG OF MISS D. M. GILFILLAN TO MR. E. V. SCHOLTZ.

The bridegroom is the son of the late Mr. Henry Scholtz, of Pretoria, and the bride is the daughter of Mr. D. F. Gilfillan, of the well-known Johannesburg legal firm of Bowman, Gilfillan and Blacklock. The wedding took place at Christ Church, Hillbrow, the Rev. Canon Berry officiating, and the reception was held at the residence of Mr. and Mrs. D. F. Gilfillan, Victoria Avenue, Parktown.

Photo by T. Brittain.

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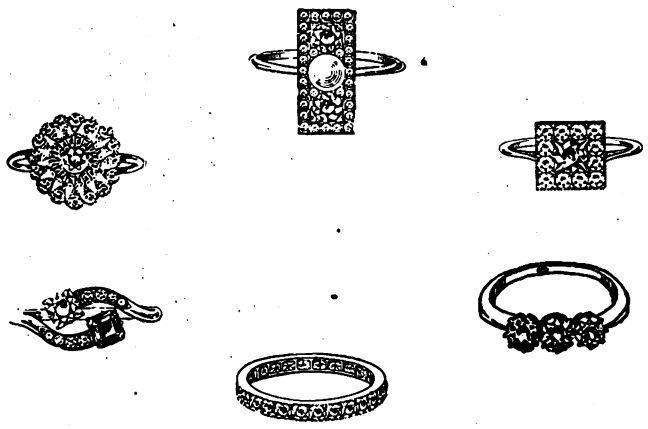
THE Municipal Swimming Club are holding their annual dance and distribution of prizes in the Selborne Hall this Friday, June 23, at 8 p.m. Tickets can be obtained from Mr. A. W. Drage, P.O. Box 3301, or at the door.

* * *

On July 1, the 1st Hillbrow-Berea Troop, Boy Scouts, are holding a Prince Carnival coronation and dance in the University Hall, Eloff Street, in aid of their building fund.

* * *

A successful bridge drive was held last week at the Railway Headquarters, organised by the members of the Southern Revolver Club for the Defence Force Distress Fund. The sum of £5 has been handed to the treasurer. The prize-winners were: Ladies, first, Mrs. Gibson; men, first, Mr. Joiner; boobies, Mrs. Ray and Mr. Wilkie. Dainty refreshments were served, the catering being in the capable hands of Mrs. Frampton. It is the intention of the Southern Revolver Club to hold another bridge drive soon in Turffontein for the Southern Suburbs Branch of the Administrator's Distress Fund.



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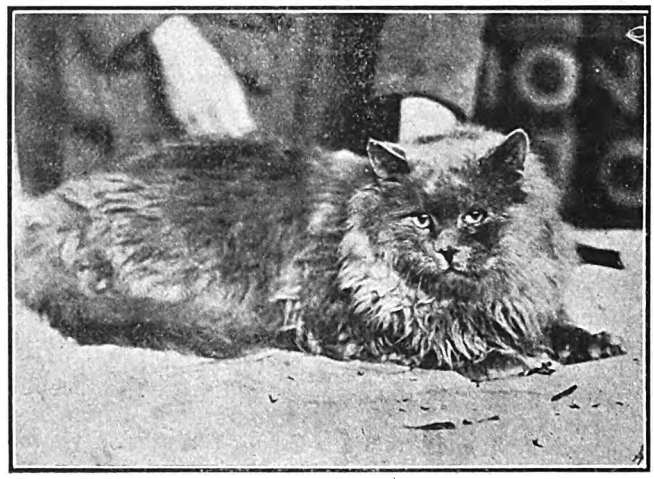
Silversmiths to His Majesty the King.

The Old Johannians had a successful dance last week at Eton Hall, in aid of St. John's College War Memorial Fund. Refreshments were provided by the Ladies' Committee, which included Mrs. A. W. Tucker (convener), Mrs. E. G. Thompson, Mrs. A. M. Clogg, Mrs. G. J. V. Clarence, Miss Millar, Miss Towat, Miss D. Thompson, while the Dance Sub-Committee was composed of Messrs. G. J. V. Clarence, C. S. L. McKowen, F. G. W. Tucker and Eric Thompson, the hon. secretary. The Jazz Maniacs provided the music, which was both bright and up-to-date. Among the guests were Mrs. and Miss Charles, Mrs. F. Brustred, Mrs. Chatterton, Mrs. Abel, Mrs. Gibson, the Misses P. Lys, Adams, D. Thompson, Cumming, Cameron, Kincaid-Smith, Roberts, Franklyn, Greathead, Willows, Auret, Lutje, Messrs. C. Gain, Brustred, Gray, Abel, Joffe, G. Clarence, P. M. Thompson, and Sacke.

* * *

The first annual district competition for native mine ambulance teams in the Western District (Consolidated Main



A CHAMPION: MRS. P. DIXON'S BLUE PETER,
Winner of First and Special and the Championship Cup in the Cat Section at the South African Poultry Association's Recent Show in Johannesburg.

Photo by C. McKenzie.

Reef Mines to Randfontein inclusive) will be held, by the courtesy of the directors and general manager (Mr. G. H. Beatty), at the Randfontein Central G.M. Co., Ltd., on Sunday, June 25.

* * *

The competition will commence at 10 a.m., and all teams, each in charge of a responsible white official, must be present at the north vertical shaft (near Robinson Station) not later than 9.30 a.m. The rules and conditions of the competition have been circulated, and officials concerned in training teams must see that the members of their teams are conversant with the essential items. Special attention is drawn to Rules 2, 6 and 13.

* * *

The Caledonian Society gave a well-attended fancy dress dance last Friday night in the Freemasons' Hall, in aid of the Boys' Pipe Band. Peter's band played for dancing, and the Boys' Pipe Band, under Pipe-Major J. Hepburn, played during the judging of the costumes. The prizes were awarded as follow:—Ladies: Best costume, Dolly Varden, Miss N. Allen; most original, "Private Secretary," Miss Bamford. Men: Best Scottish costume, Shepherd, Mr. R. T. Pattrick; most original, Crusader, Mr. R. Allen. The prizes were distributed by Mrs. L. M. Millar, wearing a picturesque dress of early Victorian Scottish period with black poke bonnet and beautiful Paisley shawl.

NEW BIJOU, JULY 3: OTIS SKINNER IN "KISMET."

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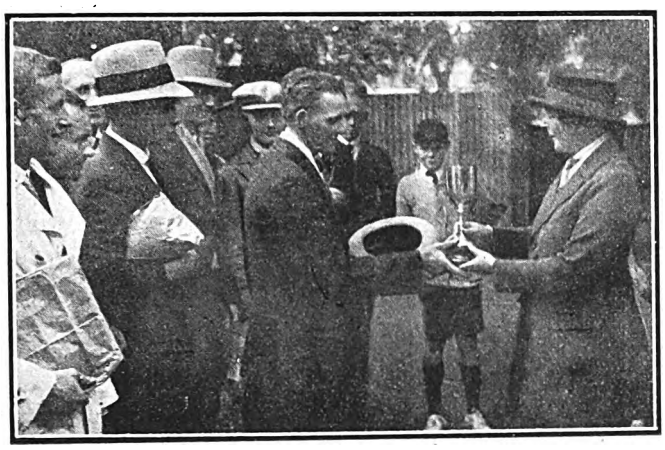
Dr. Mitchell Hunter was D.C., assisted by the members of the Ladies' Committee, consisting of Mesdames McIntosh, Ferguson, Smith, Mackenzie, Hood, Smorrenberg, Aitken, Snaddell, Miller, McLean, while Mr. L. M. Miller (Chief, Caledonian Society) and Mr. F. C. Sturrock (past Chief) also gave valuable help.

* * *

The marriage took place last week of Miss Susan Elaine Moore, daughter of Mr. and Mrs. R. F. Reeves-Moore, of Germiston, to Mr. James Fortescue Arkell, at St. Boniface Church, the ceremony being performed by the Rev. O. E. Gittins. The service was choral. The bride was given away



JOHANNESBURG HARRIERS AND THE MADGE FABIAN CUP.
Miss Madge Fabian presenting the Cup to the winner, MacKenzie, at Booysens.
Photo by African Film Productions, Ltd.

by her father, whilst her brother, Mr. Robert Reeves-Moore, acted as best man. Miss Runa Nelson was bridesmaid. Little Miss Thora Rowe, niece of the bride, was a dainty flower-girl.

* * *

The reception was held in the English Church Hall, where there was a large gathering of friends, including practically all the staff of the National Bank (Germiston branch), of which the bride had been a member for several years. Mrs. Spiers, a sister of the bride, sang during the reception, and later there was dancing. A large number of friends saw the newly-wedded pair off from Germiston station *en route* to Walmer Beach, where the honeymoon is being spent.

* * *

This Saturday, June 24, at 3 p.m., in aid of the "Theatrical Cot" Fund, Miss Madge Mann is arranging a dancing matinee in the Palladium Theatre.

* * *

A Cinderella dance will take place at the Bezuidenhout Valley Social Club Hall on Wednesday, July 5, 1922, to assist in raising funds for providing clothes and warm blankets for the children of the distressed diamond diggers at Kameelfontein. Mr. A. Galbraith, 131 Kitchener Avenue, Bez. Valley, will be pleased to receive the names of ladies willing to assist in the sale of tickets, and serving refreshments. The Jazz Maniacs' Orchestra has been secured for the occasion.

* * *

Sir Evelyn Wallers, K.B.E., presided last week at a big gathering of V.A.D.'s held at the Y.M.C.A. He spoke in eulogistic terms of the work of the Red Cross Voluntary Aid help given during the recent troubles, and of their willing assistance on all occasions when they were called upon to assist.

* * *

The following certificates were presented:—Advanced First Aid: Miss Hart; General Efficiency: Mrs. Bywater and Mrs. Cullen; First Aid: Sullivan, McNab, McDonald, Gray, Horwitz, Johnson, Lawrie, Leander, Larsen, Everitt, Edwards, Barry, McKenzie, Harvey, Betty, C. Greathead, M. Greathead, R. Hall, L. Greenwood, C. Ingram, John, Belling, Maxwell, Murray, Shimwell, Smith, Anderson, Dutnall, Eaton, Grant, Siddell, Serrurier, Roberts, Benn, Condliffe, Boland, Brockman, Baker, Garnett; Home Nursing: Larsen, Semen, P. Semen, Chalmers, Douglas, D. Smith, Sullivan, White, Grant, Dutnall, Eaton, Anderson, Leas; Cookery: Hillyar, Orr, Pooles and Thompson.

* * *

Those present included Mrs. Berman, Assistant Divisional Corps Commandant, Dr. L. G. and Mrs. Irvine, Dr. and Mrs. Martin, Mrs. Couper, Commandant No. 1 Detachment, Miss Higham, Commandant No. 2 Detachment, Mrs. Linton Browne, Commandant No. 3 Detachment, and Mrs. Carthew, Commandant No. 4 Detachment, Maraisburg.

* * *

The engagement is announced of Miss Annie Lipschitz, second daughter of Mr. and Mrs. S. Lipschitz, and Mr. Louis Meyerowitz, second son of Mr. H. Meyerowitz and the late Mrs. Meyerowitz, of Yeoville.

* * *

The members of the Witwatersrand Council of the Women's S.A. Party gave a luncheon last week at the Clubhouse in honour of Sir Julius Jeppe, chair of the Party on the Witwatersrand. During luncheon Mrs. Anthony (chair of the Women's Party on the Rand) congratulated Sir Julius Jeppe on the honour which has been conferred on him, stating that it was one of the most popular that had taken place. On behalf of the ladies of the Party, she hoped that he would live long to enjoy the honour. Sir Julius Jeppe replied in a brief and well-chosen speech.

* * *

Those present included: Mrs. Anthony (chairwoman), Lady Dalrymple (vice-president), Mrs. Pemberton (vice-chair), Mrs. Hind (hon. secretary), Mrs. Henderson, Mrs. Papenfus, Mrs. Basson, Mrs. Mallet, Mrs. Marshall, Miss Knox, Mrs. Wolhuter, Mrs. Venne, Mrs. Stewart, Mrs. Scott, Mrs. Stewart (Krugersdorp), Mrs. C. Smuts, Mrs. T. F. Allen, Mrs. Sharman, Mrs. Kidger Tucker, Mrs. Purchas, Mrs. Ayton, the Misses A. and F. Cohen, Mrs. Herring, Mrs. Gidski, Mr. Lawrie (secretary, S.A.P. Club), Mr. Whittome (chairman, S.A.P. Club), Miss Joyce Jeppe, Mrs. Steenberg, Mrs. McNeillie (Boksburg), Miss Farquharson, Mrs. Tompkins, and Mrs. Lourens.

THE FUNERAL AT DURBAN OF MR. JOHN TAYLOR, M.A., LL.B., O.B.E.,
Town Clerk of Durban since June, 1921, and formerly Town Clerk of Johannesburg. The picture shows the cortege leaving the Telephone Exchange, where the various civic bodies joined the procession.
Photo by Llewellyn Gibbon.

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IN THE BRIGHT LIGHTS.

(*Continued from Page 8.*)

a somewhat mock-heroic manner. Mr. Francis Roberts, on the other hand, as Dr. Lawson—who has his own thorny path to tread in the matter of Joyce Grant—discovered a tendency to inaudibility in his tenderer moments. Mr. J. Oliver Twiss deserves a V.C. at least (and if I could I would give him one) for being able to impart any semblance of reality at all to the egregious Oswald Grant—surely the most obvious and unbelievable " villain " that ever trod a stage. Mr. Fernley Bisshopp as Beauty and Mr. Patrick Ludlow as Billy (Dinah's brother) were always completely in the picture, and Mr. Sydney T. Pease (who is also the stage director) did well as the lovelorn but fatherly Major Egerton, who is " stung " in more ways than one during his visit to Rhodesia. The smaller parts, including a brief appearance on the part of Mr. Mack Ward as Ralph Stuart, a " silly ass," are ably acted. In fact, apart from hair-splitting, the acting of the whole cast is on a level of general excellence well worthy of the satisfying completeness of the production.

CARLYON.

EMPIRE PALACE.

SOME CLEVER NEW ACTS.

A VERY delightful addition to this week's bill at the Empire is provided by Betty Barclay and George Glover, with clever songs, sung with that ease and sureness that denote the artist, and backed in both cases by an attractive and cheery personality. The two stage their act with a refreshing touch of novelty, too, and Miss Barclay scores with her clever " Devonsire " song as much and as thoroughly as in duets with her partner.

Another smart turn is given by the acrobatic and silent couple styling themselves Hunter and Bob. With clever tumbling and a scene that is specially adapted to humorous possibilities, they secured popularity from their first appearance, and hugely amused the house.

Tambo and Tambo, the third new act, have one of those wonderful turns in which the artists balance twirling articles—in this case tambourines and bowls—to the number of a dozen or two at once. It is a feat that never fails to appeal to audiences, and goes as well as usual.

" The Dream Stars " are in the third week of the production of their artistic and charming vocal turn. W. V. Robinson, the smiling little Canadian, produces new stories and fresh mouth-organs with which to delight his hearers every evening, and this week's list includes a French-Canadian monologue on the pathetic side that is going splendidly. The Dainty Danes dance and sing as daintily as ever, garbed in pretty costumes; and Hilda Denton is featuring new songs and an entirely new outfit of fascinating toilettes. Norton and Simmonds nightly take an encore for their singing, and are as popular as ever. Pictures of considerable interest round off the programme, and good houses prove that the Empire bill is just to the public taste.

FALCONER.

"GOOD-BYE, AMERICA!"

GOOD-BYE to the land of split infinitives and cross-bred words; the land where a dinner-jacket is a " Tuxedo," a spittoon a " cuspidor "; where your opinion is called your " reaction " and where " vamp," instead of meaning an improvised accompaniment to a song, means a dangerous girl! Good-bye to the land where grotesque exaggeration is called humour, and people gape in bewilderment at irony, as a bullock gapes at a dog straying in his field! I am going to a land of ancient speech where we still say " record " and " concord " for " recud " and " concud," where " necessarily " and " extraordinarily " must be taken at one rush, as hedge-ditch-and-rail in the hunting field; where we do not " commute " or " check " or " page," but " take a season " and " register " and " send a boy round "; where we never say we are glad to meet a stranger and seldom are; where humour is under statement and irony our habitual resources in danger or distress. Good-bye, America! I am going home.—*By H. W. Nevinson in " The Nation and Athenæum."*

How to Develop the Hidden Beauty of the Hair.

Perfect beauty is given to few women, but, with a little intelligence, all could make the best of whatever good looks they possess. Nothing makes more difference to a woman's appearance than the condition of her hair; it greatly enhances the charm of the pretty woman, if it is glossy and well-groomed, and beautiful hair atones for plainness in the less fortunate.

A great deal depends on the shampoo used. The hair, to look its best, must be frequently cleansed. Many shampoos, which do not lather well, only partially cleanse the hair; consequently it never appears as bright and glossy as it should. Many society women and actresses who know the value of beauty and the importance of preserving it, are now forsaking hairdressing establishments, and having their hair washed at home by their maids. For this purpose a shampoo is made with stallax granules and hot water This substance produces a sweet scented foaming lather which thoroughly cleanses the hair. After rinsing the hair is quickly dried with hot towels, and the results are most satisfactory.

All the hidden sheen of the hair is brought out, and it is beautifully soft, wavy, and easy to do up.

All shampoos have a tendency to dry the hair. In cases where the scalp is naturally very oily, the use of stallax acts as an excellent corrective. For those whose hair is inclined to be dry and brittle, massaging the scalp with olive oil before each shampoo, is recommended.

Brushes should be kept thoroughly clean. A little ammonia in the water used for washing them, ensures this. They should be finally rinsed in cold water, so as to stiffen the bristles. A

A JOHANNESBURG WEDDING.

The marriage took place on Tuesday afternoon of Miss Lily Bateman to Mr. A. E. Gillis at the Wolmarans Street Synagogue in the presence of many friends. After the ceremony a reception was held at the residence of her sister, Mrs. Carter, in Honey Street, Berea.

The bride looked very handsome in a gown of white lace, with panniers looped with orange blossom, and her hat of white hatter's plush was draped with lace and had knots of orange blossom to trim it.

Her mother received the guests, wearing a handsome gown of black *charmeuse* and velvet, and Mrs. Carter, her sister, wore a beautiful frock of grey *charmeuse* and fringe. For several years the bride has been a member of the staff of the Empire, and a very handsome presentation was made to her of a silver soup tureen and *entrée* dishes, suitably inscribed, from the management and staff of the theatre. Among those present at the reception were Mr. and Mrs. Gilbert Fletcher, Mr. and Mrs. H. Green, Dr. and Mrs. Te Water, Mrs. Greenstone, Mrs. M. Cowan, Mr. and Mrs. Moss, and Mrs. J. Simpson.

Later in the day Mr. and Mrs. Gillis left for East London, Mrs. Gillis travelling in a becoming grey tailored costume and pretty hat to match.

"THE EYES OF TRUTH."

Elinor Glyn, the novelist, who has been devoting her talents to writing directly for the screen, has been engaged to prepare the scenario for a story called " The Eyes of Truth " which will picture life among the movie people in Hollywood truthfully. The film, which it is hoped will offset some of the abuse heaped upon the people of the movies, will be produced by Sol Lesser, who makes the Jackie Coogan pictrues.

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NEW BIJOU, JULY 3: OTIS SKINNER IN " KISMET."

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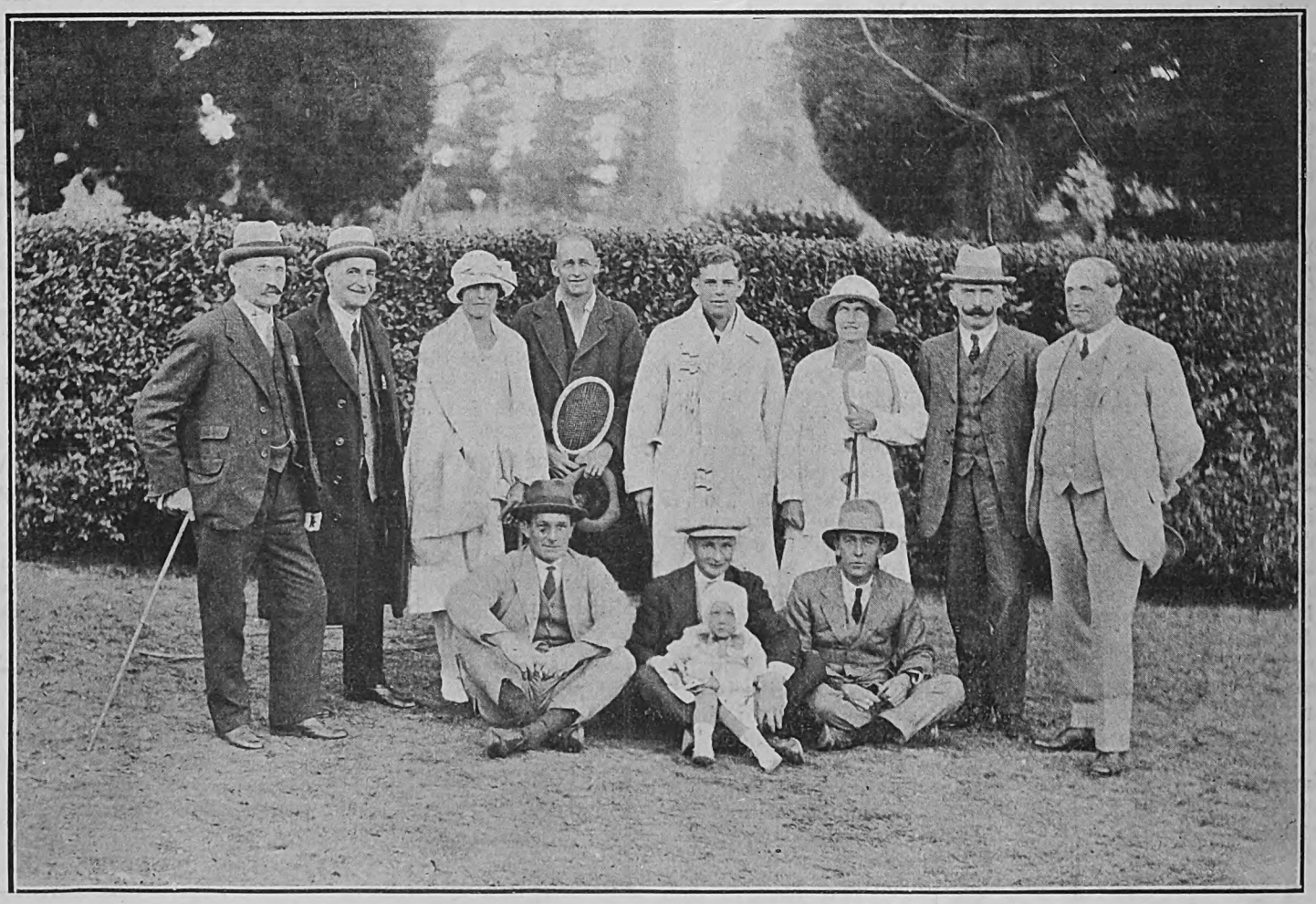
DURBAN'S RACING CARNIVAL BEGINS.

IN THE MEMBERS' ENCLOSURE ON THE DURBAN TURF CLUB'S COURSE.

Photo for "S.A. Pictorial" by Llewellyn Gibbon.

CHAMPIONS MEET ON THE EAST RAND.



GROUP AT THE E.R.P.M. TENNIS TOURNAMENT FINALS AT VOGELFONTEIN, LAST SUNDAY.

In the final of the Men's Singles L. B. Raymond (Olympic and South African champion) beat C. L. Winslow (ex-South African champion), 6-4, 6-4, 6-2. Raymond is seen in the group wearing a white overcoat, and Winslow is next to him holding a racquet.

Photo for "S.A. Pictorial" by C. McKenzie.

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A GENUINE JULY.

Healthier Tone About the Betting This Year.

THE PRESS AND THE TURF.

BETTING on the Durban July Handicap this year has a healthier ring about it up to the present than it has had for many seasons past. That is to say, there has been very much less "milking" than hitherto. And who is there who counts that does not heartily welcome the elimination of this most undesirable of all malpractices associated with the Turf? There is, of course, ample time and opportunity for

A Top-hole "Ramp"

between now and July 8, it is true, but there seems to be a genuine tone about most of the candidates that are being heavily supported at the moment. Up to the present a half-dozen horses have been withdrawn which would have had a big following if the final acceptance had been met. The prompt withdrawal of Fabaris and Fordwych, after the appearance of the weights, saved hasty punters a heap of money, particularly in the case of the former, who had been one of the popular favourites from the time the probables were being predicted. Another to drop out before 4 p.m. last Monday was Navarre, and, needless to say, there were many of the big operators who would gladly have paid his acceptances to see the chestnut remain in till the last moment.

* * *

The Turf, in relation to its morals, has very much to thank the Press for. Indeed, one shudders to think what might happen if the searchlight of fearlessness were not switched occasionally on to those whose mentality is so warped through long association with the "ramp" side that they are no longer able to distinguish between right and wrong. For years past it will be recalled that the local Press has consistently

Warned Backers Not to Dabble

at Tattersall's until they knew what they were doing. Regularly horses from certain stables were "milked" brazenly, until the whole matter became so scandalous that there was a fear existing that the Provincial authorities would take it up. It was actually discussed in the Provincial Council at Pretoria, and I fancy the Jockey Club felt like taking a hand as well. Anyhow, things are healthier in President Street just now, though still far from being ideal.

* * *

Nigger Minstrel held top position on the boards after Fabaris was withdrawn. A heap of money came for the much-fancied Collet last week, and Jack Gard's mare came from 33's to eights. She is actual favourite, and may retain her position till July 8. Bondsman, Sir Abe Bailey's new purchase, came with a rattle from any old price, and displaced Nigger Minstrel in the same interest. Whether the big Maiden Erlegh gelding can be sharpened up enough for this race remains to be seen. A dawdler in the early stages in this event has his work cut out to get into a winning position before heads are turned for home. In his few successful runs here he lay so far out of his ground as to suggest that he is

Barely Sharp Enough

for a race of this kind. However, if Randall has no fears on this score the big fellow is probably satisfying in his work, but I shall be surprised if it is not found that he will be very much more at home over the Durban Cup course, for he is a very fine natural stayer and may turn out better in this department than any horse we have yet had in the country. The early scratching of the much-fancied Slide was commendable, but with the extremely smart Corinth very much in the picture punters would be well advised to leave Randall's stable severely alone until race-day. Fingers have been burnt over Slide, and probably over Nigger Minstrel—quite enough for one race. Wait till the numbers go up.

* * *

The Natal Racing and Betting Ordinance, which has probably passed through the Governor-General's hands before now, should shortly be published. It will be interesting to note the nature of the provisions which, I understand, are made for

The Appointment of Stipendiary Stewards,

and whether the Natal councillors have foolishly saddled themselves with any authority in the matter of the appointment of such officials. Members of Natal Tattersall's have already been advised to prepare for the payment of taxation on bets.

* * *

Writing about objections lodged on the grounds of bumping or boring over the concluding stages of a race, "Vedette," in last week's issue of *The Latest*, says: "Common-sense would lead most people to understand that the judge is the most important witness in cases like these, but in South Africa, or at any rate, in Natal, the evidence of the judge is never asked for." "Vedette" may set his mind at rest as far as the Rand is concerned, for I know of no body of stewards here who would be

Guilty of Such an Indiscretion

as to omit to call for the evidence of the judge in such cases. He is the one and only official on most of our Rand courses who is placed in an infallible position for detecting anything of the nature described. Jockeys' evidence is notoriously unreliable, to put it mildly, and is certainly biassed and almost unworthy of record in many cases. It undoubtedly requires the sobering influence of the judge, in any case, and no evidence or enquiry can be complete without it.

* * *

If the position in Natal is as "Vedette" states, it is inconceivable that any body of stewards exist who can exhibit so little balance and equity as to try to determine any objection, on the ground of boring or crossing in the straight, without the evidence of the judge, the only man placed at the most suitable angle for detecting irregularity. Is it because

The Stewards Have No Faith

in the visionary or perspective make-up of their official? In any case, it seems the duty of the Executive Stewards to demand that all bodies of racing stewards be instructed to call for all relevant evidence in such important cases, for failure to procure such vital testimony as that of the judge in these circumstances savours of something which I hesitate to put into print.

* * *

Racing at the Park on Saturday was a trifle out of the ordinary as far as results were concerned, for in only one event of the eight did the favourite fail and in that instance Plum Duff, who beat the favourite, White Prospect, in the chief race, was one of the backed division. One could have been pardoned for expecting some keener sport in view of the fact that licences for some of the riders are hanging in the balance, but for some reason or other the keenness was absent. It was a "doubles" day for owners and

A Great "Aspirin" Day

for bookmakers. Trouble commenced for the Ring when the improving Banter clicked with ease in the Juvenile sprint. Two to one was laid on the son of Moscato, and it was never in doubt. The stiff six suited Kingsman, for

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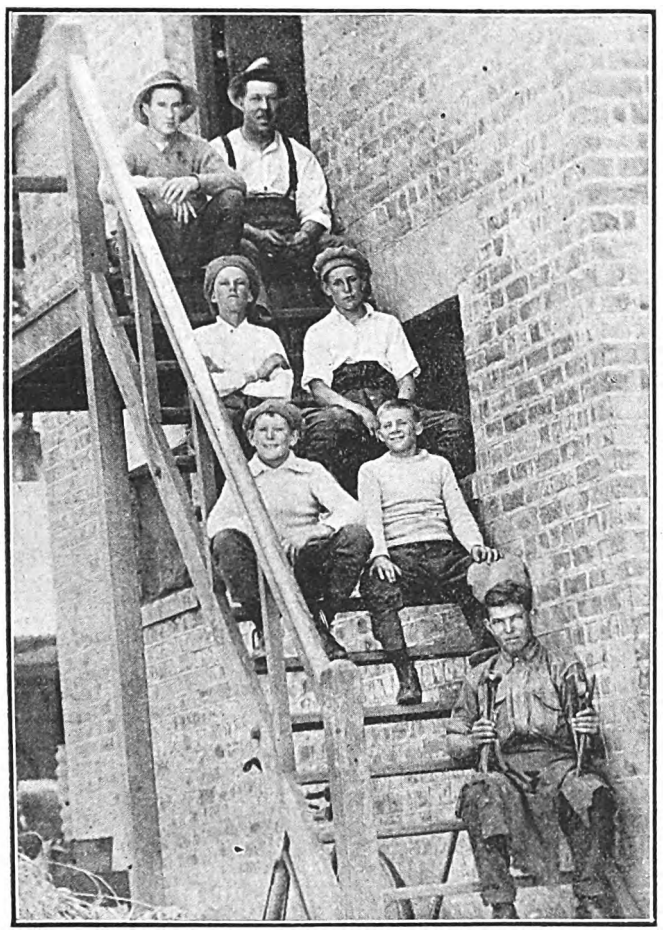
the chestnut pony likes a bit of ground, and here again, Dunn's pony, starting favourite, gave the punters no anxiety.

* * *

The bottom phase of the A.P. Handicap fell to an unknown quantity in Leveret, Jack Gard's filly being backed down to two's to beat 30 opponents. The Regent's Park trainer just failed to run his success into a double when the improving Help beat Desert Palm a head, Fable, another form horse, being right on top of them. It was left to Beau Monde to

Enhance the Success

of his stable-mate Leveret, and this the brown pony did without any great effort, the unnatural King's Courier being, as usual, second best. Cresset, carrying seven pounds over



JOCKEYS OFF DUTY AT CAPE TOWN.

A photograph taken at W. Russell's racing stables at Trockholme, Wynberg. Reading from left to right and from the top of the steps the names are: Jockey Sid Garrett (rider of the winner in two Durban July Handicaps), Trainer Geo. Dunkling, Jockey Herring, Jockey Gorton (rider of the winner of the Ascot Cup), Apprentice Gorton, Apprentice Rugg, and the stable farrier.

Photo by Edgcome & Co.

her assessment, set the handicapper at defiance and won with a bit more than the plus in hand, the three-year-old filly having a puffing-blowing escort of three old 'uns, Chuck Up, Simplicitus and Basil.

* * *

This was George Butt's second leg, and it looks as if this popular owner is going out of the game with at least some pleasant eleventh-hour recollections. Just when it looked as if White Prospect was going to add to her brackets, Plum Duff came along and ran the English mare out of it quite comfortably. Perhaps

The Easiest Win of the Afternoon

was that of Delusion, but it doesn't indicate that there was much keenness in the ruck when Fiction and Forest Love were hoisted as next best respectively, although the latter is a smart track galloper and likely to upset a hot-pot one of these days. In the prevailing depression £11,000 odd can be regarded as satisfactory Tote business.

* * *

Pretoria struck a lean meeting last week, at which money was as scarce as decent weather. The Club's loss must have been a substantial one and will give the Stewards furiously to think whether their usual winter procedure of closing down during the cold months will not be opportune just now. Lady Shenley bolted in the first event and went so fast that Yutar thought he was aboard a Durban July candidate. He looked round a few times to see if anything was chasing him. His curiosity cost him about

Something Over Five Bob a Furlong;

at least the Stewards worked it out at £2. The Stewards, by the way, did not see eye-to-eye with some of the jockeys' stunts. Anderson, for instance, did not please with his display on Mistress Ena. Plum Duff earned his oats in the "A" horse race, and in the "B" spasm similar success attended the efforts of the consistent Molly D, whilst in the "C" division Little Theresa opened her winning account. Kingsman stayed on better than Thumbs Up and Co. in the mile for squib galloways, and Indian, recently acquired by Mr. D. Cordiner very cheaply, repaid her purchase at the first time of asking. King's Courier for once in a way refused to wait for the rearguard and hit the line first in front of an astonished audience.

BENONI RACES.

THIS SATURDAY, JUNE 24.

8 RACES 8

TIP TOP ENTRIES.

Catch the 11.15 Race Special from Park

First Race at 12.30 p.m. Last Race at 4.45 p.m.

T. HEWITT, Secretary.

'Phone 135, Benoni.
,, 32 Racecourse.

KRUGERSDORP RACES.

NEXT WEDNESDAY JUNE 28.

7 RACES 7

Catch the 10.54 Special from Park

An hour's run from the City.

First Race at 12.50 Last Race at 4.55 p.m.

P.O. Box 1474 Johannesburg. J. M. Culhane, Secretary.
'Phone 1614 Johannesburg.

NEW BIJOU, JULY 3: OTIS SKINNER IN "KISMET."

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Starting Prices of Winners Last Saturday.

AUCKLAND PARK.	CAPE TOWN.	CLAIRWOOD.
1/2 Banter.	5/1 Fancy Free.	8/1 Doris M.
2/1 Kingsman.	5/1 Lady Desmond.	10/1 More Hen.
2/1 Leveret.	10/1 Antaki.	10/1 High Seas.
6/4 Cresset.	4/1 Cheerio.	6/1 Sneeze.
4/1 Plum Duff.	7/2 Sunbow.	10/1 Cocksure.
2/1 Help.	7/1 Double D.	16/1 Belgian Prince.
2/1 Beau Monde.	7/4 Lass.	5/2 Irish Lawn.
4/5 Delusion.		

KIMBERLEY.

8/13 Active Service.
7/4 Janet.
2/1 Borealis.
1/1 Mona II.
3/1 Meggie.
4/7 Twine the Plaiden.
8/13 S.A.P.

* * *

My selections for Benoni this Saturday are as follow:—

12.30 p.m.—Galloway Pony Handicap "A." About 5 furlongs.
Clover, Good Ally, Androsa.

1.5 p.m.—Galloway Pony Handicap "B." About six furlongs.
Amelia, Traplew, Sontay.

1.45 p.m.—Stewards' Handicap. About five furlongs.
Desert Dawn, Banter, Corncrake.

2.20 p.m.—Boksburg "C." About seven furlongs.
Chevron, Vista II., Thrice Rejected.

2.55 p.m.—Boksburg "A." About one mile.
Salute, Plum Duff, Ample Supply.

3.30 p.m.—Boksburg "B." About one mile.
Mistress Ena, Desert Dawn, Wadsworth's best.

4.10 p.m.—Boksburg "D." About five furlongs.
The Find, Little Marvel, Willango.

4.45 p.m.—Galloway Pony "C." About seven furlongs.
Sandstone, Girl Guide, La Froidsange.

BACK IN ENGLAND.

WHAT EX-"CHU-CHIN-CHOW"-ITES ARE DOING.

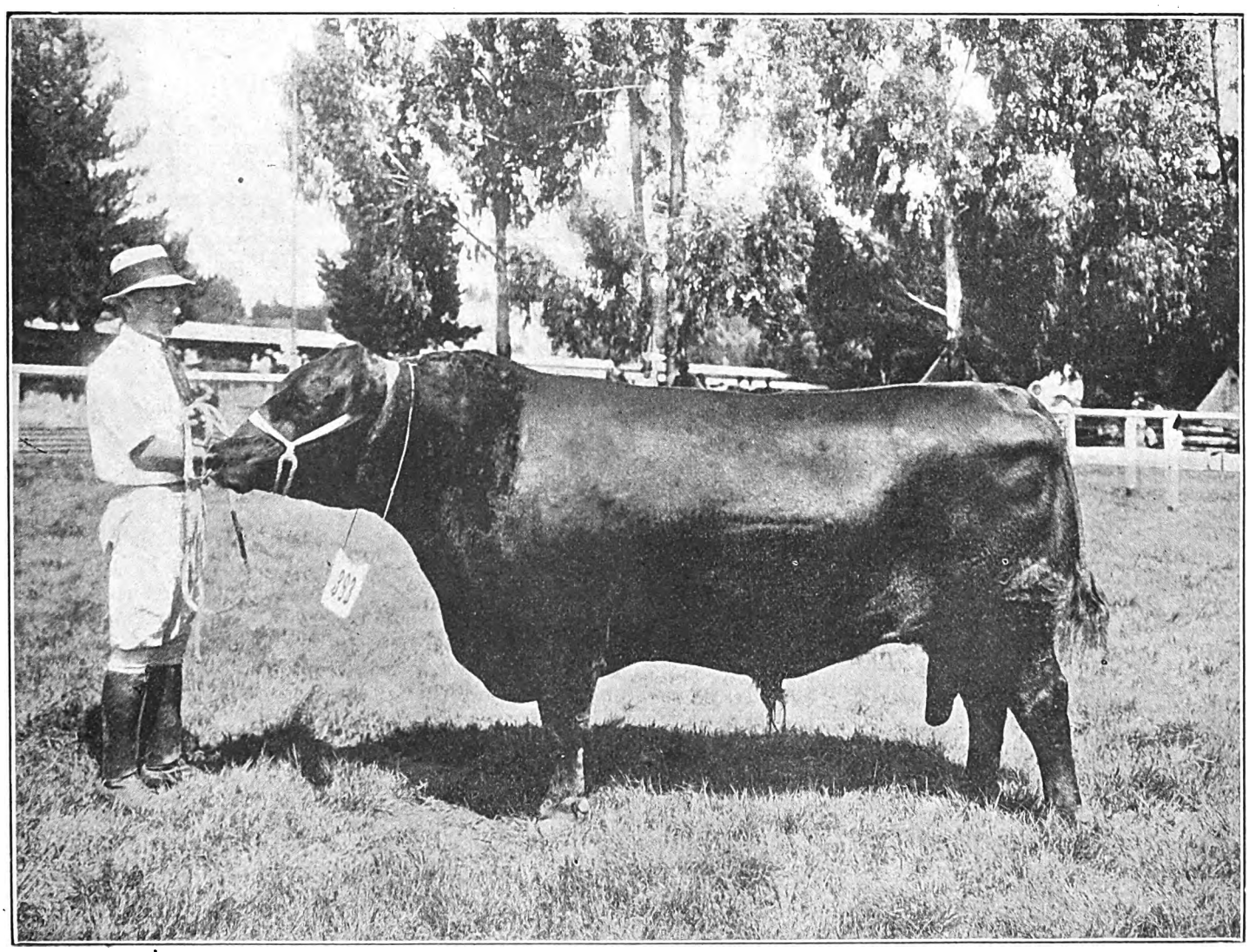
IN mail-week Mr. Peter McSweeney, who played Nur-al-Huda in the recent South African production of "Chu Chin Chow," was appearing at the Olympia, Liverpool, with Miss Cicely Eldon, as a vocal duo, in a novel vaudeville bill entitled "All In One." The idea seems to have been a sort of compromise between a revue and a "regular" variety programme. On the same bill were Wallie Pearce, Irene Shamrock, and Ben Beyer (the comedy cyclist), all well-known in South Africa.

Miss Minnie Rayner, the first Alcolom in the South African production of "Chu Chin Chow," was with Wish Wynne in Olga Racster and Jessica Grove's play, "Poor Emm," at the Playhouse, Cardiff. The play is due for production in the West End shortly.

LAUDER DONATES 100 GUINEAS.

On Sunday night, May 20, Sir Harry Lauder opened the new Knickerbocker Club, 7, Great Newport Street, London, and, to commemorate the occasion, he handed to the chairman of the Variety Artists' Federation a cheque for one hundred guineas for the upkeep of the Variety Artists' Benevolent Fund and Institution.

Charles Dickens wrote a Life of Christ for his children, and he left the most definite instructions that it should never be published.



BEAT THE RHODESIANS ON THEIR OWN GROUND: SOUTH AFRICA'S CHAMPION BULL.

The champion Aberdeen Angus bull Village Editor, the property of Mr. Harold L. Phillips, of Johannesburg, which won the Thousand Guineas Trophy at the Bulawayo Show recently for the best bull on the Show. This is the first time this trophy has been won by a competitor from outside Rhodesia, where cattle ranching is more highly specialised than in any other part of South Africa.

Photo for "S.A. Pictorial" by T. Brittain.

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THUR., FRI., & SAT., JUNE 29, 30, JULY 1,
"LESSONS IN LOVE,"
6-Part First National Comedy-Drama, featuring
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(Adapted from "The Man from Toronto.")

His Majesty's.

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WEEK COMMENCING MONDAY, JUNE 26,

RUBY MILLER,
With **CHARLES CARSON** and Full London Company,
In
"THE EDGE O' BEYOND,"
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5-Part Paramount Drama, featuring
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6-Part First-National Comedy-Drama, featuring
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Robertson-Cole Drama in 6 Parts.

WEDNESDAY & THURSDAY, JUNE 28 & 29,
Will Rogers in
"JUBILO,"
Goldwyn Drama in 6 Acts.

FRIDAY & SATURDAY, JUNE 30, JULY 1,
Charles Ray in
"NINETEEN AND PHYLLIS,"
First National Comedy-Drama in 6 Reels.

Next Week's Calls.

WEEK COMMENCING MONDAY, JUNE 26.

Tivoli, Cape Town.—Till June 27: Daimler and Eadie, Sandford and Lyons, Joel Myerson. Continuing: Julot and Piero, Zona and Milroy, Fillis Duo. Opening June 28: Ethel Hook Trio, Pan and Girls, Taylor's Dream Stars, Louis J. Seymour.

Opera House, Cape Town.—Leonard Rayne's Company.

Empire, Johannesburg.—The Real McKays, Jubb and Jerome, Holson and Bert, Daisy Mignon, Barclay and Glover, Tambo and Tambo, Hunter and Bob, Norton and Simmonds.

His Majesty's, Johannesburg.—Miss Ruby Miller and Company in "The Edge o' Beyond."

Orpheum, Johannesburg.—W. V. Robinson, Hilda Denton.

Grand, Pretoria.—Moss and Maachah, Andy McPherson.

Criterion, Benoni.—Tom E. Finglass, Weynen and Company.

Rinko, Maritzburg.—Marcelle Ray, Delroy and Delaney.

Criterion, Durban.—Three Lombards, Horace Jones and Partner, Jack and Emily.

Theatre Royal, Durban.—The 1922 Musical Comedy Company in "A Night Out."

Grand, Port Elizabeth.—Opening June 27: "The Peep-Show."

The only person who knows all about a man is his office-boy, and the only person who knows all about a lady is her kitchen-maid.

CIRCUS ETIQUETTE.

CIRCUS society has its smart set, its social climbers, its clubmen, its submerged tenth, just like any other human group, according to Publicity Director Norwood of the Ringling Brothers-Barnum and Bailey Company.

"There is a caste system quite highly developed," he said. "The smart set of the circus is the equestrian group; next, the aerials; then the gymnasts and acrobats, and finally the clowns. The side-show freaks are, of course, in a class by themselves and do not fraternise with the rest. They have their separate car while the show is on the road and during the winter live in hotels for freaks."

Notwithstanding the fact that there are castes, however, there is a great deal of the pan-circus spirit in the company. An equestrian is always ready to aid an acrobat with his act, a first-class aerial may be seen helping with the apparatus of a gymnast.

"The social life of the circus citizen isn't as meagre as outsiders suppose," stated Mr. Norwood. There are a large number of clubs—a tennis club, which holds an annual tournament; sewing circles for the women, and the clowns' "Puff Club" (the title celebrating that essential property of clowns as well as women, the powder puff).

A lady, recently returned from a Mediterranean trip, says that as the ship was leaving the harbour of Athens a well-dressed lady passenger approached the captain, and, pointing to the distant hills, asked:—

"What is that white stuff on the hills, captain?"

"That is snow, madam," answered the captain.

"Is it really?" remarked the lady. "I thought so; but a gentleman just told me it was Greece."

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(Signed) MARY LITTLE."

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The preparation, known as Kotalko, may be obtained by sending 6d. (stamps or P.O.) for trial size to John Hart Brittain, Ltd., 2 Percy St. (314H), London, W.1., England. Marvellous and speedy growth of hair has been reported even when baldness has existed for years.

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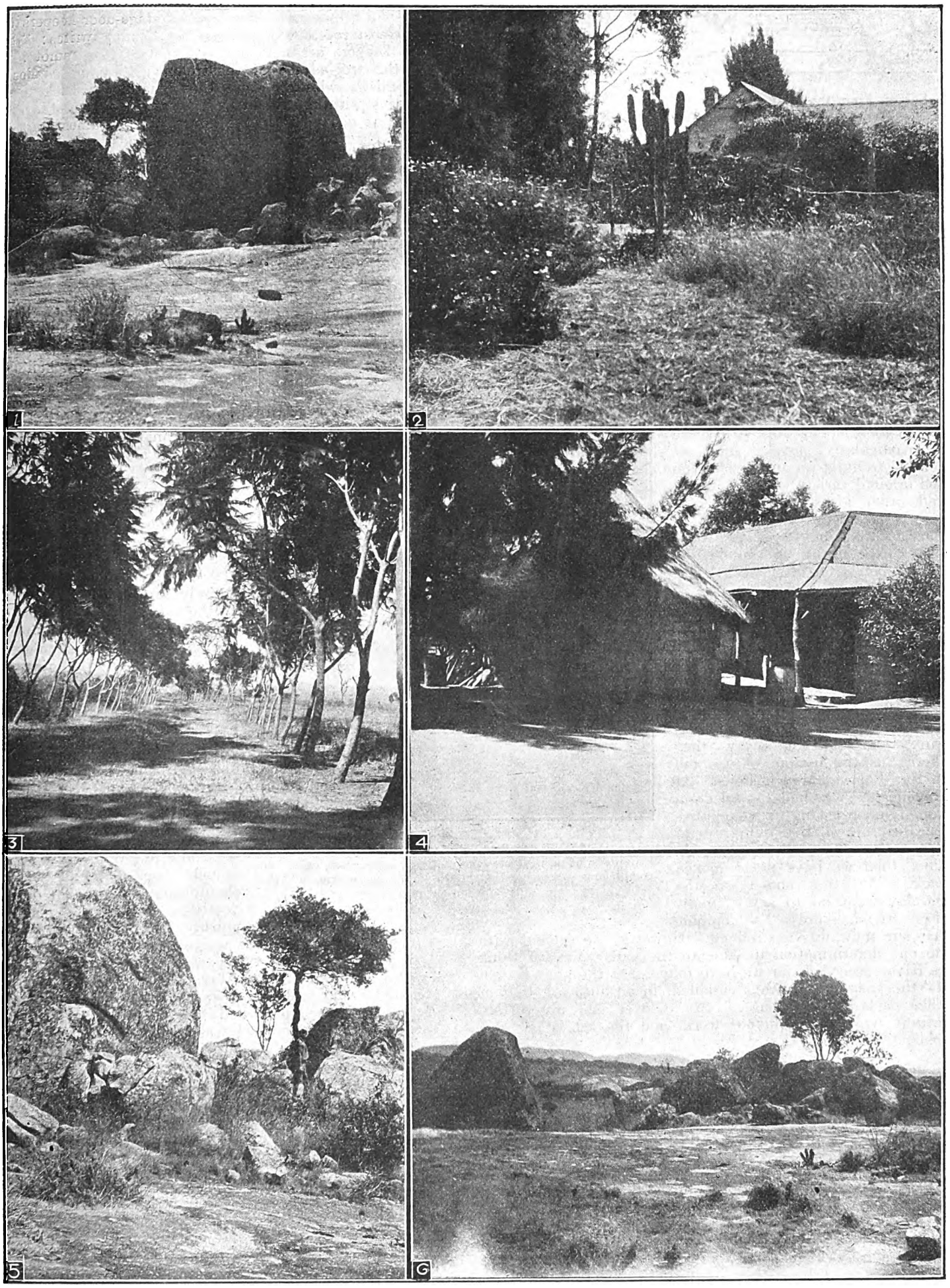

WHERE THE LATE GERTRUDE PAGE LIVED AND IS BURIED ON "THE ROOF OF THE WORLD."

1. View near Gertrude Page's grave on the crest of a huge granite kopje among the Umvukwe Hills. The grave was cut out of the solid rock. **2.** "O'Meath," the ranch where the late Gertrude Page (Mrs. Alec Dobbin) lived in Rhodesia. **3.** Avenue of eucalyptus and jacaranda trees leading to "O'Meath." **4.** Another picture of the ranch-house, which commands a magnificent view of Msoridini, "The Edge o' Beyond." **5.** At the foot of the tree shown in this picture Gertrude Page wrote several of her novels. The spot overlooks a wonderful stretch of the surrounding country. **6.** Another view of the Rhodesian authoress's favourite resort.

Photos for "S.A. Pictorial" by Cyril Allen.

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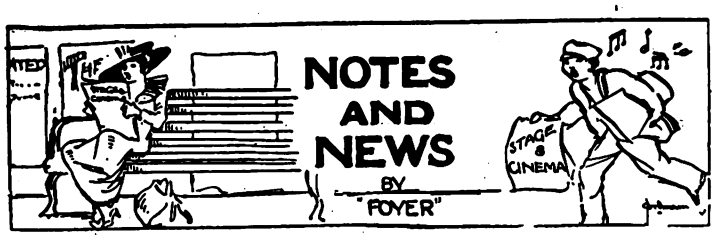

A Success From the Start.

Betty Barclay and George Glover, who are now at the Johannesburg Empire, went into vaudeville from the concert platform and quickly rose to prominence. "Previous to my partnership with Mr. Glover," says Miss Barclay, "I had seldom sung in public, though my partner had sufficient experience in concert work to recognise that there was 'little doing' in that sphere. It was really the 'human gramophone,' which we introduce at the commencement of our act, that gave birth to our vaudeville aspirations. I was entertaining a party of friends to tea on the lawn, when Mr. Glover was requested to sing to my accompaniment. His voice did not carry well in the open, and several of the guests jokingly complained that they had heard nothing of the song. To this Mr. Glover replied by singing the song again, this time through the horn of a gramophone that was standing in the room. The idea struck me as particularly novel, and we decided to build up an entertaining and original variety show upon this and other ideas that were constantly occurring to us." Miss Barclay went on to relate their early experiences in vaudeville. "We opened our first week," she said, "at the Grand, Luton, at £5 for the double turn. Some weeks later we were given Reading at double our previous salary. Then we returned home and set to work introducing new matter and generally improving our act. With a new show we approached the Variety Theatres Controlling Company, and straight away they offered us the bottom of the bill at the Palace, Manchester. At Manchester we had a telegram from London asking us to deputise for the top of the bill turn at Newcastle the following week. Since then we have never looked back. At the outset," Miss Barclay went on to say, "many of our friends expressed the opinion that our show was too refined. However, we set out with the one determination to educate the gallery, and I think we have succeeded, for we have found that the appreciation of 'the gods' has always equalled, in enthusiasm, that of other parts of the house. Mr. Glover and myself are entirely wrapped up in our work, and the act is my sole hobby."

BETTY BARCLAY AND GEORGE GLOVER.
Providers of a neat and attractive singing act, who are completing a successful South African season at the Johannesburg Empire.

Novelist and Playwright.

Mr. Roy Horniman, Miss Ruby Miller's collaborator in the dramatisation of "The Edge o' Beyond," is a novelist as well as a playwright, and is the author of the following novels: "The Sin of Atlantis," "The Living Buddha," "That Fast Miss Blount," "Bellamy the Magnificent" (which he turned into a play in 1908), "Israel Rank," "Lord Cannabyle's Secret," and "The Nonconformist Parson." His first play, "Judy," was produced at the Prince of Wales's Theatre in 1899. Since then his stage successes have included "John Lester, Parson," "Lady Flirt," "The Education of Elizabeth," "Idols" (from W. J. Locke's novel), "Billy's Fortune," "The Blue Mouse," "The Mystery of John Wake," and "Three Weeks" (from Elinor Glyn's novel). Mr. Horniman is a strict vegetarian. He was educated at Bruges, and his father was Paymaster-in-Chief of the Navy.

Stage-Door Keepers.

"By far the most romantic figure in any theatre is the stage-door keeper," said Sir James Barrie in a speech he delivered at the dinner of the Critics' Circle in London. A newspaper man, who has tracked stage-door keepers to the innermost recesses of their secret haunts, writes: "Stage-door keepers are not so much romantic as remote. They are the troglodytes of theatreland; they are cynics with pessimistic whiskers, and they guard the back doors of theatres with the fidelity of a watch dog and the distrust of a lost cat in a strange house." Sir James Barrie confesses that once or twice he has tried to dodge past the stage-door keeper, but he has never been recognised and always turned back. No real stage-door keeper has ever been known to recognise anybody. He requires proofs of identification ranging from finger prints to birth certificates. His job is to prevent actors and actresses from being annoyed by curious callers, and he does his work well. The old hands agree that the days of the stage-struck young man with his notes and bouquets have gone. To-day the guardian of the glass cage is more concerned with heading off cranks and limelight lovers of both sexes and all ages.

A Stage Quarrel.

Mrs. Patrick Campbell's autobiography, "My Life and Some Letters," appearing in America in *The New York Herald* and in England in *The Queen*, contains an account of a quarrel she once had with the late Sir George Alexander. On one occasion when she was playing in "The Second Mrs. Tanqueray," she was so upset by the strain of sitting up two nights by the bedside of her little son, who was ill, that she entirely forgot her lines. "I sat on the sofa quite bewildered. Mr. Alexander brought me the book, and as he did so he murmured half to himself, 'The woman's drunk!' When the curtain came down at the end of the act I went upstairs to my room in a white rage and began dressing to go home. Dear Maude Millet came into my dressing-room. I told her what had happened and Mr. Alexander's remark. All she said was, 'Beerbohm Tree's in front; think of your career,' and out she went next door to 'Willis's Rooms' and brought back a small bottle of champagne and made me drink nearly a tumblerful. I dressed quickly for the second act and went on to the stage. It was at this performance that Mr. Tree came round and offered to engage me at £60 a week to play with him at the Haymarket. I then went to Mr. Alexander and told him I had accepted an offer from Mr. Beerbohm Tree; that I had heard what he, Alexander, had said; and that, though I was bound to keep my contract with him until the end of the season, I would never speak to him again." However, the quarrel was made up later and they became friends again.

Theatrical "Who's Who."

"Who's Who in the Theatre" has just made its first appearance since the beginning of 1916. The 1916 edition ran to something just over 1,000 pages. The present edition extends to 1,300 pages, and is a very valuable and interesting biographical record of the contemporary stage. The editor is Mr. John Parker, the publishers are Sir Isaac Pitman and Sons, and the price is 25s. Over 650 biographical notices have been added to the new edition, including those of many actors and actresses well-known in South Africa.

Every captain of finance was first a captain of romance; this fact should be taught every labourer—light on labour means love of labour.

NEW BIJOU, JULY 3: OTIS SKINNER IN "KISMET."

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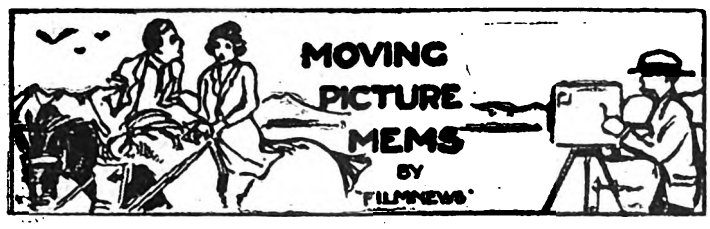

Converting "Movies" Into "Speakies."

America (says *The Stage*) has started a method of converting "movies" into "speakies." Already many U.S. picture houses have installed their radiophone receivers. A picture is taken in a studio, and the actors in it learn actual dialogue while they act—not the awful improvised charade stuff as hitherto, but proper dialogue, written by a dramatist. The film being issued, a copy is kept, and this is run off at the central "broadcasting" station, which may be connected with a dozen or a hundred picture houses where the picture is let. While it is being run off centrally the actors of the cast are assembled, and speak the dramatist's dialogue while watching themselves act, so that they exactly synchronise with the play as it proceeds; and as they watch their own actions these words are sent out as spoken and picked up at the places where the film is being exhibited, so that the dumb "movie" at once becomes a loud "speakie." Of course, the picture must be shown only at certain fixed hours, and at the precise time; in fact, when the actors at the central bureau are declaiming—not one second before or after, or there might be the danger of the hero saying "I love you" while a comedian was hurling a luscious rice pudding at the face of another comic. It is a real innovation, if it will work, and it is claimed that it may presently revolutionise the industry. Of course there are bound to be some awful mistakes at first, as, for instance, when the picture showing is a religious film and the wireless picks up the dialogue of "Why Girls Leave Home."

The Author of "Kismet."

Mr. Edward Knoblock, the author of "Kismet," is an American by birth and an Englishman by naturalisation. He was born in New York in 1874. During the War he anglicised his name from Knoblauch. He was formerly an actor, but has not appeared on the stage since 1898. His first big stage success was "The Shulamite." Among the best known of his numerous plays are "Kismet," "Milestones" (with Arnold Bennett), "My Lady's Dress," and "The Hawk."

MR. EDWARD KNOBLOCK,
The distinguished Anglo-American dramatist, author of "Kismet," the film-version of which will be shown in Johannesburg at the New Bijou Theatre next week.

Axolotls Filmed.

The life history of that queer giant Peter Pan tadpole, the axolotl, has just been recorded on 1,000 feet of film. With the help of doses of thyroid gland science can turn the axolotl from a gilled and finned water beast into a black land salamander. The complete process has been photographed by Mr. F. Martin Duncan, F.Z.S., and Mr. E. G. Boulenger, F.Z.S., curator of reptiles to the Zoological Society. First you see the axolotl eggs looking like so much frog spawn. You notice the black centres of the eggs growing and finally wriggling until the ¼in. babies break their shells. The film shows their introduction to the magic food—wormlike strips of a sheep's thyroid gland. You see how, as the axolotls grow up, their gills begin shrinking, their tail fins vanishing, and the webbing of their feet growing less and less. Lastly, you see the transformed creature squirming out of the water, which, but for the thyroid treatment, would have been his home for life, and coming ashore. The last few feet of the film show the queer beast enjoying a civilised meal of beefsteak.

"Millionaire Mary" in Rags.

Probably sentiment has never entered to such extent into the making of a photoplay as into Mary Pickford's refilming of "Tess of the Storm Country," which is now in production on the shores of Chatsworth Lake, in California. It was the original film of this Alice Miller story which lifted Mary to the throne in filmland nine years ago. The early production also made a star of Harold Lockwood, who was carried off in the influenza epidemic. It is said that "Tess" (the new title chosen for the current picture) has been shown over and over in so many towns that more people have seen it than have witnessed any other picture. It is recalled that at the first showing in 1913 Al Jolson, the musical-comedy clown, was present and laid the tribute of salty tears on the shrine of Mistress Mary. Douglas Fairbanks is also said to have wept when he saw the play of the ragamuffin girl of Cayuga Lake—a bit of sentiment that may have led Mary to yield to thousands of requests by mail to make a modern version of the story. A ramshackle fisher village has been built at Chatsworth Lake for the present work that has been aptly described as a marvel of "artificial dilapidation." Rich as she is, Mary sets the pace there in hard work from early morning to sunset—dressed in rags.

Pars from Hollywood.

Constance Talmadge's suit for divorce against her husband, John Pialoglo, a wealthy young tobacco importer of New York, will be set for early trial in the Los Angeles court. Filmland believes he will not contest, although the charge is cruelty.

George Walsh is suing Tom Mix in a California court for 25,000 dollars, charging that Mix borrowed Joe, Walsh's horse, for use in a picture, and has refused to return the animal.

Jesse L. Lasky, whose last trip abroad resulted in bringing Sir Gilbert Parker and Elinor Glyn to the Paramount studios, has again gone to Europe to enlist the leading writers of many countries in creating stories for the screen.

Mary Pickford has purchased of Rollo Peters, a Californian artist, a painting of one of the old landmarks of the Golden State, paying 4,000 dollars cash for the work.

Poets' Corner: Volksweise.

A poor girl sat by a tower of the sea
All a-wringing of her hands. "Will he never show," says she,
"Just as a token, just a glimmer of his ship's lant-horn?"

"Oh, all ye little grains of sand,
Twist into a rope shall draw his keel
Hither. Oh, ye little gulls and terns,
Join wings and bear me from this strand
To where I'll feel
His arms, and find where on the foam his ship is borne."

"Oh, all ye little stars o' the night,
Come down and cluster in my hair;
Oh, bright night flashes o' the waves,
Shine round me till I'm all one flame of light.
So, far at sea,
He'll deem a beacon beckons him to me. . . ."

A poor girl sat by a tower of the sea
All a-wringing of her hands. "Will he never show," said she,
"Just a token, just a glimmer of his ship's lant- . . .
horn?"

By Ford Maddox Hueffer.

NEW BIJOU, JULY 3: OTIS SKINNER IN "KISMET."

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Durban and Music.

A recent hurried visit to Durban, where the writer was attracted by the advent of the new Municipal Orchestra, is perhaps not sufficient justification for venturing any opinion as to the possibility of the Natal port becoming a really well-informed and genuine centre for the support of fine music. After attending a few of the concerts given by the new Orchestra under Mr. Lyell-Tayler, it became difficult to dispel the impression that the large majority of Durban's citizens has not yet grasped the fact that fine music, finely presented, can now be heard right in their midst. The size of the audiences at some of the concerts is responsible for the idea that the importance of the Durban Corporation's step in providing a thoroughly efficient and ably-directed musical organisation is not yet wholly realised. No doubt, as in the case of many similar institutions, in this as well as in many other countries, the orchestra will have to fight its way into the esteem of the people by persistent effort, and by consistent excellence, until the public realise its full significance and value, and its inestimable influence on the social and educational life of its home town. It appeared to me that the Durban public generally do not regard the new orchestra with the pride and enthusiasm that it deserves, but perhaps, again, the scheme will have to work steadily on till it has created and consolidated the concert-going habit by the excellence and impressive nature of its activities. This condition, which seems apparent in Durban just now while the Durban Orchestra is still feeling its feet, so to speak, has applied initially to practically every organisation of a similar kind the world over. Even in London a generation ago, the London Symphony Orchestra, upon its inception by Sir George Henschel, had to meet, first of all, the opposition of the pessimists. After the first concert in 1886 the Metropolitan venture was greeted by one writer with the following: "According to announcement, the first of sixteen Symphony Concerts duly took place and the conductor's boldness in adventure decidedly exceeds his judgment, for even the admirable Richter concerts are seldom allowed to exceed four concerts in any one season. At the new concerts it seems that enthusiasm is substituted for the purer canons of art, and to maintain public favour for sixteen occasions, under the assumption of giving symphonic works, challenges an amount of criterion which neither past nor present experiences render it safe to rely on. The instrumental works were fairly rendered and, perhaps, with sufficient merit to form an advertisement for the threatened fifteen performances to come." Durban is threatened with a Symphony Concert once a week, and so far has had Beethoven and Tchaikovsky programmes, but the folk of that town are apparently not yet over-anxious to give their orchestra a fair chance to establish itself in their favour. Probably history will repeat itself in Durban, and in time its citizens will come to regard it with the admiration and esteem it deserves. It is a finely-balanced and highly-efficient combination. At the head of each instrumental department sits a player representing high technical and musical ability, and the direction is in the hands of a man of remarkable musical versatility. If Durban needs real musical entertainment and education the orchestra which it now possesses is in every respect capable of satisfying it.

National Opera.

An historical event took place at Covent Garden, London, early last month, when the British National Opera Company, an organisation made up entirely of British singers and musicians, opened a season of opera, which will include "The Ring," "Parsifal," and the usual *répertoire* of standard opera. The opening performance was "*Bohéme*" and the London public, evidently conscious of the importance of the occasion as a national musical event, turned out in such numbers that hundreds had to be turned away. The King and Queen were present, and it is stated that the applause and cheering exceeded in enthusiasm any event of earlier days when the principals were international celebrities.

Schonberg's "Five Pieces."

Arnold Schönberg seems to be having a curiously bad time over his now famous "Five Pieces" for orchestra. Both in America and in England the work was declared to be mere meaningless noise, and the first performance in Paris seems to have fared no better. At a recent concert in the French capital the "Five Pieces" proved too strong for the audience, who made no effort to disguise their feelings. The music was greeted with cries of "Bolshevik" and "Tchitcherin." Most of the critics referred to the work as "nonsense" and "musical anarchy." A leading writer virtually ignored the "Five Pieces" and wrote: "The programme for the most part was consecrated to music—the rest of it was devoted to the products of Schönberg." Whatever the reactions to Schönberg's work may be, the fact remains that he seems to have interested the musical world as much as any foreign musician, and probably the time is not far distant when his name will figure on the programmes of the Cape Town and Durban Orchestras.

Ysaye Resigns Symphony Post.

The conductor of the Cincinnati Symphony Orchestra, Eugene Ysaye, has resigned his position owing to differences of policy between him and the directors. He advised the dismissal of musicians long connected with the orchestra and the substitution of players of his own selection.

Mr. and Mrs. Mallinson in Recital.

Mr. Albert Mallinson, the well-known English song composer, who came to this country for the first time last year as examiner for the Trinity College of Music, has returned to South Africa accompanied by Mrs. Mallinson. Mr. Mallinson will again conduct the practical musical examinations of the same institution, and has announced his intention of giving one or two song-recitals in Johannesburg with his wife. Mr. Mallinson's fame as the composer of a large number of art songs that have steadily gained the recognition and admiration of discriminating singers and musicians, will lend a further interest to these forthcoming events, which will probably be given in the Selborne Hall early in August. The recitals should prove to be particularly instructive.

Now that concerts are being more or less regularly given in prisons, it is interesting to learn that the performers arrive and take their places first, the audience—the prisoners and their warders—arrive later, and when all are in the doors are locked, and during the performance there is no talking, no movement, and no applause. To the performers it is a little disconcerting to meet with silence instead of applause. Only by looking at the faces of the prisoners could the influence of the music be seen.

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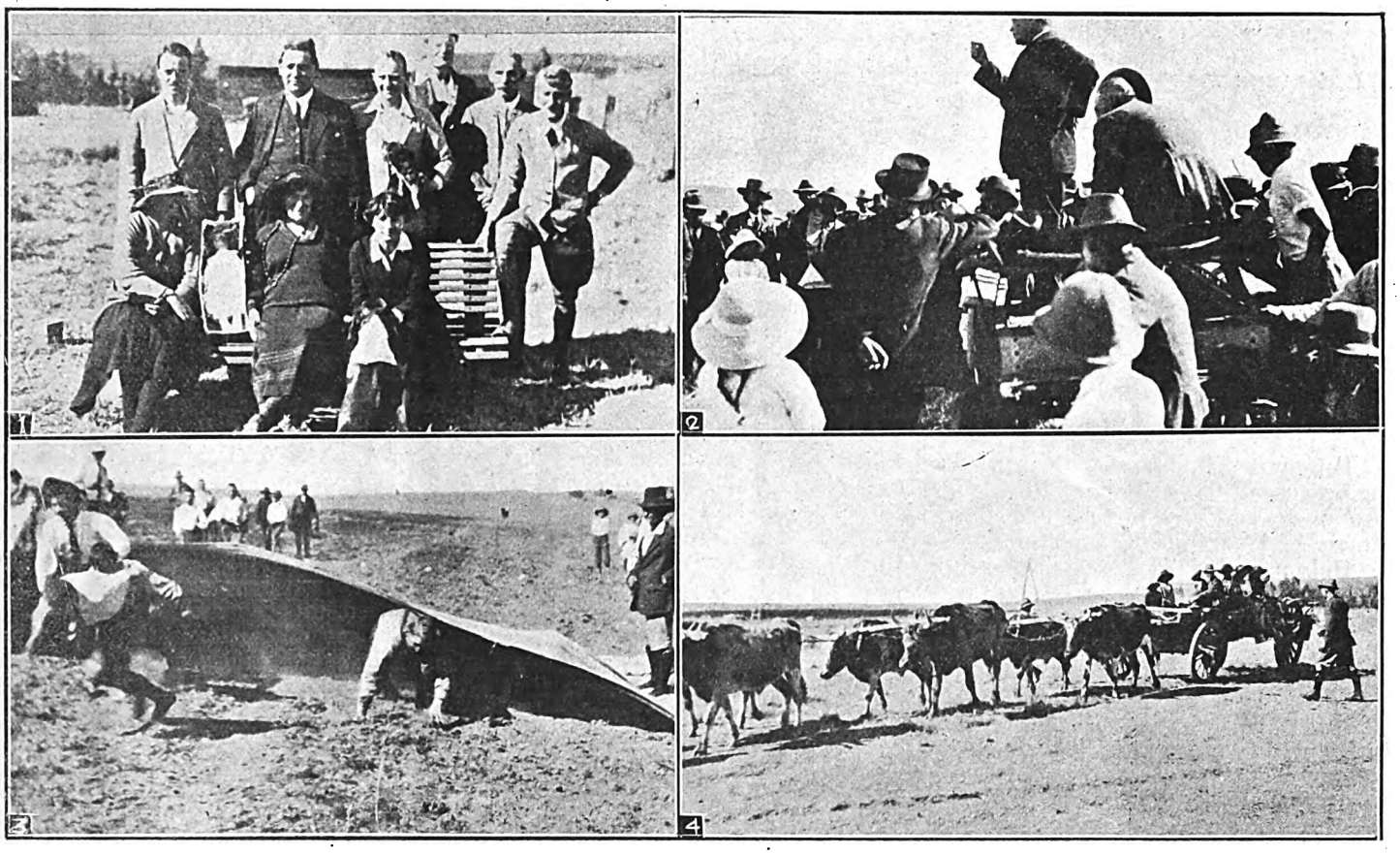
FARMERS' FETE AT RIET VALLEI FARM.

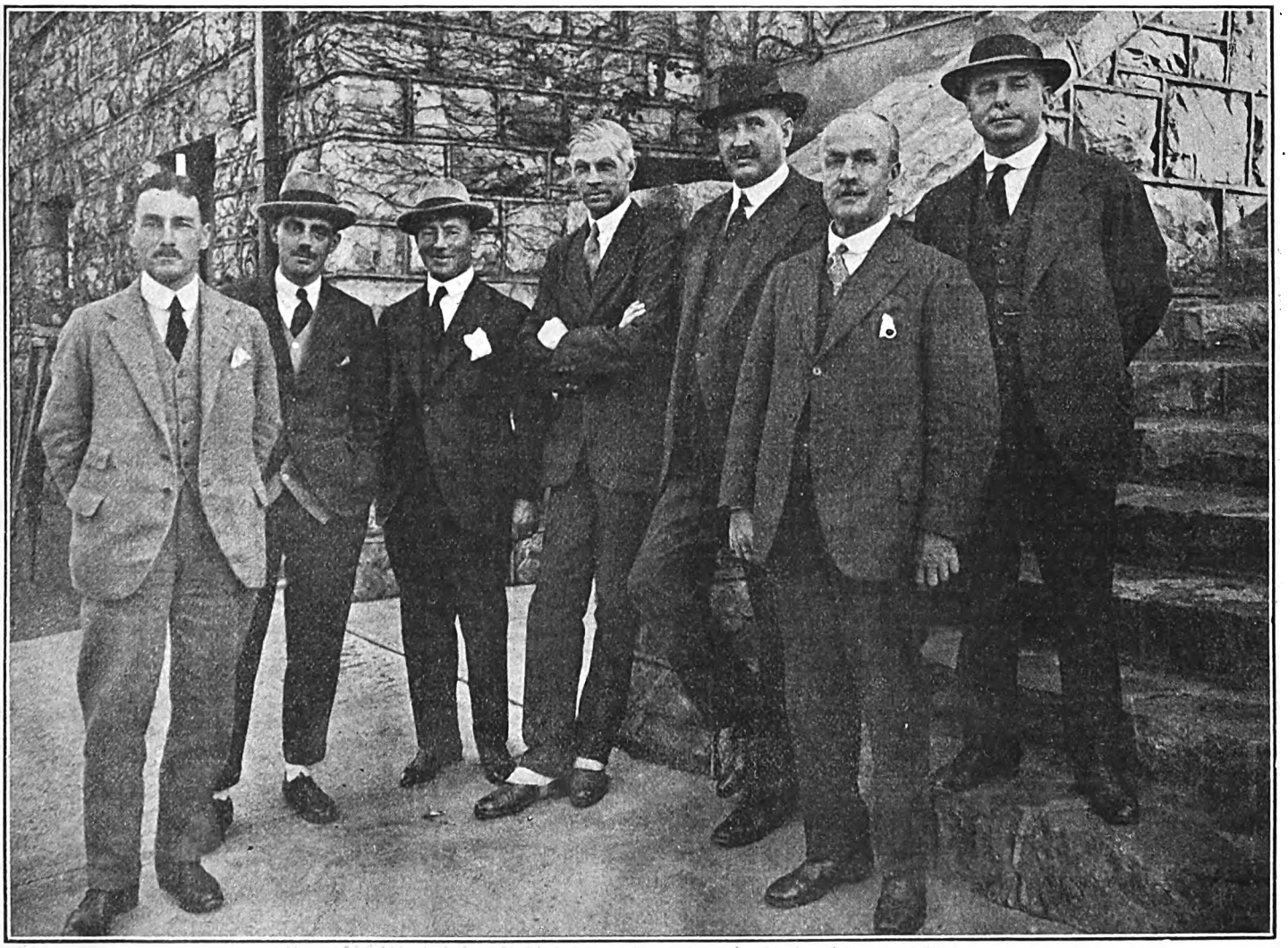


A SOUTH AFRICAN COUNTRY FAIR IN AID OF THE FUNDS OF THE LOCAL FARMERS' ASSOCIATION.

The *fête* was held last Saturday at Riet Vallei Farm, Pretoria district, 17 miles beyond Craighall. It was organised by Mrs. Mogg, daughter of Dr. and Mrs. F. E. T. Krause, who motored out a large party from Johannesburg for the occasion. Our pictures show: **1.** Mrs. F. E. T. Krause, Mrs. Mogg, Mr. Kleinhans (Secretary of the Farmers' Association), and group of helpers. **2.** Mr. Kleinhans opening the *fête*. **3.** The Obstacle Race. **4.** Visitors from neighbouring farms arriving by ox-waggon.

Photos for "S.A. Pictorial" by African Film Productions, Ltd.

STOCK-BROKERS VISIT KILLARNEY.



THE CHAIRMAN (MR. A. D. VINEY) AND PROMINENT MEMBERS OF THE JOHANNESBURG STOCK EXCHANGE AT THE STUDIOS OF THE AFRICAN FILM PRODUCTIONS, LTD., AT KILLARNEY.

Photo by African Film Productions, Ltd.

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In The Bright Lights.

EMPIRE PALACE.

A PROGRAMME WITHOUT A WEAK SPOT FROM START TO FINISH.

TWO of the best eccentric dancers the Empire has seen for some time add a great attraction to the programme this week. The Real McKays made their bow at the popular vaudeville house on Monday evening, occupying the "star" place on the bill and proving that they deserved it. The Scotch comedy couple present a turn that is packed full of humour, chiefly provided by "Sandy," who begins with a tune on the pipes, but quickly passes to song and talk and wonderful grotesque dancing, much of which is of a type really new and certainly amazingly acrobatic and laughter-producing. The girl is a clever dancer, too, and the pair roused the house to real enthusiasm on Monday, stamping their act with the unmistakable seal of big success.

Hunter and Bob provide the second act which is outstanding because of the acrobatic gifts of one of the actors. These two made good last week, and they play to a constant stream of laughter and applause.

Holson and Bert, comedians, also scored on Monday with absurdities in talk and jokes, and one of the pair has managed to put novelty and fun into the clever simultaneous dancing that winds up ten minutes of cross-talk and stories, which, strange to say, have the merit of freshness and real funniness.

Betty Barclay and George Glover, with Herbert L. Cooke at the piano, are going finely in their second week, and the lady's daring dresses, fascinating smile and attractive personality add no little to the act. George Glover's duets with her, his solo ballads and the artistic accompaniment given by Mr. Cooke, complete a turn that is artistic, pleasing, and amusing all the time.

Daisy Mignon, with Scottish dancing and xylophone solos, opens the second half of the bill, and "The Original Baton Girls," Jubb and Jerome, set the programme going at top speed with lively songs, some neat baton-twirling and kettle-drum accompaniments, which earned them plenty of applause. Tambo and Tambo, with their famous tambourine act, complete a programme that is without a weak spot from start to finish.

FALCONER.

HIS MAJESTY'S THEATRE.

THE SUCCESS OF "THE EDGE O' BEYOND."

MISS RUBY MILLER, Mr. Charles Carson and the London Company at His Majesty's are playing to big audiences every evening, and there is no doubt that "The Edge o' Beyond," with its clever mingling of comedy and pathos, its bright dialogue and beautiful dressing and staging, is a great success. Miss Miller's gifts as a comedienne have great scope, and her charming personality and skilful acting are responsible in great measure for the chief attraction of the play. All the parts are excellently filled, and a particularly pleasing feature is the natural and easy manner of every member of the cast. The play deals with life as it is in the lonely wilds of Rhodesia, and the hut of "The Irresponsibles," with its view of the veld and the kopjes, provides some of the best scenes of the story.

This Friday Miss Miller will wear an entirely new outfit of costumes, which should be an added interest to the feminine portion of the audience.

"The Edge o' Beyond" is being visited more than once by many people, a fact that speaks volumes for the popularity Miss Miller and her company have secured for the attractive play. Booking is brisk, and nobody should miss paying a visit to His Majesty's, and that soon, as there are other plays for production during the season, and in due course these must take their turn.

FALCONER.

"POLLY WITH A PAST."

Miss Ruby Miller's second South African production (date not yet announced) will be "Polly with a Past," the successful comedy by George Middleton and Guy Bolton from the St. James's Theatre, London.

Miss Miller should be admirably suited with the part of Polly Shannon. Polly is the daughter of an American Baptist minister (defunct). She is poor, but ambitious. She believes she has a voice and that if she can get to Paris to have it properly trained she will make a noise in the world—in more ways than one. So she takes a situation in New York as housemaid to two perfectly eligible bachelors, Clay Collum and Harry Richardson, who are, however, entirely oblivious of her feminine charms. Clay and Harry have a friend, Rex Van Zile, a rich but retiring young fellow who is unable to make any progress in his suit with a certain Myrtle Davis because he is much too good and innocent to be interesting to her. Myrtle is a "social reformer" with a mania for "saving" people, so the bright young bachelors decide that Rex must develop some shocking vices and then Myrtle will be able to "reclaim" him and all will be well.

This is where Polly comes in—and also where she acquires a good, handy, ready-made "Past" such as the most sinuous and insidious "vamp" might envy. The friends discover that Polly can speak French; her father didn't leave her very much in the way of worldly possessions when he departed this life, but he had at least passed on to her some of his own stock of learning. Polly, therefore, is fitted out with a complete wardrobe of assertive frocks and head-dresses and induced to pose as Paulette Bady, a Parisian actress, not to say a *cocotte*, in the toils of whose charms the hapless Rex is impotently writhing. Here is a chance that arouses all the fighting blood of the human-wreck-salvaging Myrtle, and she dashes into the fray without a moment's hesitation.

But alas! Is there any need to go on? There is not. Reckless Rex and pretty Polly speedily discover that a joke's a joke, but that love-making for fun can develop into a mighty serious proposition; and Myrtle the Magnanimous is left lamenting.

PARADINE.

PICKWICK ON THE SCREEN.

A CHARMING ENGLISH FILM.

ONE of the most charming and most enjoyable films I have seen for a long time is the Ideal Company's "Adventures of Mr. Pickwick," screened at the Carlton Theatre on Monday, Tuesday and Wednesday this week. It is certainly the best Dickens film I have ever seen; possibly the best ever made. Except for a slight tendency to burlesque in the cricket match at Dingley Dell, there is nothing in the picture to which the most fastidious Dickensian could take exception. On the contrary, there is much in it to delight such an one, particularly the remarkable fidelity with which illustration after illustration from the book is "realised" on the screen—not, you will understand, as *tableaux*, but in the general flow of the story. Mr. Pickwick himself is amazingly well presented by Mr. Frederick Volpé, and the whole cast is excellent, with Mr. Bransby Williams as Serjeant Buzfuz, and Miss Mary Brough as Mrs. Bardell. Mr. Frank J. Arlton, who was out here with the "Little Bit of Fluff" company in 1916, plays Tupman, Mr. Ernest Thesiger is a fine Jingle—in fact, every part is well taken.

The story has been somewhat "adapted" (by Mr. E. A. Baughan, dramatic critic of *The Daily News*) for screen purposes. Thus, Mr. Pickwick engages the services of Sam Weller *before* going to Dingley Dell; the Ipswich housemaid, Mary, is one of the servants at the Dell; and the Ipswich adventure of the cold punch, the wheelbarrow and the pound is incorporated with the first shoot at the Wardles', when Tupman gets peppered by Winkle. Only a fanatic, of course, would object to these alterations, which considerably strengthen the "plot" from an acting standpoint.

There is some delightful English scenery, and the whole production is a distinct credit to English cinematography.

The enormous popularity of English films in Johannesburg, and especially of those having the least suggestion of a "literary" flavour, was demonstrated by the fact that on the night of my visit there were at least twenty-five people in the theatre.

CARLYON.

NEW BIJOU, JULY 3: OTIS SKINNER IN "KISMET."

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LEICESTER SQUARE, June 6.

All Ablaze.

The weather has been the almost exclusive topic this week. Torrid days and enervating humid nights have conspired to bring the most strenuous anti-bromide to remark on the heat and how to bear it. One welcome result is that Nature has taken a huge stride forward from deferred Spring into definite and ardent Summer, and our Colonial, American and foreign visitors are seeing London in her prettiest and most charming mood. All the world and his wife may be seen in the Park o' mornings, and never were the riders in the Row smarter or more numerous. The tender green of the trees, the vivid hues of the rhododendrons, the delicate lilacs and the red and white chestnut and hawthorn blossom, make the most fascinating background imaginable.

Heat-Wave Hits Theatres.

As was to be expected, the theatres have been very hard hit by the advent of tropical days (and nights). Five West-End theatres closed their doors the first week of the heat-wave, four on the Saturday following, and the final performances are announced of such sturdy successes as "Cairo" at His Majesty's (rather too reminiscent of its phenomenal predecessor, "Chu Chin Chow"), "Quality Street" across the road at the Haymarket, "The Sign on the Door" at the Playhouse, "The Golden Moth" at the Adelphi, and "The Curate's Egg" at the diminutive Ambassadors'. A number of other shows are wilting and likely to give up the ghost quite suddenly. It seems we shall this season see a definite return to pre-War conditions in the amusement world—the days when the great majority of the theatres closed from June to August or September. There is a marked increase in the catering for outdoor pleasure and recreation, particularly in the way of open-air and riverside Dancing Clubs. An attempt is being made to resuscitate the old-fashioned Circus with its sawdust ring, flapping canvas and raucous side-shows. So far, I learn, the venture has not been crowned with success.

"Mrs Pat's" Return.

Mrs. Patrick Campbell, as compellingly enigmatic and dreamily *ennuyée* as ever, but without the sinuous siren figure of yore, is making one of her all-too-rare stage appearances in London. The play is Ibsen's "Hedda Gabler," and it is presented at the tiny Everyman Theatre up on the Hampstead heights. This quaint playhouse has become a favourite haunt of our high-brows and *intelligentsia*. The permanent Everyman Company is meantime away on its Continental trip, showing Zürich, Stockholm, Copenhagen, and perchance Brussels and Paris, how Galsworthy, Shaw and Barrie are played in the vernacular. The company includes O. B. Clarence, Milton Rosmer, William Mollison, Gertrude Kingston, Dorothy Holmes-Gore, and Jeannette Sherwin.

New Productions.

The week before last Captain H. M. Harwood's adaptation of the French comedy "*Comédienne*" was produced at the Globe as "Eileen," with the always-adorable Irene Vanbrugh in the name-part. Beyond giving Miss Vanbrugh good opportunities for a display of characteristically clever and charming work, the piece is of little consequence. On May 30 Miss Phyllis Neilson-Terry revived "Trilby" at the Lyric, with a new Svengali in the person of Mr. Lyn Harding, just back from "those United States" after a special film engagement. Mr. J. E. Vedrenne announces "Quarantine" for production at the Comedy to-night, and for this he has what are undoubtedly two of the surest drawing-cards procurable—Miss Edna Best and Mr. Owen Nares—the reigning deities of matinee idolatry. A new Monckton Hoffe work, "Pomp and Circumstance," is to be done at the Duke of York's on June 8, with gallant Robert Loraine in the leading part and the author himself in the cast. This dramatist's first great success, "The Little Damozel," is to be submitted for your approval by Ruby Miller during her tour in South Africa. Expectations run high regarding the forthcoming production at the Haymarket of A. A. Milne's play "The Dover Road," which was one of the hits of the winter season in New York. Mr. Milne's work has now won for him a very considerable reputation, and by many of those who matter he is counted upon eventually to step into the shoes of Sir James Barrie. This comedy will bring back Henry Ainley and Allan Aynesworth to the scene of many a former triumph.

Co-operative Opera.

Keen curiosity was shown with regard to the metropolitan *début* of the British National Opera Company (incorporating the main body of the defunct Beecham Opera Company and working on a co-operative basis) at Covent Garden. After a quiet and rather disappointing opening week, during which they sang "*La Bohème*," "*Samson et Dalilah*," "*Aida*" and the coldly-received "posthumous" work, "The Goldsmith of Toledo," attributed to Offenbach, they followed with a week which included highly capable renderings of "Madame Butterfly," "The Mastersingers" and "The Magic Flute," but amazed everybody by opening their third week with superbly magnificent performances of "The Rhinegold," "The Valkyrie" and "Siegfried," concluding the first cycle with "The Twilight of the Gods" the following Monday. These memorable revivals undoubtedly owe their success to Clarence Whitehill, Edna Thornton, Robert Radford, Walter Hyde, Beatrice Miranda and a newcomer from the Antipodes, Florence Austral, whose Brünnhilde in "The Valkyrie" and Brangäne in "*Tristan und Isolde*" were veritable triumphs. Mr. Albert Coates conducted the whole of the great tetralogy and pleased even Hans Richter's warmest admirers—what more could he desire? Miss Maggie Teyte returned to the operatic stage after some years in lighter work ("Monsieur Beaucaire" and "The Little Dutch Girl") and again proved herself a consummate artist as the hapless "Butterfly." A young South African singer, Sara Fischer, made a highly favourable impression as Pamina in "The Magic Flute." Her rich-toned, full soprano and graceful stage-presence should carry her far.

Midnight Frolics.

The light-hearted, thirsting for amusement after theatre hours, are now amply catered for by the new American-Continental *cabaret* style of entertainment to be found at the Metropole Hotel (where the show includes Sophie Tucker, the American "Queen of Jazz"), and the "New Queen's," where Jack Hulbert and his "*Follies de Montmartre*" are a great attraction. Tickets are inclusive of supper, which is served during the show, and guests may themselves use the dancing-floor during the intervals between the turns.

Vaudeville Coming Back.

There are signs that the music-hall will soon boom again in the West-End. The one and only Lauder is back at the London Pavilion with a vaudeville programme of half-a-dozen turns. The Alhambra has likewise forsaken revue and is giving three shows daily of a varied and powerful "bill" of star attractions, and there are rumours that the Palace and Empire may both ere long return to their first-love. American "vodavil" artists are notable amongst the featured acts just now—Ruth St. Dennis has returned to the Coliseum after an absence of some years; Bert Levey is sketching his life away at the Victoria Palace and other Moss Empire Theatres; May Wirth, the Australian wonder equestrienne, is more astoundingly agile than ever on (and over) horseback at the Coliseum. Alan Brooks introduced his sketch "Dollars and Sense" at the Alhambra, and proved by his clever use of three stages on one that there are still novelties to be found. Peggy O'Neill, deserting "Paddy" and the regular stage for the nonce, has just put on an amusing trifle, "Kippers and Kings," for Sir Oswald Stoll's chain of theatres, and Sophie Tucker is showing them the real thing in Jazz and "Blues" at the Hippodrome, where she is co-starred with George Robey and your own Alec Kellaway.

The Concert Season.

The concert season is in full swing and is more international in character than it has been for eight years past.

(*Continued on Page 21.*)

NEW BIJOU, JULY 3: OTIS SKINNER IN "KISMET."

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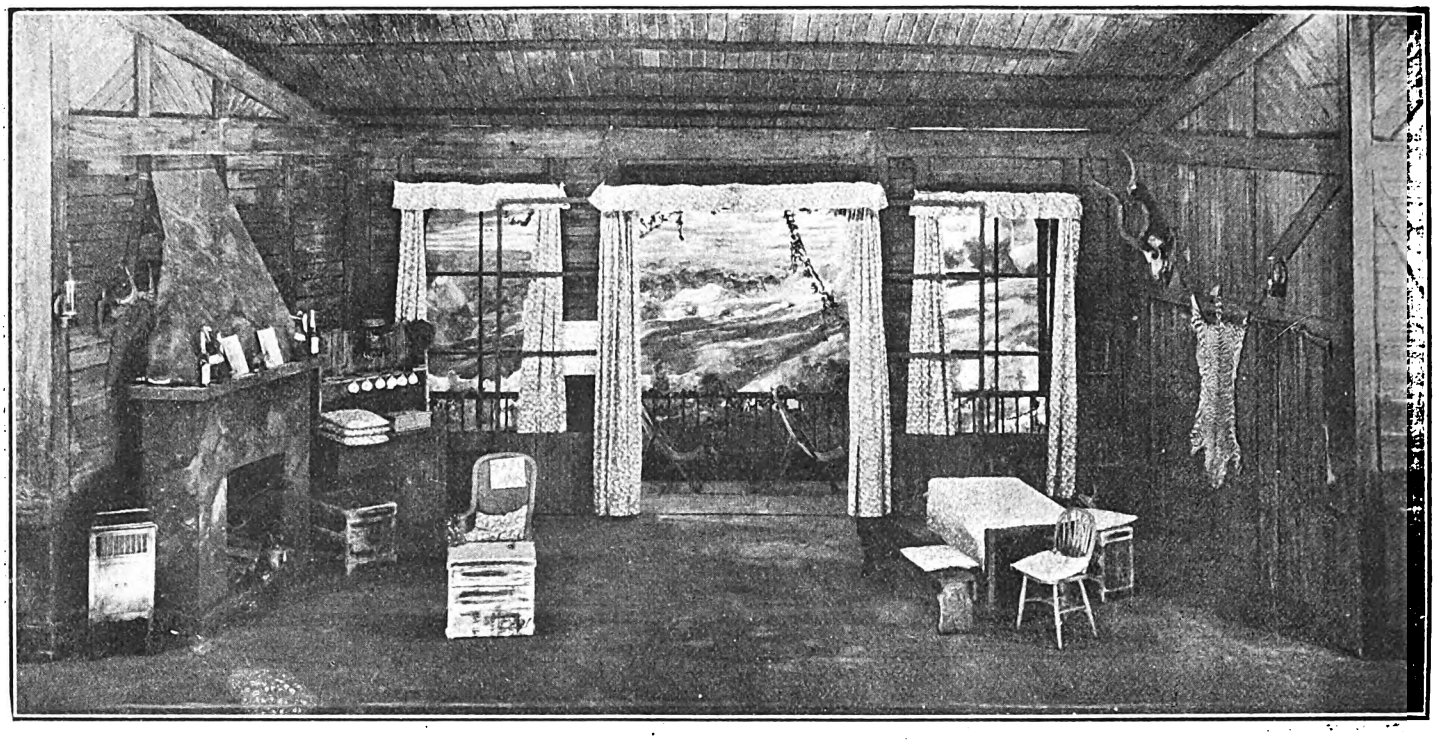
THE STAGE "EDGE O' BEYOND": RHODESIA.



BILLY'S HUT IN RHODESIA, AS SHOWN ON THE STAGE AT HIS MAJESTY'S THEATRE, JOHANNESBURG.

Photo by African Film Productions, Ltd.

JOHANNESBURG, Tuesday afternoon.

"ALL the big 'uns are booming," said a busy broker yesterday. Certainly there is great activity in all the heavy shares, with Government Areas distinctly "in the lead." These passed the five-pound mark yesterday and are as good as 101s. 6d. on High 'Change this morning. New Modders were within a shilling of four pounds (their shares are only of 10s. denomination as against the 20s. of the big Barnato stock) and are 78s. 3d. this morning. Modder B's, which are a 5s. line, as regards face value, are a very popular counter nowadays at 34s., though people were inclined to shake their heads at them when they were 29s.

It may be noticed that big Modders are now 12s. higher than the price paid to the Custodian for the ex-enemy shares, and Modder B's 7s. higher than that price. Sir Lionel Phillips, at the annual meeting of the Central Mining and Investment Corporation, made the following announcement: "The offer to shareholders of New Modderfontein and Modderfontein B. resulted in applications for about 385,000 and 165,000 respectively. Regarding the balance of the shares that fall to the syndicate under its guarantee, approximately 146,000 New Modderfontein shares and 70,000 Modderfontein B. shares, we are considering the best course of procedure with a view to the early liquidation of the syndicate."

Geduld, another company of which 73,000 enemy shares were purchased at 50s., are also "very much in the picture." I have time and again spoken of them as being good for 60s., but they were 5s. over that last night, and are 64s. 6d. this morning. Springs Mines (which were bought from the Custodian at 39s.) are in good demand at 45s. 3d., despite the "passing" of the June dividend, a course also followed by the sister Brakpan, which suffered very greatly during the strike. I think the policy of conserving funds is the correct one in the circumstances.

It is perfectly natural that those companies should benefit most from the removal of the fear that large blocks might be thrown on the market at any time. Now such shares as have not been taken up by shareholders have gone into the hands of the big houses who never force shares on to a reluctant market, but supply the public demand as it arises—same with diamonds. The major portion of the buying is for London, and the banks are very busy with scrip drafts.

A reader who has been holding Consolidated Diamonds at over 32s. 6d. asks me what he should do. The shares have lately risen to 16s. 9d., so his capital has been written down to about half. I look for a substantial rise as soon as the South-Western diamond industry restarts in earnest. I do not know whether he has a mind "to average." If so, it might be safer to buy the debentures, which have been dealt in about 118-120. These are convertible into shares at par during the next seven years. The shares would work out at the equivalent of 24s., which is, of course, considerably more than the current quotation for the shares, but he will get 6½ per cent. on the money all the time. The bold policy is to average the shares should they recede to 15s., but to average through the medium of the debentures is to "play for safety." In any case, I do not think it desirable to sell at the present price.

On London orders there was much activity at lunch-time, Modders being taken by successive sale up to 79s. 6d., States 104s., with odd lots at five guineas, and I heard of a sale end year at 112s. 6d. Geduld, Springs and Bees are all harder than at High 'Change.

The following small story is being told in London about a well-known old Bohemian actor fallen on evil days. A friend of his had lent him a sovereign—and after three months had great need of it himself. "I should be delighted to return it," wrote the old actor, "to you, but I haven't quite finished with it yet."

As will be seen from a dental announcement appearing elsewhere in this issue, Mr. E. Davies, who has practised at Livingstone Buildings, Rissik Street, Johannesburg, for a great number of years, is removing on July 1 to Marlborough House, at the corner of Eloff and Commissioner Streets (opposite the Carlton Hotel). As a member of the Board of Control of Professional Boxing, and a prominent official of the Professional Boxers' Association, in addition to being intimately connected with numerous patriotic and benevolent societies, Mr. Davies has a wide circle of friends in all parts of the country, who will be interested to hear of his new address after so many years spent on the scene of his early activities.

NEW BIJOU, JULY 3: OTIS SKINNER IN "KISMET."

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THE STAGE "EDGE O' BEYOND": LONDON.

THE THIRD-ACT SET: TRUDA STUART'S DRAWING-ROOM IN LONDON.
Photo by African Film Productions, Ltd.

Answers to Correspondents.

[*Contributions intended for publication, whether MSS., Printed Matter, Drawings, or Photographs, should be accompanied by a stamped and addressed envelope, cover or wrapper, if the sender requires their return in the event of non-acceptance. No replies to notes and queries will be given through the post. Replies will not be published to anonymous communications.*]

I. C. (Johannesburg): We *don't* see.

CINEMA (Germiston): 1. No. 2. Yes. 3. Don't know.

D. H. (Port Alfred): Thanks—we hope so too. (See reply to W. M.).

D. A. (Johannesburg): "Fair Ethel" and "Young Harold" are equal strangers to us.

F. H. W. (Johannesburg): Sir Harry Lauder made his first London appearance at Gatti's Music-Hall, Westminster Bridge Road, in December, 1900.

E. B. (Johannesburg): We have not yet located the context of your quotation, but hope to do so before next week. Sounds like Browning.

PUPPY (Johannesburg): "The Power of the Dog" is the title of the verses that follow the story "Garm—A Hostage" in Kipling's "Actions and Reactions."

JAMES (Johannesburg): "O for a beaker full of the warm South, Full of the true, the blushful Hippocrene," etc., is from Keats's "Ode to a Nightingale."

E. P. (Pretoria): We also "favour a short and convenient apellation" for it—although it is just possible that we might prefer to spell it with two "p's." Coming back.

TREBLA (Benoni): The word Bolshevik was first used in Russia as the name of a political party as far back as 1903, when the Social Democrats split into "Bolsheviks" and "Mencheviks"—the two words being derived from *bolshevisto*, a majority, and *menchinstvo*, a minority.

V. N. B. (Eshowe): You *must* have a lot of time at your disposal! We're afraid your ingenious and microscopic dissection and comparison of the later writings of Mr. Arnold Bennett and Mr. H. G. Wells would be "caviare to the general." Try it on one of the English quarterlies.

H. K. J. H. (Johannesburg): Rupert Brooke died and was buried at Scyros, an island in the Ægean Sea, on April 23, 1915. He was a Sub-Lieutenant in the Navy at the time, and had sailed for Gallipoli in the *Grantully Castle* about two months before. He was born at Rugby on August 3, 1887, so that he was 27 at the time of his death.

R. S. S. (Maritzburg): We do not know of an English writer who was called "the well-chosen." Samuel Daniel, a minor Elizabethan poet, was called "the well-languaged" on account of his clear and flowing style, which has a remarkably modern note. He was the author of "The Complaynt of Rosamund" and "Hymen's Triumph."

F. J. P. (Cape Town): We have always understood that O. Henry was known only to "the select few" before he was "discovered" to the English-reading world at large by Professor Stephen Leacock in an article published about ten years ago. That article ("The Amazing Genius of O. Henry") is now to be found in Leacock's "Essays and Literary Studies."

W. M. (Zürich): Glad to hear you are teaching the Continental nations how Barrie and Shaw should be acted in English, and hope they are duly appreciative; but be very careful of those Swiss lakes on moonlight nights. The fact that Zürich is the only place outside South Africa where you have been able to buy Flag cigarettes would seem to provide an explanation of where some of those missing "Comforts" got to during the War. The calf is being "fatted" against your return.

ENQUIRER (Kimberley): The lines are from "The Lake Isle of Innisfree" by W. B. Yeats—which, on account of its skilful and beautiful interplay of vowel and consonant sounds, has been described as "the most perfect English lyric of modern times" (Quiller-Couch). The poem was published in our Poets' Corner some considerable time ago. Possibly we may use it again shortly. If not, you will find it in Mr. Yeats's collected works or in almost any anthology of modern verse; also in "The Open Road," by E. V. Lucas.

C. F. H. (Johannesburg): We have read the two novels you mention but do not know anything about the writer except that he seems to be, or to have been, in Holy Orders, and to be well acquainted with that part of South Africa about which he writes in one of the books. His style is marred by frequent slipshod construction. Two examples: "He did so, and replaced the volume, she not caring whether or not he saw that her eyes were misty"; and, "That event came off a week later, and meantime they had met outside of the church on the Sunday."

Several Answers are unavoidably held over.

NEW BIJOU, JULY 3: OTIS SKINNER IN "KISMET."

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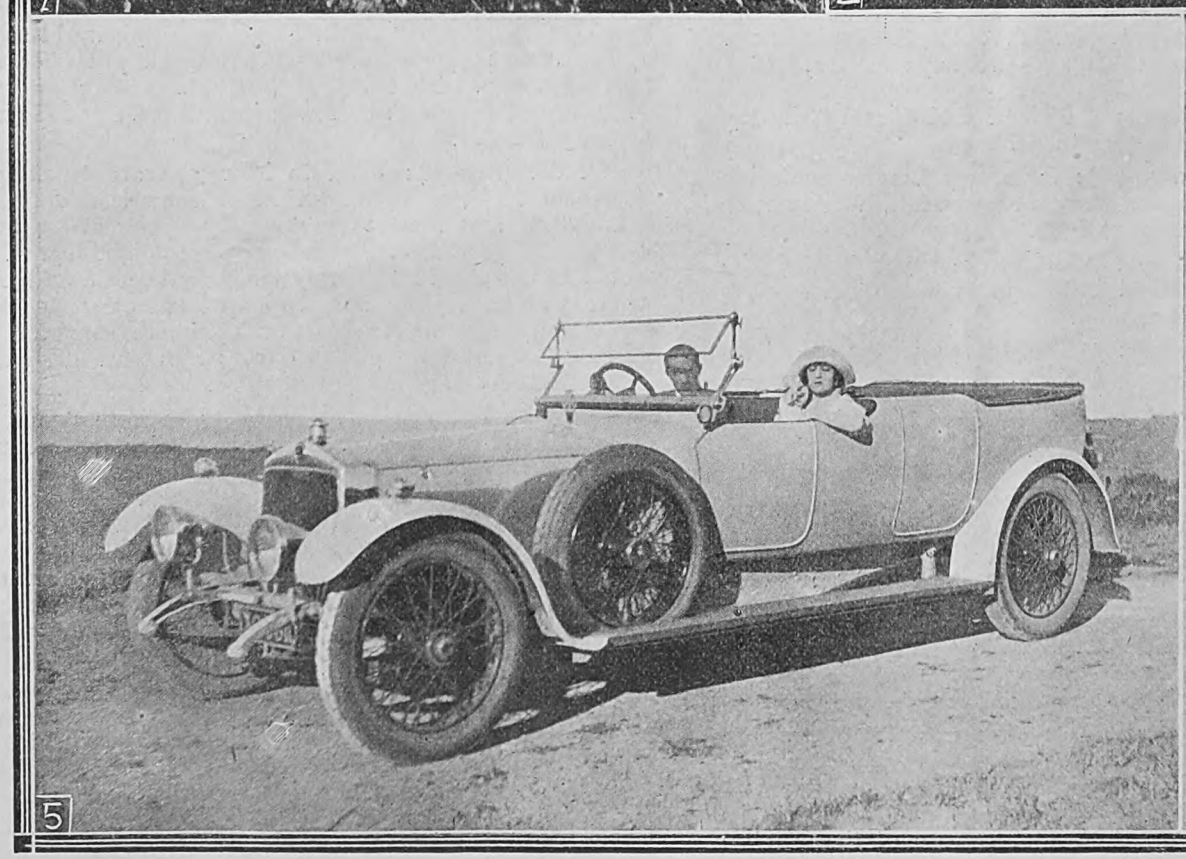
A DAY WITH MISS RUBY MILLER AT HE



1. "MY GARDEN."

2. "YES, RATHER NICE, ISN'T IT.?"

5. "A LITTLE MOTOR SPIN? RATHER!"

6. "MY CO

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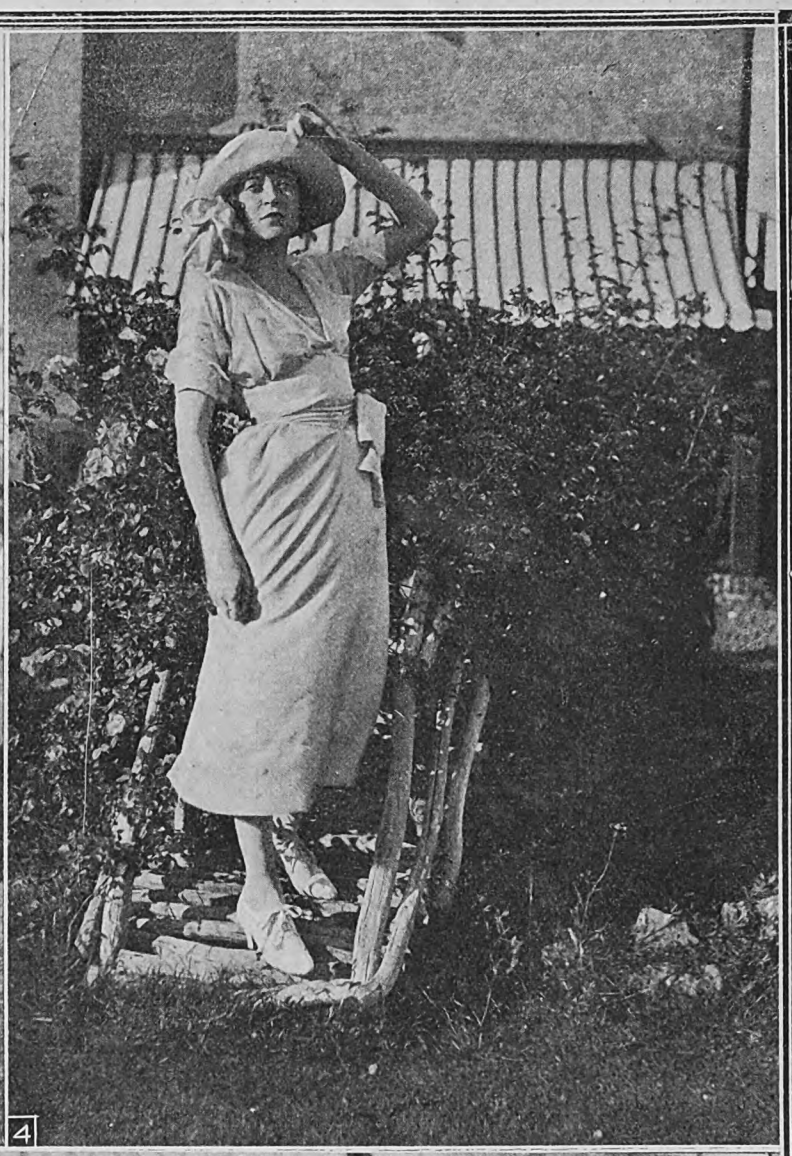
CHARMING KENTISH HOME NEAR MARGATE.

3



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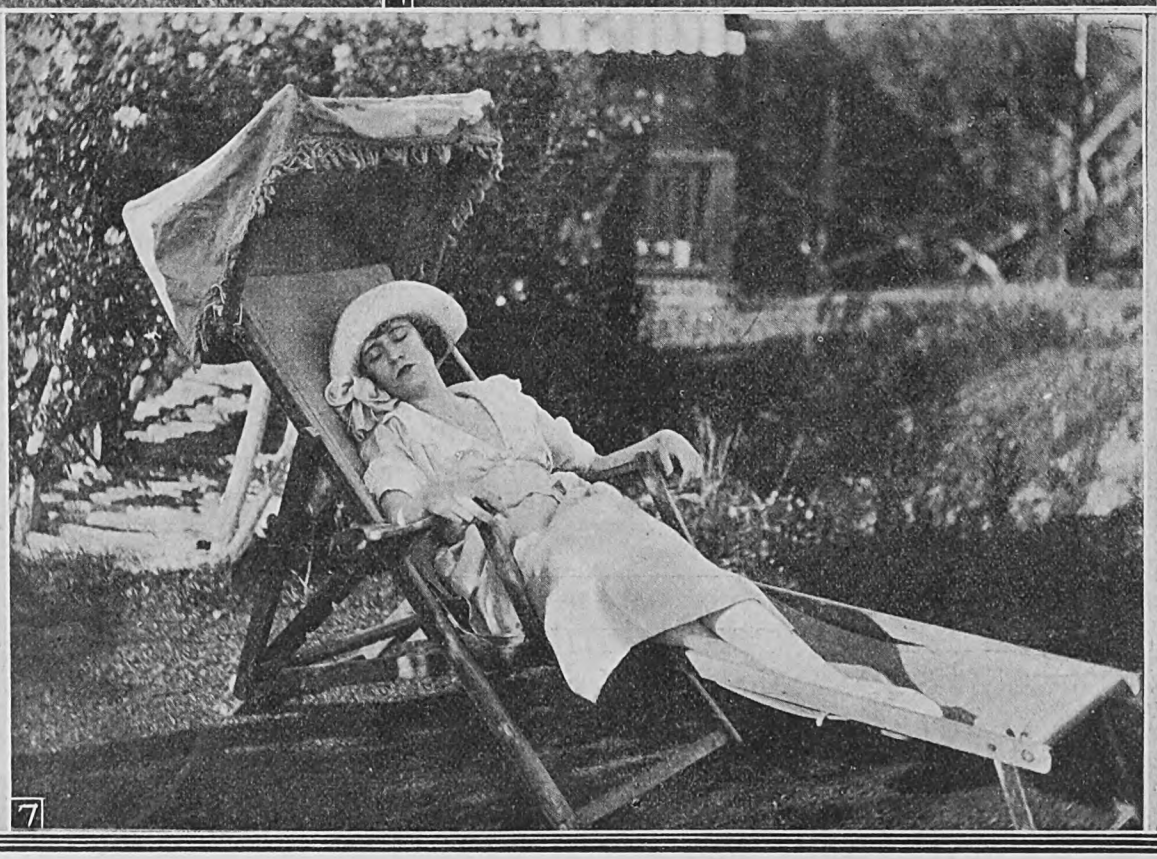

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3. "I COULDN'T BRING HIM TO AFRICA AND HE WAS VERY FED UP."

4. "WHAT SHALL WE DO NOW?"

URITE CORNER."

7. "MUST YOU GO? SO PLEASED TO HAVE SEEN YOU."

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HIS MAJESTY'S THEATRE

JOHANNESBURG

(African Theatres, Limited.)

MISS RUBY MILLER

SUPPORTED BY

MR. CHARLES CARSON

AND SPECIALLY SELECTED LONDON COMPANY

IN

"THE EDGE O' BEYOND"

Dramatised by Miss Ruby Miller and Mr. Roy Horniman from the Popular Rhodesian Novel of the Same Name by the Late Gertrude Page.

As Played by Miss Ruby Miller Last Year at the Garrick Theatre, London.

Next Production: "POLLY WITH A PAST," Comedy by George Middleton and Guy Bolton, from St. James's Theatre, London

BOOKING AT THE CARLTON HOTEL.

NEW BIJOU, JULY 3: OTIS SKINNER IN "KISMET."

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FASHIONABLE wear at the moment is most of the clothes you possess (plus a better coat than your own if you can find it), a blue tip to the nose and an expression indicating shivers and disgust. Wrapping yourself up in a fire-warmed house is the favourite evening pastime, and the awfullest moment of the day is the early-rising one!

* * *

Nevertheless, the theatres and bioscopes are going strong, and town dances as well-trimmed as ever. This Friday, at His Majesty's, Miss Ruby Miller is going to wear two new gowns which should delight the beauty-loving portion of her audiences. One is of pale pink knitted silk, with braided fringe on sleeves and skirt of pale pink and deeper rose, and the other, of lemon-coloured georgette over amber, the overdress embroidered with silver sprays, and adorned with an exquisite amber and lemon water-lily with a diamond heart, with a trail of buds and leaves in amber, crystal and lemon falling to the hem of the frock. With this she wears a headdress of shaded velvet leaves in the same tones. I have also seen the dresses Miss Miller will wear in her next production, "Polly with a Past," and these I shall describe next week. I fancy they will startle Johannesburg.

* * *

In aid of the district Poor Fund for which Mrs. Peter Kaplan and a number of ladies have been working for several months past, Mrs. Kaplan and a committee are arranging a recital, to be given by Mrs. J. F. Stern (Miss Hanish Alexander). The date and place will be decided later.

* * *

Mrs. Blinman is convener of a committee of ladies who are organising a dance to be held in the Berkeley Rooms on August 3, to get together funds for the Sweet Stall at "Ye Rustic Fayre," which takes place in September next, in aid of the Children's Memorial Hospital and distress. Mrs. Ratzker and Mrs. Blinman have charge of the Sweet Stall at the Fayre. For the dance, tickets will be 5s. each, and the U.P.C. Jazz Six (personal) has been engaged for the evening.

* * *

Some pretty dresses are being worn at the Empire this week. Miss Betty Barclay, of the Barclay and Glover success, wears a beautiful gown of cream georgette, the long waist-line outlined with tiny corded tucks, and the floating panels on the skirt embroidered in sprays of platinum and pearls. Later she changes into a toilette of black velvet and net, with diamante shoulder-straps, worn with a headdress of jet and brilliants.

* * *

A dainty dancing-frock of white georgette sashed with pink is that chosen by the feminine half of "The Real McKays" in which to dance her way to popularity, which she has done very successfully. Jubb and Jerome, the Baton Girls, wear very effective kit of black satin and brilliants. Norton and Simmonds, the two singers, warble their duets and solos this week in new frocks, the soprano in black net and lace with a dash of deep rose-red at the waist, and the contralto in yellow charmeuse and gold lace.

* * *

I watched a wonderful man the other evening doing a job o' work for himself in the way of a little sewing. First he very thoroughly and completely "moistened the thread" after having had a little whisky-and-lemon to give it the right flavour. Then he cussed the brand of cotton just in case he needed an excuse later, and after having been forced to accept a thimble, he began his horrid task, under the watchful eyes of three women. And I'm sure the other two sew bewchusly. Personally, I'm better at fixing an electric light or doing a bit of carpentering. But he wasn't to know that!

* * *

Regarded as a decoration, the thimble was useful. He placed it firmly on his right forefinger, and then seized the shoe—I didn't mention he was mending the seam in the heel of a shoe, did I?—in that good right hand. Taking a deep breath, he took the first stitch. And the well-damped knot at the end of the thread stayed put.

* * *

So far excellent! He must have made a hole through the finger next to that decorated with aforesaid thimble, because he used that to get the needle over the rough ground. He made heavy weather of half that seam, and then, with a plaintive request that we wouldn't watch, did the rest at a gallop, took two strong turns with the thread round a bit of good shoe, sighed deeply, looked up, and said brightly "I told you it was rotten thread, didn't I?"

* * *

Then he tried the shoe on just to show he hadn't taken in too much heel, waited for applause—and got it. I call him a perfectly good husband wasted!

* * *

Here I may mention that in a world of woe it is a mistake to be able to do much because if you can, you haveter. They say the monkeys could talk if they wanted to, but realising that they'd have to work if they spoke, they keep quiet.

* * *

I might now mention—having no news to tell for this cold weather—that next time I am on earth—which I would prefer not to—and return as a mere woman, I firmly intend to be five feet nothing, six stones in weight, a blonde, plaintive and quite helpless. Every time I meet one of the nobul sex, I shall be dumb with admiration of the great, strong creature, and ask him in tender tones *which* way you ought to put a postage-stamp on a letter, because I can never remember which side up the picture ought to be because you are so *much* cleverer than I am! By this simple method—given the absence of height, etc.—I shall be sure of securing a millionaire devoted for keeps, plus all the oddments.

NEW BIJOU, JULY 3: OTIS SKINNER IN "KISMET."

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Prob'ly by the time I have arranged all that, Pussyfoot and the Bolshies will have changed everything, and it will be all wrong. But it'll be a long time yet, I guess.

* * *

A many and lively crowd at the U.P. Club last Saturday evening, at the usual dance. Out of the whirl and the crowd I observed the following: Mr. and Mrs. Gemmill, Mr. Mackie Niven, Mr. Colin Watson, Mrs. van der Veen, Mr. and Mrs. Peter Kaplan, Mr. and Mrs. Wingrave, Mr. Haskell (Pilgrims' Rest), Captain Irvine, Mr. H. C. Gain, Miss Gain, Mr. C. Gain, Mrs. James, Mr. and Mrs. Heydenreich and party, Mr. S. Katzen and party, Miss Davis, Miss Graham, Miss Jennison, the Misses Reid, Miss E. Cohen, Mr. Geoffrey, Mr. Rowe, the Misses Freeman, Mr. H. P. Rose, Mr. Ward, Mr. Millbourne, Mr. Guy Catlin and party, and Dr. Sterne-Howitt.

* * *

I listened with joy to the plaint of a man who said he had been fifteen hours in the Transvaal and hadn't heard a shot fired yet! He was also much surprised to find that riding-boots, guns and general cow-boy outfit were not generally worn at dances. In fact, I believe he was disappointed that everyone wasn't garbed in feathers and waving assegais! He had been invited to a shooting-party, however, and was more or less convinced that "Koodoo" would be a kind of tiger, only with more stripes and fiercer. He has a lot to learn, but p'raps he will. It can happen!

* * *

In spite of the cold there was a full muster of members and guests on Tuesday night at The 200 Club, the popularity of which under its new management is now firmly established. Floor, band (the U.P.C. Jazz Six) and supper were alike excellent, and it is apparent that The 200 Club now shares with The 12 O'Clock Club the reputation of being the places where the best dancing is to be seen.

* * *

Miss Madge Mann's *matinée dansante*, held in aid of the Theatrical Cot Fund at the Palladium on Saturday afternoon, was attended by a good audience, which enjoyed to the full the excellent and artistic programme presented by Miss Mann and her pupils. Delightful music was a feature, Mr. and Mrs. Stanley Anderson and Mrs. Whitehouse contributing items during the matinee. Miss Dulcie Bailie accompanied.

* * *

Miss Alma Laschinger, Miss Jocelyn Stewart and Miss Marjorie Stubbs were among the senior solo dancers, and much interest was taken in the appearance of Miss Audrey Grose, who leaves shortly for England, and who danced beautifully in solo and duet dances. Miss Lily Browse and little Iris Hultquist also were most successful, and all the dancers were much applauded, doing great credit to Miss Mann's training.

* * *

In the Strand Tearooms on Saturday evening last the second annual dinner took place of the Jamboree Contingent of Boy Scouts. About 40 attended, Assistant Commissioner Hodgkinson presiding, and others included Mr. Frank Raleigh (President), Hon. Scoutmaster W. R. Clark, District Commissioner Musgrove, Captain MacIntyre, District Commissioner (West Rand), District Commissioner Captain Byrnes (Pretoria), District Commissioner Locks (Wolf Cubs, Pretoria), Assistant District Commissioner Marris, District Commissioner Briggs, District Commissioner Read, Assistant Commissioner Weber, Scoutmaster Gullan, Scoutmaster Rice (St. George's Home), Assistant Scoutmaster Pretorius (Volksrust), and Mr. J. E. Symons, secretary. The following ladies also were present: Mrs. Hodgkinson, Mrs. Young and Miss Young, Mrs. Clark, Miss Clark, Mrs. Marris, Mrs. Musgrove, Mrs. MacIntosh, Mrs. Symons and Miss Symons.

EVE.

NOWADAYS it is essential to have your portrait highly finished and you will find it advantageous to call at

STERNER'S STUDIOS
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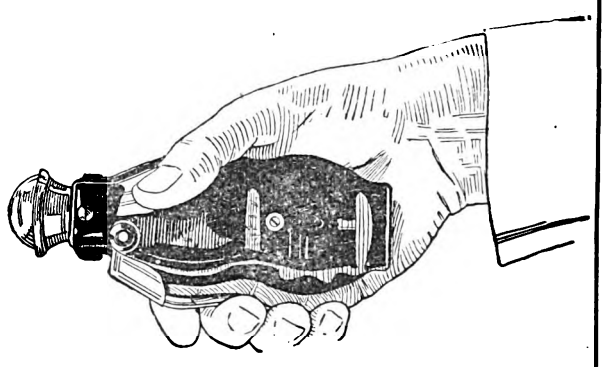

The "Handilite"

Magneto Flash Lamp

IT is small and neat and as easy to hold as the ordinary torch that is constantly in need of new batteries. The "Handilite" magneto flash lamp never requires new batteries. It is always ready when wanted and is especially suitable as a source of illumination at odd times and in cases of emergency. Its first cost is the only expense.

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OBTAINABLE OF ALL ELECTRICAL CONTRACTORS.

Advertisment of the British General Electric Co., Ltd., Johannesburg.

NEW BIJOU, JULY 3: OTIS SKINNER IN "KISMET."

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Tennis rackets completely re-strung with best gut 30/-

WARD AND SALMONS

ELOFF & PRESIDENT STREETS, JOHANNESBURG.

(AFRICA'S PREMIER SPORTING STORE.)

SPORTING REQUISITES OF ALL KINDS

All our Bats for the coming season have been specially selected by H. W Lee, late Pro. at the Wanderers'.

THE dance organised by Mrs. Gerstle and Mrs. David with a committee including Mesdames Moss Alexander, Abelheim, J. Stern, Joffe, Leo Woolf, Monty Franks, Ludwig Japhet and Miss Ruby Jacob, held on May 25 last in the Selborne Hall, Johannesburg, was a great success. An amount of £115 was netted, which will go to augment the takings at the cigarette stall in "Ye Rustic Fayre," which is to be held in September next in the Town Hall and Selborne Hall in aid of the Children's Hospital and the Distress Fund. The organisers and committee are to be congratulated on the success of this function.

* * *

The marriage is announced to take place at St. Alban's Cathedral, Pretoria, on July 1, of Miss Stella K. Begemann, eldest daughter of Mr. A. M. Begemann, solicitor, Pretoria, and Mrs. Begemann, to Mr. Norman Eddy, of the Department of the Interior staff.

* * *

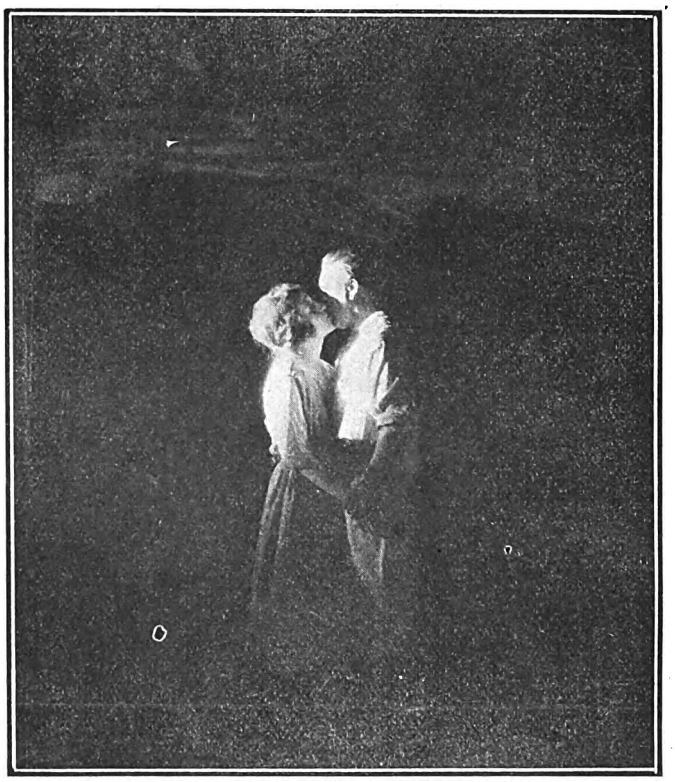
Organised by the Sons of England, a Cinderella dance is being held under the auspices of the Southern Cross Chapter in the Freemasons' Hall, Claim Street, on Saturday, July 1, in aid of the Administrator's Fund. Tickets, 5s., may be had at Ben Pickles & Co., Ltd., Loveday Street.

* * *

The engagement is announced of Miss Amy Kathleen Cawse, eldest daughter of Mrs. J. B. Tucker, Yeoville, to Lieut.-Colonel J. A. Millerd, of the regular reserve of officers, and of the Railways and Harbours Headquarters Staff, Johannesburg.

* * *

Councillor Brooks presided at the dance and distribution of prizes arranged by the Municipal Swimming Club and held last week at the Selborne Hall. In introducing the Mayoress of Johannebsurg (Mrs. S. Hancock), who presented the prizes, Councillor Brooks said that he wished to tell the members of the club that by next season the filtering plant would be in perfect order, so that there would be no difficulty about clean water. This plant was being installed at a cost of £4,000, and would enable them to keep the water perfectly clean all the year. If it was not satisfactory the Municipality would not have to pay for it. He made a special appeal to the ladies to support the club—if they were as enthusiastic about swimming as they were about dancing there would be no necessity for that appeal. The object of the club was to stimulate interest in swimming in Johannesburg amongst the citizens of the town.



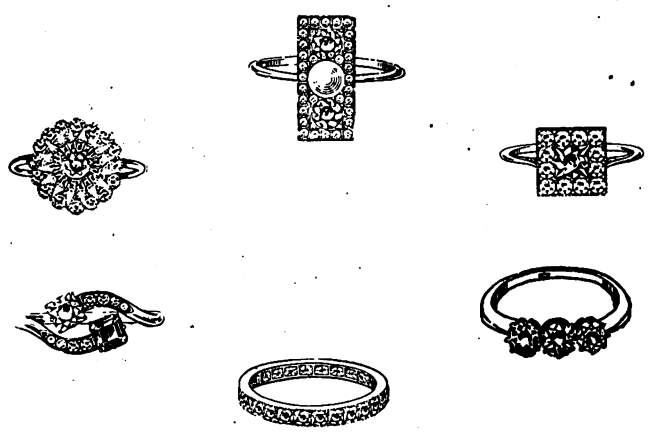
AT THE DOOR OF THE SHACK: THE ENDING OF "THE EDGE O' BEYOND."

Miss Ruby Miller and Mr. Charles Carson photographed on the stage at His Majesty's Theatre, Johannesburg, just before the curtain comes down on the last scene of "The Edge o' Beyond."

Photo by African Film Productions, Ltd.

* * *

Prizes were won as follow: Mayor's Cup, Club Championship, Mr. J. E. Heathcote; Brooks Trophy, Junior Championship (Harry Dales Cup) and 1st junior aggregate, R. Stanton (winning three prizes); Craig Bain Cup, Mr.



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C. Warder, senior aggregate, 1, E. H. Evans; 2, F. Horn; 3, D. Wedderburn and A. Drage; junior aggregate, 1, R. Stanton; 2, R. Capstick; 3, A. Stott.

* * *

Among those present were Mrs. J. Hancock, Miss Hancock, Mr. and Mrs. C. R. Lambe, Dr. and Mrs. Cluver, Mr. and Mrs. C. Bain, Mr. Molyneux, Mr. and Mrs. Stanton, Mr. and Mrs. Auret, Mr. and Mrs. Varley, Councillor Higgo, Mr. and Mrs. Bothwell, Miss Winter (Johannesburg Swimming Club), Mr. Robertson (Johannesburg Swimming Club), Mr. Vincer (Johannesburg Swimming Club), and Mr. St. Norman, Superintendent, Wemmer Pan Swimming Baths, Miss Doreen Little, ex-champion, Cape Town, Messrs. Jeffries, McIntosh, Brand, and Crystal.

THE LATE FIELD-MARSHAL SIR HENRY HUGHES WILSON, CHIEF OF THE IMPERIAL GENERAL STAFF,

Who was brutally murdered outside his residence in Eaton Square, London, on Thursday afternoon last week, on returning from unveiling a war memorial at Liverpool Street Station James O'Brien and James Connolly, believed to be soldiers of the Irish Republican Army, were arrested after a running street fight in which several policemen were wounded.

* * *

The U.P.C. Jazz Six played for dancing. The committee included Messrs. H. R. Stanton, J. Hancock, C. Bauman, R. Smith, J. E. Heathcote, L. A. Duffy, N. C. Archibald, C. Bulman, H. C. Varley, E. H. Evans, A. C. Bain, A. Drage, hon. secretary. The ladies' committee consisted of Mesdames H. C. Varley, V. Petersen, R. Smith, Misses W. Roberts, C. Hancock, E. Petersen, E. Mulroy and Clarke.

* * *

The wedding took place recently at St. John's Wood Synagogue, London, of Miss Freda Imroth, eldest daughter of Mr. and Mrs. Gustav Imroth, to Mr. Paul Salmanson, of Johannesburg.

* * *

This Friday, June 30, is the date of the fancy-dress dance for young people to be held at the Recreation Hall, Railway Headquarters, in aid of the Children's Memorial Hospital. Single tickets are 3s., to be had from any member of the committee, which includes the Misses King, P. Frampton, E. Bower, P. Barnett, E. Geraghty, Messrs. Barlow, Doig, V. Smith, H. Holland, Vermeulen and Bretts.

* * *

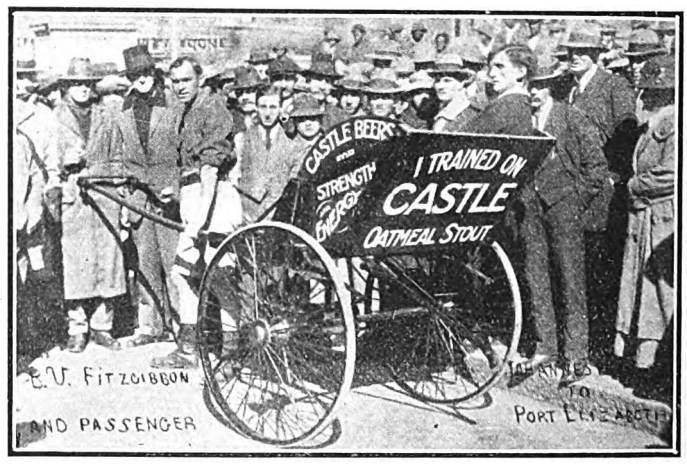
The S.A. Society of Bank Officials are holding a masked fancy-dress ball on Friday, July 7th, in the Selborne Hall. The U.P.C. Jazz Six (personal) will play. Fancy dress is optional. Single tickets are 10s. 6d. Late cars will run to all suburbs.

* * *

A Cinderella dance will take place at the Bezuidenhout Valley Social Club Hall on Wednesday, July 5, to assist in raising funds for providing clothes and warm blankets for the children of the distressed diamond diggers at Kameelfontein. Mr. A. Galbraith, 131 Kitchener Avenue, Bez. Valley, will be pleased to receive the names of ladies willing to assist in the sale of tickets, and serving refreshments. The Jazz Maniacs' Orchestra has been secured for the occasion.

* * *

This Saturday, July 1, the 1st Hillbrow-Berea Troop, Boy Scouts, are holding a Prince Carnival coronation and dance in the University Hall, Eloff Street, in aid of their building fund.



PULLING A 'RICKSHA FROM JOHANNESBURG TO PORT ELIZABETH.

At 3 o'clock this Friday afternoon (June 30), B. V. FitzGibbon, of Johannesburg, will start from the Johannesburg Town Hall to pull the 'ricksha and passenger shown in the illustration to the Town Hall, Port Elizabeth, a distance of over 700 miles. He expects to be a month on the journey.

DENTAL NOTICE

MR. E. DAVIES of LIVINGSTONE BUILDINGS,
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CHANCES AT DURBAN.

Bondsman Heavily Fancied to Win the Handicap.

COLLET THE NEXT BEST.

CHIEF amongst racing topics now that the Durban "July" is approaching is the sensational backing of Bondsman down to a very short price for that event. Recently acquired by W. L. Randall on behalf of Sir Abe Bailey, the big raking brown gelding for which a fancy sum —for a gelding—changed hands has not shown public form to warrant such heavy support. There is, however,

No Reason to Suppose

that Randall has made any mistake, inasmuch as it is perfectly safe to say that no trainer in the country has, at the moment, better trying tackle than he. Bondsman could be put to a very severe test, and one hears that Corinth has not been missing from the "acid," and that the Maiden Erlegh horse acquitted himself favourably. There will be no dawdling on the 8th, and many of those who lacked confidence in the favourite's ability to get a move on in the early stages are promised a surprise.

* * *

All those who have had an opportunity of seeing Intrepid (6.7) speak highly of the coast horse, but in the absence of any line as to his ability to see out a fast ten furlongs it might be as well to allow his intimate connections full scope for their optimism; in other words, they can have him. A horse that impresses one more is Primus (6.7). That this fellow has pace we know, and perhaps we have not seen him at his best recently, but reports reach us that Ryan has Potgieter's three-year-old very straight in condition. He can stay, and if Ryan's connections vote for him next week he might prove a hard horse to beat. Most people here on the Rand will, however, have Oribi (7.3)

The Better at the Weights,

and I think with his racing weight aboard that the Winter Handicap winner will prove capable of showing us that he is the superior of Primus at 10 lb. Collet, on the minimum, is the Algebraic problem of the race, for it is extremely difficult to arrive at just how good she is. I have, on each occasion that she has won, been nonplussed endeavouring to gauge her capabilities, and on her last runaway outing we were left in the dark as much as ever because of the weakness of the field behind her. Jack Gard leaves the Rand this week-end feeling confident enough, but whether he has been able to ask the Greatorex mare a sufficiently searching question remains to be seen. Touraine (6.10) may also start, but the market firmly indicates Collet as the better.

* * *

Jim Russell's stable is this year represented by Eunomea (7.3), Cesarewitch (6.12) and Terrie (6.9). The first we knew here as a light-fleshed mare, on the small side, that could sprint fast. Her last appearance was at Benoni last January, when she finished fourth with 8.3 up, over a mile, to Polyscope (9.10), Ample Supply (7.7), and Melriqua (6.3). Cesarewitch (6.12) struck one when racing here as being barely sharp enough for the Durban race. Terrie (6.9) was looking well on his last outing here, and though he ran disappointingly at Germiston one should not discredit Mr. Lavenstein's horse on that account, as it appeared to me that Bowles

Rode With Some Bad Judgment

on that occasion. I would not be surprised to see Eunomea prove the best of Russell's trio, and, if so, she would be entitled to respect, if carrying Russell's confidence next week. Whilst having no liking whatever for Flush of Dawn (9.5) or Turbold (6.13), I have very much respect for The Pearl (6.9). This filly is very fast and looks like being able to muster as much pace as anything in the early stages, whilst there is no strong reason to doubt that she will be up when the whips are going.

* * *

Stand To (9.4) does not read attractively. Syrian Prince (8.6) gave us no inkling of how good he may be in his few outings here, and, although he has been reported doing good work lately, it might not be wise to speculate about the grey colt just yet. Nigger Minstrel (8.5), even if he starts, need not be regarded as dangerous, but he will

Very Likely be Reserved

for the Durban Cup event later on. First Float (7.3), Desmond's Grandson (7.0), Saladin (6.11), Peep o' Day (6.9), Loch Quoich (6.7) and Freshfield (6.7) are all trained at the coast. Bondsman looks like winding up a red-hot favourite, and this is not to be wondered at with the fine try-out material which Randall has been able to call upon. Nothing is likely to turn up to alter my opinion, which is that

BONDSMAN

will win easily, with

Collet

next best. If Corinth goes to the post I expect him to run well up and probably finish in front of J. Russell's best. Next week will be early enough for a final place selection.

* * *

There is not the least doubt that the U.S.A. have some very comprehensive and able laws and regulations in regard to the control which they exercise over boxing over there. It is next to impossible for any promoter to put across a contest which does not carry the hall-mark of genuineness. The lynx-eyed State officials detect a frame-up from afar, and will not fall for a championship contest in which the opponents are not strictly *bona fide* in every respect, and ability, health, fitness, etc., are all to be proved satisfactorily to the authorities before sanction is obtained. There are to-day probably many States in America which would

Bar a Second Contest

between Dempsey and Carpentier solely because they would regard it as a fake, or likely to develop into one. And they have Georges' word for it, for didn't the Frenchman tell the world when Dempsey won that he was beaten by a better man? That is why these two big stars have been pottering round in more enthusiastic, if less enlightened, Europe and Great Britain trying to arrange a contest which can only have one ending—barring miracles. And they have fixed it up.

* * *

In this country nothing of any consequence can ever be fixed up, amongst the pro.'s at all events, for the authorities are using the iron heel very effectively. Why not cut out our mean objections and go in for some of the more intelligent regulations in force in the States? To-day America is able proudly to point to her supremacy in the boxing world because of this sound control. Africa has

Little or no Chance

of ever entering into competition because her police officials, on the Rand at least, have taken up a bigoted attitude towards the sport. Are there no sportsmen amongst our police? Is there any justification for any attitude contrary to that which is shown in Great Britan, Australia, and a few more homes of civilisation one could name?

NEW BIJOU, JULY 3: OTIS SKINNER IN "KISMET."

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As far as the bookmakers were concerned, the outing at Benoni last Saturday afforded a complete contrast to the previous week at Auckland Park. Not a single favourite came to the rescue of backers throughout the afternoon. To show what backers thought of Clover's defeat at the last P. and G. meeting, punters again made the natty bay favourite and allowed his victor on the occasion mentioned to drift to eights. Clover had the services of L. Howe, but looked on the burly side and was unable to reach Androsa, who was stripped looking fit. Traplew has been running very consistently of late, but punters have shocking memories, and Grey's mare

Won Going Away,

Garage and Black Wave, the two for which all the big money came, being beaten out of a shop. Giant Stride II. put up a stylish performance in the Stewards' Handicap by beating the odds-on chance, Banter, more than cleverly, but he had to get away with an objection for boring, which seemed to me to be totally unjustified. Once again a couple of well-backed ones, Thrice Rejected and Manuelita, were beaten out of the money, and in the case of the latter I thought that she had been backed before being anything near ready. Jacques also carried some money, but was beaten in a stirring struggle to the line by the fourteen-to-one chance, Georgette.

* * *

Up came a twenty-to-one chance in the "A" Boksburg in King's Fay to add to the confusion of backers. White Prospect very obviously quitted over the final bit, and the shifty Ample Supply filled third berth. Mistress Ena won the Boksburg "B" from end to end, as she has done before on this course, but it is just possible that, had not Delusion been badly interfered with, Ennion's mare might not have clicked. In a flutter down the straight Eileen II. was backed to beat the band, presumably on the strength of her comfortable win at New Clare. She

Cut Up Unaccountably

and her form can be absolutely disregarded. George Butt's hack attended to the rest of the field in good style, and tens were obtainable about the ex-hurdler. Alice II. looked the goods in the Galloway "C"—the real goods—but punters' memories and perspicacity were at fault as usual, and home romped the blinkered old 'un with Howe taking things very comfily. Sandstone, after a promising run at the P. and G. meet a week or so ago, failed to threaten danger here and must be regarded as still in the moderate stage. Nine thousand odd through the mill must be reckoned as satisfactory these depressing times.

* * *

These are a few of the probable jockeys in next week's big annual race: Corinth (C. Bowles), Bondsman (A. Strachan), Collet (F. McGrath), Oribi (J. Simpson), Loch Quoich (G. Brennan), Intrepid (E. Williams), Primus (Wallis).

* * *

The Rand Sporting Club had last Wednesday to themselves and took full toll of some fine weather. Close on £3,000 went through the machine, but as favourites went west all day, the Club's cheque from the bookmakers will not help much. Nevertheless there was

Enough Affluence About

the meeting to ensure a satisfactory balance-sheet. Arrangements were carried out satisfactorily and the racing was quite good, a triple dead-heat being recorded in the last event Bothwell won the decider.

* * *

Starting Prices of Winners Last Saturday.

BENONI.	MARITZBURG.	BLOEMFONTEIN.
*8/1 Androsa.	4/1 Hooligan.	1/1 Wendy.
*14/1 Traplew.	8/1 Vrou Vrou.	2/1 Kolboy.
9/2 Giant Stride II.	12/1 Froissy.	4/1 Sammy.
14/1 Georgette.	6/4 Signet.	7/2 Juanita.
20/1 King's Fay.	7/4 Lascraft.	6/1 Errigal.
*4/1 Mistress Ena.	6/4 Retrace.	4/1 Philander.
7/1 Mr. Jorrocks.		3/1 Porphone.
7/1 Alice II.		

*Tipped by THE PICTORIAL.

* * *

My selections for Germiston this Saturday are as follow:

12.20 p.m.—Stewards' Handicap, about 6 furlongs.
Cornerake, Desert Dawn, Ziska.

12.55 p.m.—Galloway Pony Handicap, about 5 furlongs.
Echo, Austere, Hairpin.

1.40 p.m.—Rose Deep "C," about 7 furlongs.
Edelwild, Prim Maid, Mon Cher.

2.15 p.m.—Rose Deep "B," about 1 mile 1 furlong.
Desert Palm, Happy Match, Fable.

2.50 p.m.—Galloway Pony Handicap, about 5 furlongs.
Atrocity, King's Courier, Tatcho II.

3.35 p.m.—Rose Deep "A," about 7 furlongs.
Ample Supply, Delusion, Idle Apprentice.

4.15 p.m.—Rose Deep "D," about 1 mile 1 furlong.
Sandy, Fiction, Euterpe.

4.55 p.m.—Galloway Pony Handicap, about 6 furlongs.
Devoir, Traplew, Sandstone.

HOW THE TOTE WORKS AT NEW CLARE.

"When Bothwell, Topazos and Florist dead-heated in the last race of the day at New Clare the win dividend was exactly the same amount for each horse."—*Rand Daily Mail.*

"Tote: Wins, Bothwell 18s., Topazos £3 15s., Florist £9 15s."—*Same paper, same day.*

GERMISTON RACES.

THIS SATURDAY JULY 1,

8 RACES 8

Double Tote on 5th and 6th Races.

1st RACE AT 12.20 P.M.; LAST RACE AT 4.55 P.M.

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SPLENDID ENTRIES.

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KRUGERSDORP RACES.

NEXT WEDNESDAY JULY 5.

7 RACES 7

SPLENDID ENTRIES.

Forty minutes run from the City.

First Race at 12.50 Last Race at 4.55 p.m.

Catch the 10.15 Special from Park

P.O. Box 1474 Johannesburg. J. M. Culhane, Secretary.
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NEW BIJOU, JULY 3: OTIS SKINNER IN "KISMET."

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Barrie's Dream Island.

CHARMING SPEECH TO THE CRITICS' CIRCLE.

SIR JAMES BARRIE delivered a characteristically whimsical speech when he was the guest of the Critics' Circle at their annual dinner at the Savoy Hotel, London, W.C. Mr. A. B. Walkley, dramatic critic of *The Times*, presided.

Replying to the toast of "The Drama and Sir James Barrie," the guest of the evening with his first words made his hearers laugh.

"Scum," he said, "critics to the right of me, critics to the left of me, into this circle someone has blundered. I wish I could keep it up in the sledge-hammer style. 'Barrie gives them Beans' (*Evening News*), 'A Roland for an Oliver' (*Westminster*), 'Swashbuckler Barrie swashes on his buckler' (*Daily Mail*), 'Barrie spells Walkley with a small "w"' (*Morning Post*)." (Loud laughter.)

He once long ago said to a critic that quite possibly he was mistaken. (Laughter.) That was before he had written plays and when the red blood boiled in his veins. It was interesting because it recorded a decision which he made with regard to critics and a vow he had always kept.

It was about a criticism upon a book of his by Andrew Lang. He attacked the book rather savagely, and also the Scotch in it. He said one word was not Scotch at all. "When I saw that word I knew I had him," said Sir James. "I wrote a letter saying that the word was a very good Scotch word, frequently used in the Waverley novels, that I could tell Mr. Lang in which it appeared, but that as he was editing them he would find them all worth reading. (Laughter.) I went elatedly to bed, but I felt something was wrong and could not sleep.

Worse Than Shakespeare.

"I vowed never to answer criticism, and I have kept that vow. A criticism I remember very well was one by Shaw, who, in a criticism of one of my plays, began with some such words as 'This is worse than Shakespeare.' I admit that did annoy me." (Laughter.)

The drama of the future, said Sir James, lay with the young men. Hardy, in his new volume of poems, spoke of the knowingness of young men as being rather offensive. There was a certain amount of arrogance about the young, but the future of the theatre rested with them. They belonged to the little band of people who did not call the play a show—the nice little show. (Laughter.)

They were all getting terribly self-conscious about the drama. It would be wonderful to wake up and find that those who had been talking about it had done something. The best plan would be to have a close time for talking and try to write plays better, act them better, produce and criticise them better; but it could not be as simple as that.

"Some time ago," Sir James continued, "I discovered the adjective that really applies to me. It is the best and the saddest—unoffensive Barrie. I can see by your faces it at once strikes you all, so that in one matter I seem to be the best critic in the room."

He believed the best play produced in his time, the one he thought about oftener than any other, was Pinero's "Iris." Another little confession he made was that the whole cost of production of his play, "The Twelve Pound Look," was just under £5.

Dusky Gold.

Alluding to the number of islands which occurred in his plays, Sir James said that at present he was living on an island in the Pacific. "My companion," he added, "is a dusky maid composed of abstractions, but not at all delusive. She is composed of little bits of all the golden girls who have played in my pieces and saved them.

"Forbes Robertson retired from the stage to lend to us on the island his silver voice. The dead are there as much as the living; we hardly know one from the other. Sometimes Sir Henry Irving himself may be seen striding along the beach a lonely figure. If Shakespeare were to draw up at the island and offer to sell us fame at a penny a yard there would be no bidders. If any of you gentlemen want to get out of your circle come to my island and I will give you grassy huts. We had a great discussion on what we would do with Shaw, but we have decided to let him land."

LADIES AT FOOTBALL.

INTERESTING MATCHES THIS SUNDAY FOR DESERVING FUNDS.

A GREAT deal of discussion took place in England last year regarding women playing football, but so far we have seen very little of this sport in Johannesburg.

However, the S.A.R. and Theatrical people are, as everyone knows, always ready and willing to help the cause of charity, and they have therefore arranged to play a ladies' football match at the Railway Grounds, Braamfontein, this Sunday, July 2.

In the first place, the S.A.R. ladies issued a challenge to the Theatrical ladies, which was accepted, and the Theatrical men then challenged the S.A.R. Sunday League to play a match on the same day as a curtain-raiser. This challenge was also accepted. Therefore, the public generally will have the pleasure of witnessing two of the finest Soccer games yet seen on the Rand in aid of charity. Miss Ruby Miller has kindly consented to be present with the members of her company, and has agreed to kick off for the ladies at 4 p.m. The men's match will commence at 2.30 sharp. The Railways and Harbours Band will be in attendance and will play selections during the afternoon. Refreshments will be provided at popular prices. Tickets at 1s. each are on sale at all the theatres, railway workshops and stations, and the proceeds are to be divided between the Defence Force Assistance Fund and the Transvaal Memorial Hospital for Children (Theatrical Cot), both of which are in urgent need of funds. Therefore, the organisers trust that the public will give this function the support to which these two excellent causes are entitled.

Both the Railway ladies and the Theatrical ladies are practising in real earnest. and are confident of giving a first-class display. In fact, it is said that their energy is so phenomenal that the trainers are having their work cut out to keep up with them.

The committee have been able to arrange for a motor service from the Town Hall to the Grounds at a very nominal charge.

The following will represent the Railway Ladies: Misses Fisher, Harper, Bosch, Hawkins, Holland, Ally, Munford, Mann, Ballantyne, Cameron and Thorburn.

The following will represent the Railway Men: Watson, Stead, Kruger, Botha, Bennett, Lendrum, Conchie, Weid, Barter, Frew and Mellett.

The Theatrical Ladies' team will be chosen from the following: Misses Wilson, Roberts, Gale, Tamine, Sims, Valentine, Tamine, Phillips, Boonzaai, Mackie, Somen, Baker and Dowie.

The Theatrical Men's team will be chosen from the following: Wheatley, Poultney, Goldberg, Press, Poultney, Meltzer, Wolmarans, Press, Buitendach, Levy, Mitchell, Joelson and Hammergreen.

ANTARCTIC FILMS.

SHACKLETON AND "QUEST" RECORDS BEING DEVELOPED AND PRINTED AT KILLARNEY.

THE Studios of the African Film Productions, Ltd., at Killarney, Johannesburg, have been entrusted with the work of developing, cutting, co-ordinating, titling and printing all the cinematograph pictures taken during the recent voyage of the *Quest* to the Antarctic.

Captain Wilkins, who acted as chief cinematographer to the expedition, and Captain Douglas, the chief geologist, came straight up to Johannesburg as soon as the *Quest* reached Cape Town, bringing the films with them, and the work is now proceeding at Killarney under their personal supervision. The films include pictures taken both before and after Sir Ernest Shackleton's death, as well as scenes of his funeral.

RECORD COLD FOR THE RAND.

During Monday night this week the temperature in Johannesburg went down to 22·8°—a record for the Rand. Curiously enough, the previous lowest temperatures did not occur during the big snowstorms of 1909, 1915 and 1917, and on Thursday, June 15, when a sprinkling of snow fell during the lunch-hour, the temperature was only one degree below freezing. The previous coldest temperatures registered in Johannesburg were: July 16, 1906, 23·1°; May 30, 1918, 24·9°; June 27, 1911, 25·0°; July 28, 1919, 25·1°.

NEW BIJOU, JULY 3: OTIS SKINNER IN "KISMET."

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A Lesson in Gymnastics.

THE REAL McKAYS,
Scotch Comedy Couple.

JUBB AND JEROME,
The Original Baton Girls.

HOLSON AND BERT,
Comedians.

DAISY MIGNON,
Instrumentalist.

TAMBO AND TAMBO,
Tambourine Act.

HUNTER AND BOB,
Pantomimical Comedy Act.

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New Bijou.

AFRICAN THEATRES, LTD.

WEEK COMMENCING MONDAY, JULY 3.

"KISMET,"

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OTIS SKINNER.

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AFRICAN THEATRES, LTD.
WEEK COMMENCING MONDAY, JULY 3.

RUBY MILLER,
With **CHARLES CARSON** and Full London Company,
In
"THE EDGE O' BEYOND,"
By Gertrude Page; Dramatised by Ruby Miller and Roy Horniman.
Every evening at 8.15. Matinees on Wednesday and Saturday at 2.30.
Plans at Carlton Hotel (Commissioner Street Entrance.). 'Phone 5426.

Orpheum Theatre.

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WEEK COMMENCING MONDAY, JULY 3,

MARGARET NORTON and GLADYS SIMMONDS,
In Their Refined Vocal Operatic Act.
MARCELLE RAY,
The Dainty Dancer.
MON., TUES., & WED., JULY 3, 4 & 5.
"THE GRIM GAME,"
6-Part Paramount Drama, featuring
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Opera House, Cape Town.—Alfred Woods and Company.

Empire, Johannesburg.—The Real McKays, Moss and Maachah, The Three Lombards, Jubb and Jerome, Hunter and Bob, Holson and Bert, Tambo and Tambo, Daisy Mignon.

His Majesty's, Johannesburg.—Miss Ruby Miller and Company in "The Edge o' Beyond."

Orpheum, Johannesburg.—Norton and Simmonds, Marcelle Ray.

Grand, Pretoria.—Jack and Emily, Joel Myerson.

Criterion, Benoni.—July 7 and 8: Julot and Piero, Zona and Milroy.

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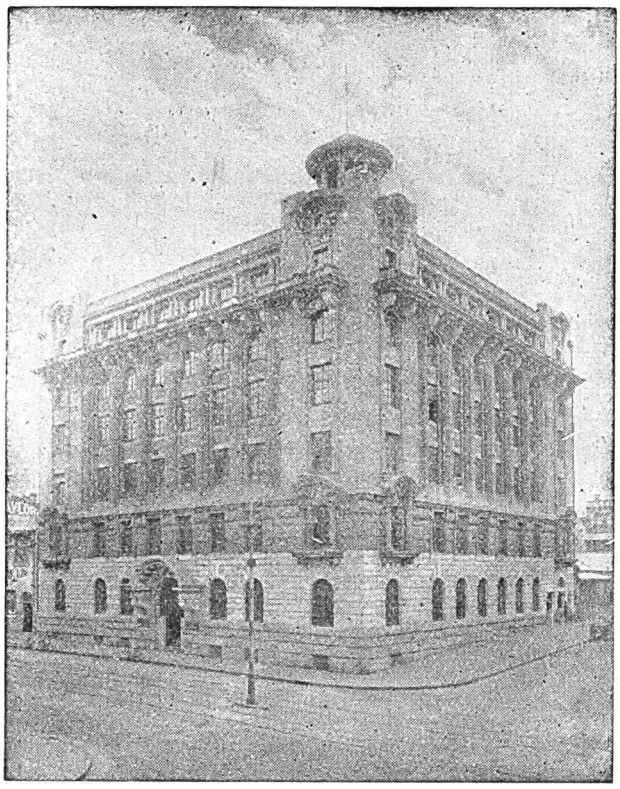

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STAGE & CINEMA.

VOL. XIV. No 362. | SATURDAY, JULY 8TH 1922 | (Registered at G.P.O. as a Newspaper.) PRICE 1/-

MISS PEGGY HYLAND.

Miss Peggy Hyland, after spending several years and reaching stellar rank acting for the cinema in America, recently returned to England and is now starring with the Samuelson Company. The other week she was seen at the Johannesburg Bijou in "The Honey-Pot," an interesting story of stage-life in London. Next week the Bijou will again feature Miss Hyland, this time in "Love Maggie," which, although a complete story in itself, is a sequel to "The Honey-Pot." The film tells the story of a chorus girl who married into the peerage.

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THE MOTION-PICTURE NOT AN ART.

By OTIS SKINNER,
The Eminent American Actor.

WHEN "The Birth of a Nation" was produced the enthusiasts saw something more than a mere novelty. They saw in this new form of dramatic or theatrical expression the downfall of the spoken stage. They argued that the motion-picture would at some future day bring together a combination of the arts—drama, music, painting, literature, plus the best of stage lighting and decoration, and so successful would this mingling be that none would want to see a mere play.

The motion-picture has taught the stage much, but it has not given the stage a body blow.

When we of the stage were told that ten had been counted over us we were not much worried, but I confess that when I first saw "The Birth of a Nation" I was greatly impressed with the possibilities of the screen. From the old photoplay hastily assembled and usually exhibited in a store had come this splendid picture-play. It seemed only reasonable that as much more could be done within the next years. It seemed very possible that out of the welter of commercialism, waste, inaccuracy, bad taste and crudity, a messiah of the movies might come and something really fine be accomplished toward the establishment of a pictorial and sustained screen drama.

In the light of what has happened, it is now clear that judgment was passed too soon upon "The Birth of a Nation." It does not seem difficult now to account for the extravagance of praise with which "The Birth of a Nation" was received. For my own part, I have a childish recollection of the Civil War and I was thrilled to see the picturisation of some of the things that I had heard so much about during my childhood. But before I saw those things, my soul was so lashed by the musical programme—"John Brown's Body," "Dixie," "Tramp, Tramp," and many others—that an emotional receptivity was created that would be difficult to obtain in the theatre, where the music would have to be subordinated to the voices of the actors. Nor did "The Birth of a Nation" suffer through the agitation that barred it from certain cities and states. Without all these aids, the Civil War has always been a successful background for plays in the theatre.

Since "The Birth of a Nation" much has improved. Almost any so-called feature picture has appropriate sets, excellent photography and fine lighting. Moreover, there is an occasional flash of something that, if it be not genius, is at least very fine—a bit of verity told with welcome restraint, or now and then a suggestion of Rembrandt lighting and a succession of scenes in which there is sustained drama, all the more baffling because it leads the spectator to ask, "Why so seldom?"

The commercial manager and, to a large extent, the theatre-owner greeted the movie play with a good deal of enthusiasm. While the initial cost was great, the subsequent cost was trifling in comparison with the possible returns. The fact that the picture could be sent into territory where there were no regularly-established theatres, and that the same play could be done all over the world, created the chance of unusual and almost unlimited earnings.

"The Birth of a Nation," with the rides and gatherings of the Klan, demonstrated that the movie as a story-teller is superior to the stage in certain respects. The gatherings of a great crowd, the bringing together of conflicting forces and the facility for telling parallel stories were at once things which the stage could not do. One of the hardest tasks of a dramatist is to get his people on the stage; in other words, to bring people all into one room.

But the flash-back was an even greater aid to story-telling. In a play it is very often necessary for two characters to sit opposite each other and tell things which both must know and which there is not even remotely a chance of their telling each other in real life. In "Major Barbara," Shaw has written a scene in the very beginning of the first act in which Lady Britomart talks to her son Stephen for ten printed pages, and most of this is for the information of the audience. Lady Britomart tells her son that he is twenty-four, that he has been at Harrow and Cambridge, that he has been in India and Japan, and many other things about himself.

MR. OTIS SKINNER,
Author of the article on this page, who is being featured as Hajj in the film-version of "Kismet" at the Johannesburg Bijou this week.

The following scene, supposed to take place in the office of the George Wellington Coal and Coke Company, is no more ridiculous than a great many scenes that have been in plays that I have appeared in and seen in the theatre. Two brothers are talking:

JOHN WELLINGTON: You will recollect, George, that when our father, whose untiring energy and resourcefulness made this business the powerful machine it is to-day—a business honoured throughout this country and abroad—I say, when our father died twelve years ago, he desired that his heirs (ourselves) should respect the integrity of this firm's responsibilities by keeping the entire capital intact.

GEORGE WELLINGTON: What you say is quite true, John, but that desire was not expressed in his will.

JOHN: Granted, but George Wellington, Senior, scarcely could have thought that his favourite son who bears his name would be the one to disrupt an enterprise that was the most vital thing in his life. Why, George, this is treason to our father's memory.

GEORGE: But I was a brat of a freshman in college when that event occurred. I had a reputation for being somewhat wild—given to poker parties and chorus-girl suppers. Father naturally worried about me, but he could not have foreseen that his sudden death—a thing none of us could have anticipated—could have been the very stimulus of my equally sudden reform. I haven't touched a card since.

JOHN: Your reformation certainly was sudden. But there's a serious question I should like to put to you: How is it that during these years you have been contented to see the firm advancing step by step and have never suggested diminishing by a single dollar the capital fund of the George Wellington Coal and Coke Company until six weeks ago? It was you who carried that big war contract through.

GEORGE: But the war is over.

JOHN: I am wondering if your war hasn't just begun.

GEORGE: What do you mean by that?

JOHN: I mean, George, that it was just six weeks ago at Mrs. Heinz's *thé dansant* that you met Grace Playfair.

Such scenes of exposition are most tiresome in the theatre, and they are the make-up of those necessary dull moments that happen in every play. I always seem to

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find them in the plays people send me to read. The very structure of the movie prevents them.

In a play of the French triangle school, husband, wife, lover, the meeting of the wife and the lover cannot usually be shown because the number of scenes must be kept down and the action of the play is the development of what happens as a result of that meeting and not with the meeting itself. In the movies, not only can everything that is required be given, but it can be depicted at the instant when it will be most effective and if necessary it can be repeated.

But aside from its advantages in story-telling and the advantage that the movie affords for staging great scenic effects, such as fires, waving trees and storms, the motion-picture has not demonstrated that it is the bringing together of the arts; in fact, it is a process or a medium and not an art itself. This seems to me particularly clear in the case of the actor. Granted that he were a great pantomimist, his work must still be subject to the camera; it is an accepted belief in the movies that the camera-man can make or break the actor. He can.

But granted that the great pantomimist existed, his art must be synchronised with the camera and subject to it, as is the dramatic singing and music in the performance of some opera singers. Even could this be done, the human element, the personal contact, would be missing, and this is most important in the winning over of an audience or a spectator. You can read to-day the lectures of Robert G. Ingersoll, but the impression that you would get would not be the one that his hearers had. Robert Ingersoll was a round, genial man who appeared completely comfortable when he came on to the lecture platform with the air of one who had just come from his after-dinner coffee. Ingersoll had his audience with him before he reached the reading-stand in the centre of the platform.

The Artist in the Movies.

I do not believe that it is necessary for a man to live in a garret, to suffer much, to be very poor and to struggle without recognition for years in order to be an artist, and yet in literature, painting and the theatre it has usually been so; certainly in no other field of work can rewards be won so quickly as come to the actor in the movies. Stars are made overnight. In the theatre it is an old story that by the time the actress has gained the experience necessary to play Juliet, she can no longer look the part. No great preparation or experience is required for any part of the pictures, and an actor is ready for almost any part at any time.

If there is any art in the movies it is on the part of the director; and I suppose there are people who would call David W. Griffith an artist; in fact, there does seem to be more imagination in his pictures than in the work of most producers. But consider the big scene of the Griffith picture, " Way Down East." Some very excellent pictures of the breaking up of the ice in a New England river were obtained. In between these pictures were sandwiched glimpses of Anna, the heroine, floating on a painted platform—good old stuff like the painted soap boxes on which Eliza crossed the ice in the days when " Uncle Tom's Cabin " was a favourite in the theatre.

The irate Squire Bartlett had turned Anna out of his house, and there is a great snowstorm. David, the young hero, bundles himself up well in a buffalo-robe to follow Anna. At last he finds her. She is on a cake of ice in the middle of the river, and unless he intervenes she will go over the falls. David starts leaping from one cake of ice to another. He bounds about like a cork in spite of the fact that he has not discarded his buffalo-robe at the river's edge. Probably none except the most professional and expert riverman could go through this scene, especially encumbered with a heavy robe. Just there you probably have the explanation for not discarding the robe. The substitution of a professional jumper for the hero is more easily accomplished if the hero is bundled up.

The best thing in the climax of this play was the beautiful views of the breaking-up of the river. These might have been taken by any good camera-man and exhibited in a news-reel.

The motion picture is then a process or a medium. It is not an art. It is pantomime and photography—something between the two and perhaps a child of both. You can fade a photograph, you can make it shadowy and vague, you may tint it blue for moonlight and you may print it red for conflagrations or sunsets, but can you make it a work of art? Of the many excellent photographs of the War there are few that suggest so much of actual warfare and life in mud trenches as do a few simple sketches and paintings in colour. The artist knows and practises restraint, and his long experience and training will suggest what to leave out and still give you a picture of a trench dug in the mud.

A week before the camera should give anyone who has had theatre experience a knowledge of what to do. There are certain tricks of course. The actor will soon learn that he can make violent, quick motions toward the camera, but not across, as from left to right. This for a few days may hamper the man who has been in the theatre. Also he may find it difficult, as Sir Herbert Beerbohm Tree did, to keep within the camera lines—lines of chalk or tape which converge at the camera and spread out V shape to where the actors stand. Sometimes out of doors they are drawn with a stick in the sand or a post with a white flag is set in the ground. Really staying within them is not difficult to manage, but the confined space is not always conducive to the best acting, judged by the standards of the theatre. At long distance violent action is permissible, but close to the camera only the slightest facial expression can be used. A deliberate raising of the eyebrow, which in the theatre would scarcely show, may convey much on the greatly magnified screen.

As I look back over the film of " Kismet," I think that the acting I did in the prison scene was as good as any that I did during the eight weeks that I was in Hollywood, and that prison scene was photographed on the first day. Perhaps I owe this to the fact that I did not find myself " camera shy."

I do not decry the films. They are a great source of amusement, fine entertainment and education; but when it comes to acting before the camera, it is not an art, but, in the language of Potash and Perlmutter, " something else again."

A Good Place to Get Letters.

There are other satisfactions for the actor from the dramatic stage in the movies in addition to piecing out his income. And the actor who has gone from the theatre has usually proved fairly successful in the movies. I do not believe that stage-training hurts the film actor, and most of the people in the movies have at one time or another had something to do with the stage or theatre. I found the movies helpful when I got back for my next season after performing " Kismet " before the camera. Soon after each day's work in the studio, " rushes," as they are called, would be run off, without any work being done upon them. I saw those soon enough to remember just what I had done and I learned certain things to avoid in the theatre.

If the actor lives to get a great many letters, and to keep in touch with the public that way, no work will afford him an opportunity equal to that of the pictures. Perhaps there is even something alluring in having one's pictures put in a tin can and sent around the world. I think I may be excused from any suspicion of vanity in having kept the following letter from Cuba:—

My dear friend Otis: I am eighteen years old and as you is my favorite star because your labor is perfect, I would like for you to send me your photography with your sign, for place in my album.

I had always determined that if I ever went into the pictures I should insist upon doing " Kismet." I had played Hajj, the beggar, for three years on the stage and I was convinced of the pantomimic and pictorial value of Edward Knoblock's play. The season I was playing Henry Arthur Jones' comedy, " The Cock of the Walk," I was approached by an emissary of a Californian film company. The project was to film " Kismet." A test was made. I wrapped some rags around my head, to give some effect of the turban it would be necessary to wear as Hajj, and put some greasepaint on my face. Somewhere I have the print of the few feet of film that was run off. The movie people said that I would do, and a contract was entered into between this California picture company and myself to make " Kismet " in the films.

A little while later a lawyer for this company came to me and asked me to consent to the postponement of a year.

(Continued on Page 22.)

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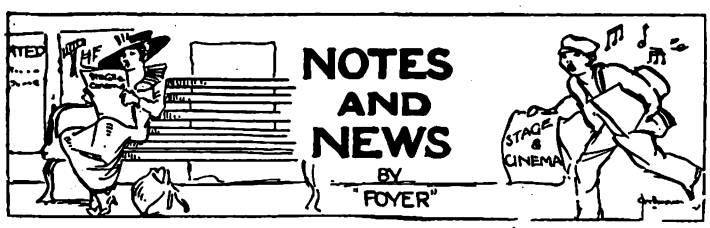

The King at the Theatre.

At a recent charity matinee at Daly's Theatre, London, which was attended by the King and Queen, a sketch entitled "The Junior Baby in Army Club" was produced with the following "babies" in the cast: Messrs. George Grossmith, Leslie Henson, Davy Burnaby, Huntley Wright, Thos. Pauncefort, Ralph Lynn, and Gilbert Childs. The King and Queen were due to be present at the London Hippodrome on evening of June 26 for the performance of a special production, entitled "The Review of Revues," on behalf of the Combined Hospitals' Appeal. The list of principals billed to appear includes the names of Lady Tree, George Robey, Maisie Gay, Nelson Keys, Jack Hulbert, Sophie Tucker, Beatrice Lillie, Teddie Gerard, Helen Gilliland, Gertrude Lawrence, Maidie Scott, Jack Buchanan, Alec Kellaway, Douglas Furber, "Trini," Walter Williams, Rénee Reel, Anita Elsom, Charles Brooks, Carl Hyson, Peggy Harris, Tubby Edlin, Guy Grahame, Herbert Mundin. Ralph Roberts, Eddie Jaye, and all the Co-Optimists. The remainder of the principals and chorus from "Round in 50," "A to Z," and "Pot Luck" were to appear with all the foregoing artists in the specially written *finale*. The theatres concerned (the Prince of Wales, Vaudeville, Ambassadors, Palace, etc.) were to be closed on the night of the performance. The seats ranged in prices from 2s. 6d. to 100 guineas (or more). [It is possible that this performance, details of which I gather from papers to hand by the last mail, was postponed on account of the assassination of Field-Marshal Sir Henry Wilson.—FOYER.]

MR. FRANCIS ROBERTS,
Of Miss Ruby Miller's Company, who is playing Dr. Lawson in the South African production of "The Edge o' Beyond" and Commodore "Bob" Barker in "Polly with a Past."

Variety Boxing Championship.

It would be almost impossible to crowd more laughter into an entertainment than that provided by the organisers of the boxing bouts at the Palace, London, on Friday morning, June 2 (says *The Stage*). The lightweight championship of the London stage was the principal event, the contestants being Barry Lupino and Laddie Cliff, and the proceeds were to be devoted to the Variety Artists' Benevolent Fund. The fun began when a Falstaffian M.C. introduced the pair as "Bombardier" Cliff and "Kid" Lupino. Phyllis Monkman and Elsa Macfarlane acted as seconds for Laddie Cliff, and Rénee Reel, Helen Gilliland, Lilian Herbert, and upwards of a dozen men acted in like capacity for Barry Lupino. Dave Burnaby was Laddie Cliff's manager, and caused much amusement by objecting in French and English to everything and everybody. Lupino's bandages must come off, he told Alec Kellaway—Lupino's manager—and yard upon yard of binding soon littered the stage. Eventually the fight started, with Kid Lewis as referee, and what a contest it was—somersaults, comic falls, running, posing, indeed, everything but fighting, was indulged in to one continuous roar of laughter. The only real blow struck was by Lupino—and the referee got that!

Pandemonium.

Pandemonium reigned between the rounds, when managers, lady seconds, and the dozen or so male attendants filled the ring and rendered services to everybody but the principals. In the middle of the third round, Dave Burnaby jumped into the ring with another voluble objection, promptly followed by Phyllis Monkman and the whole party of seconds, who were knocked out one after the other by Miss Monkman, who also put Kid Lewis "to sleep," and then tapping her own chin, she performed a graceful fall among the others, and the curtain was rung down. Preceding the main bout there was a two-round exhibition of delicious fooling by Leslie Henson and Kid Lewis, and a six-round straight contest between two clever lightweights, who put up a splendid exhibition of boxing which was declared to be a draw.

Slightly Mixed.

From an obituary notice of Mr. Rutland Barrington in *The Daily Mail* (London): "His first great success was as the Sergeant of Police in 'The Pirates of Penzance.' His song 'A policeman's lot is not a happy one,' has given classical quotations to the English language, no less than his equally famous song as Pooh-Bah in 'The Mikado,' 'I've got 'em on the list.'" Except for the fact that "I've got him on the list" belongs to the part of Ko-Ko and was originally sung by Mr. George Grossmith, senior, I have no fault to find with the foregoing paragraph.

Mr. J. R. Cunningham.

Mr. Joseph R. Cunningham, who was assistant producer to Mr. Fred Coyne with the 1919-20 Musical-Comedy Company in South Africa, and subsequently producer to the Ada Reeve Company in 1920 and 1921, presented a musical extravaganza entitled "Under the Apple Tree" at the Chiswick Empire in mail week, with Mr. Teddy Brogden in the principal comedy part. Mr. Cunningham will be remembered as Colonel Bagot in "The Boy," Brabazon Hollybone in "Yes, Uncle!" Sam Robinson in "Going Up," Count Boris in "Katinka," the Hon. Hughie Pierrepoint in "Our Miss Gibbs," Prince Danilo in "The Merry Widow," and Lefebvre in "The Duchess of Dantzic."

Comic-Opera Genius.

"The melodies in Sullivan's comic operas are as English as a picture of Constable, a lyric of Shakespeare—as English as eggs and bacon," said Major Maurice Baring in a lecture at the Royal Institution, London, on "Gilbert and Sullivan." "Sullivan," he said, "was a rightful heir of Purcell, and a lawful representative of Merry England. Gilbert's wit and fancy, Gilbert's fun and quaint mockery, and Gilbert's whimsical poetry played the part of the blue-paper packet of a Seidlitz powder which, when mingled with the white-paper packet of Sullivan's music produced the enchanting, effervescing explosion. Children who had been taken to see first 'Jack and the Beanstalk' and then 'Iolanthe' said that 'Iolanthe' was a real pantomime, but that 'Jack and the Beanstalk'—in its modern shape interluded with political allusions and music-hall tags—was not."

A Girl Dramatist.

"Dido and Æneas," a new play in blank verse, produced in the King George's Hall, Tottenham Court Road, London, W.C., is the work of Miss Margery Allingham, a girl who is not yet 18. The performance was by her fellow-students of the Polytechnic School of Speech-Training. She has herself produced the play, plays the leading part in it, and has made nearly all the costumes and properties. She earned the money to pay for them by writing stories for weekly magazines. Another play, written when she was about 13, she sent to Mr. George Bernard Shaw, who was sufficiently interested to send her a critical letter in return. She has a book to be published shortly—a novel based on a story of a local murder given to her by the planchette during a recent holiday on Mersea Island, Essex. Miss Allingham at the age of 10 had already written a number of poems. Her present ambition is to be a producer of plays.

HIS MAJESTY'S, JULY 7: RUBY MILLER IN "POLLY WITH A PAST."

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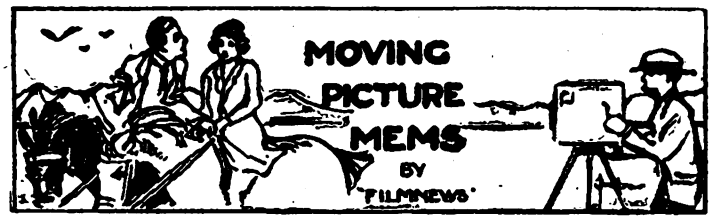

Carpentier as a Film Actor.

Carpentier will make his appearance as a film actor in a play by Yves Marande, author of several successful Parisian plays, who did the French adaptation of " Peg o' my Heart." To obtain local colour, Marande went to London to see Carpentier beat Lewis, and he thinks Carpentier would make an excellent actor. The play has been written, and Marande wants it produced before Bernard Shaw gets his play written round the life of a boxer. A British cinema company has fixed Carpentier up, intending to make him a sort of French Douglas Fairbanks, and he will be seen in a film in which he wil have to dive, run, swim, drive a racing motor, box, and ride a horse. As a matter of fact, Carpentier is well versed in all these except the latter, and as he has to seize the heroine and carry her off on horseback he is learning to become an efficient horse rider.

Mary Pickford.

A message from Carson City, Nevada (quoted by the New York correspondent of the Central News), states that the Supreme Court has decided that the State Attorney-General has no right to institute proceedings to annul the divorce of Mary Pickford and Owen Moore (her first husband).

Constance Talmadge.

One of the brightest stars in the film world, Miss Constance Talmadge, was granted an interlocutory decree of divorce at Los Angeles, California. She charged her husband, Mr. John Pialogiou, a wealthy tobacco importer of New York, with " mental cruelty." A few months after their marriage, she declared, he told her that he was tired of wedded life, and asked her to leave him. She refused, whereupon he packed up and left her. The mother of the actress, Mrs. Margaret Talmadge, testified to special acts of " mental cruelty." Mr. Pialogiou did not contest the action. In December, 1920, Miss Constance Talmadge and Miss Dorothy Gish, another film star, eloped from Greenwich, Connecticut, and secretly married Mr. John Pialogiou and Mr. James Rennie, an actor, respectively.

MISS MAE MARSH,

Who, after a prolonged absence from the South African screen, is now making a welcome reappearance in " The Little 'Fraid Lady " and one or two other feature films. Her fine work in " Intolerance " is vividly remembered.

Exactly as Written.

William de Mille departed from motion-picture tradition by making his latest Paramount production exactly like the original story, without change in theme, plot or characters. This new picture is a film version of Sir James Barrie's celebrated play, " What Every Woman Knows." In the case of Sir James Barrie's play, it was possible to follow absolutely the playwright's original and, at the same time, to achieve a perfect screen production. In fact, in this instance no changes could have been made which would have improved the play for screen purposes. The cast is notable. Lois Wilson has the *rôle* of Maggie Wylie, Conrad Nagel plays John Shand, and the other important *rôles* are interpreted by Charles Ogle, Fred Huntley, Guy Oliver, Winter Hall, Lilian Tucker, Claire McDowell and Robert Brower.

A Realistic Fire Scene.

One of the most spectacular fire scenes ever filmed in a motion-picture studio was staged when " The Frontier of the Stars," Thomas Meighan's latest Paramount picture (which has just been released) was made. For the fire episode scenes which exactly duplicated a street in lower Manhattan, near the Brooklyn Bridge, were built, and then three days were spent in burning them up. A large crowd of " extras " (as film " supers " are called) was used, and the spectacle of some twenty policemen battling with the unruly mob which surged back and forth in the fire-swept area, in which hoses were playing and black smoke was billowing forth from upper storey windows, was so startling and realistic that more than one bystander began to think that the entire studio would be destroyed.

Gulling the Gullible.

The Billboard (U.S.A.) says that many letters of complaint have reached it concerning the unprecedented greed and rapacity of people outside the motion-picture industry who, in some capacity, endeavour to attach themselves to the main body in the hope of reaping large financial rewards. Every fruitful tree must have its parasitic germ, and the film business is simply over-burdened with leeches of this kind. At the present the chief complaint centres about the scenario schools which have sprung up like mushrooms in all sections of America. They disseminate attractive literature, impressing the gullible with marvellous opportunities to earn fabulous sums as scenario writers after they have completed a course with the much-exploited concern. Boys and girls, men and women of impressionable natures readily fall for these tantalising advertisements. They send their fee and receive in return but meagre instructions that would prove practical in qualifying them for a writer able to command remunerative wages. It is doubtful if the art of scenario-writing can be taught through the correspondence schools, for talent must be inborn. It can be polished, refined and imimproved, but practice will help to accomplish the best results. To succeed in anything one must work at it, and we have known cases where even illiterate people succeeded in writing for stage or screen because of the inspirational power which they possessed. For the most part these alleged schools are but money-making propositions and the pupil rarely receives adequate benefit by joining them. According to the verdict of the Photo Playwrights' League of America, scenario-writing cannot be taught by these so-called scenario schools. Another dangerous practice indulged in by these scenario schools is their method of using the names of numerous prominent motion-picture people in attracting attention to their courses. So far nothing has been done to eliminate this practice, which results in the collection of large sums of money from the unwary.

Poets' Corner: When I Set Out For Lyonnesse.

When I set out for Lyonnesse,
A hundred miles away,
The rime was on the spray,
And starlight lit my lonesomeness
When I set out for Lyonnesse,
A hundred miles away.

What would bechance at Lyonnesse
While I should sojourn there,
No prophet durst declare;
Nor did the wisest wizard guess
What would bechance at Lyonnesse
While I should sojourn there.

When I came back from Lyonnesse
With magic in my eyes,
All marked with mute surmise
My radiance rare and fathomless,
When I came back from Lyonnesse
With magic in my eyes!

By Thomas Hardy.

HIS MAJESTY'S, JULY 7: RUBY MILLER IN " POLLY WITH A PAST."

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MUSIC AND MUSICIANS

BY "C.A.O.D."

Mr. David Foote's Orchestra.

The series of orchestral concerts now being given by Mr. David Foote in the Orpheum Theatre would appear to fill a distinct gap in the provision of serious music in Johannesburg, but it seems that hitherto the measure of support accorded the venture by the concert-going public has not been what was anticipated, despite the fact that the concert nights have been Sundays. It is the best night of the week that could have been selected for the new venture, and it so happens that the concerts are possible on no other night, owing to other claims on the services of the professional musicians concerned. At a first glance it seems difficult to account for the paucity of support that has been forthcoming, but an examination of present musical conditions serves to indicate at least a partial reason for the apparent apathy of the local musical community. The recent visit of the Cape Orchestra, which extended to nearly six weeks, and during which a series of symphony as well as popular concerts was given, has unquestionably created in the minds of genuine music-lovers a taste for fine performances of the big things as well as of the more popular items, and it is inevitable that comparisons will have been made, human nature being what it is. During the last three or four years local musical taste, so far as orchestral music is concerned, has grown upon what it has fed on, and the opportunity for it to do so has been given, and to some purpose, by the Cape Town Orchestra. On top of this there is impending a visit from the new Durban Orchestra, so that it may be assumed that to a large section of the genuine music-lovers the visits of outside organisations have come to be regarded as fully satisfying all appetites for serious orchestral music. It follows then that the local effort has every appearance of coming too late into the field. Its major chance for immediate success has been usurped by outside combinations. It must also be frankly admitted that owing to the peculiar local conditions anything like competition with the visiting bodies is out of the question. Discipline, authoritative direction, and permanency and continuity of effort must tell, and in these matters any local venture must start with a serious handicap. We might have good material; as a fact, I heard last Sunday that local material has the possibility of fine achievement; but further it does not go, and most likely cannot go, for lack of the features mentioned. While it would be gratifying to see a purely local organisation make a success of a regular series of orchestral concerts, the fact remains that outside bodies have created a standard, and our concert-goers will not be satisfied with anything less than that standard. The local venture has, therefore, the double task of combating the real difficulties of preparation and a probably very decided public prejudice in favour of the outside players. If these conditions can be overcome, the chances of our local effort would be materially changed.

MR. OTTO MENGE,
Leader of Mr. David Foote's Orchestra, which is now giving Sunday-evening Concerts at the Orpheum. Mr. Menge played two movements of Mendelssohn's Violin Concerto last Sunday.

Sunday Night's Concert.

As I said in the foregoing, there is first-class material available on the Rand for musical performances of a high order, but neither the players nor the conductor have as yet had any opportunity of identifying themselves with each other or with the music set down for performance. The first and most potent attraction of orchestral performances is the individuality of the conductor as an interpreter. It is his personality, as reflected by the musical results attained, that draws the crowd, and such distinctive results have not yet been achieved by the local men. Nor can it be expected in the circumstances, but the public will probably not be prepared to regard the local effort from such a standpoint. Mr. Foote's work has already much to show, but he is working under an even heavier handicap than his players. The performances that I heard on Sunday indicated only the possibilities to which I have referred—the musical result reflected plainly every obstacle and difficulty with which the scheme is faced.

Mr. Otto Menge.

An interesting performance of Mendelssohn's Violin Concerto was given by Mr. Otto Menge at Sunday's concert, when he was accompanied by Mr. Foote's orchestra. The orchestral accompaniment compelled unqualified admiration. It held a neatness, crispness and delicacy that together formed an important factor in the degree of success attained. Mr. Menge's treatment of the solo held, in the *finale*, a splendid rhythmic life that gave to the work all those qualities of vivacity and high spirits that are associated with it. The soloist made no attempt to disturb the flowing smoothness and calm of the *Andante*, and the temptation offered by the music for sentimentality in performance was judiciously resisted. It was in several respects an interesting performance, and if it held no distinction, it never clouded the composer's intention.

Mr. Albert Mallinson.

Mr. Albert Mallinson, the distinguished English song composer, who has announced his intention of giving a song recital in Johannesburg in conjunction with Mrs. Mallinson, has met with enthusiastic receptions in other centres. Mr. Mallinson's fame as a song-writer will no doubt be quite sufficient to attract a large audience on the Rand to hear some of his original work given under the authority of the composer. The recital will be given early in August in the Selborne Hall. Mr. Mallinson will arrive in Johannesburg on July 26. Concerning one of Mr. and Mrs. Mallinson's recent recitals one writer says: "The visit came as a course of instruction. They are not entertainers, but interpreters, as Mr. Mallinson emphasised. In a phrase let us say that we have never heard the poetry of music and the poetry of words so ideally combined and so beautifully and so effectively expressed as they were combined and expressed at the recital. It was not accompanied singing. The music of the piano (Mr. Mallinson) played as important a part as the music of the vocalist (Mrs. Mallinson) and no more important a part than the song of the poet. There was fine appreciation for every number, and one point of special note is the astonishing dissimilarity in the musical treatment of each poetic excerpt."

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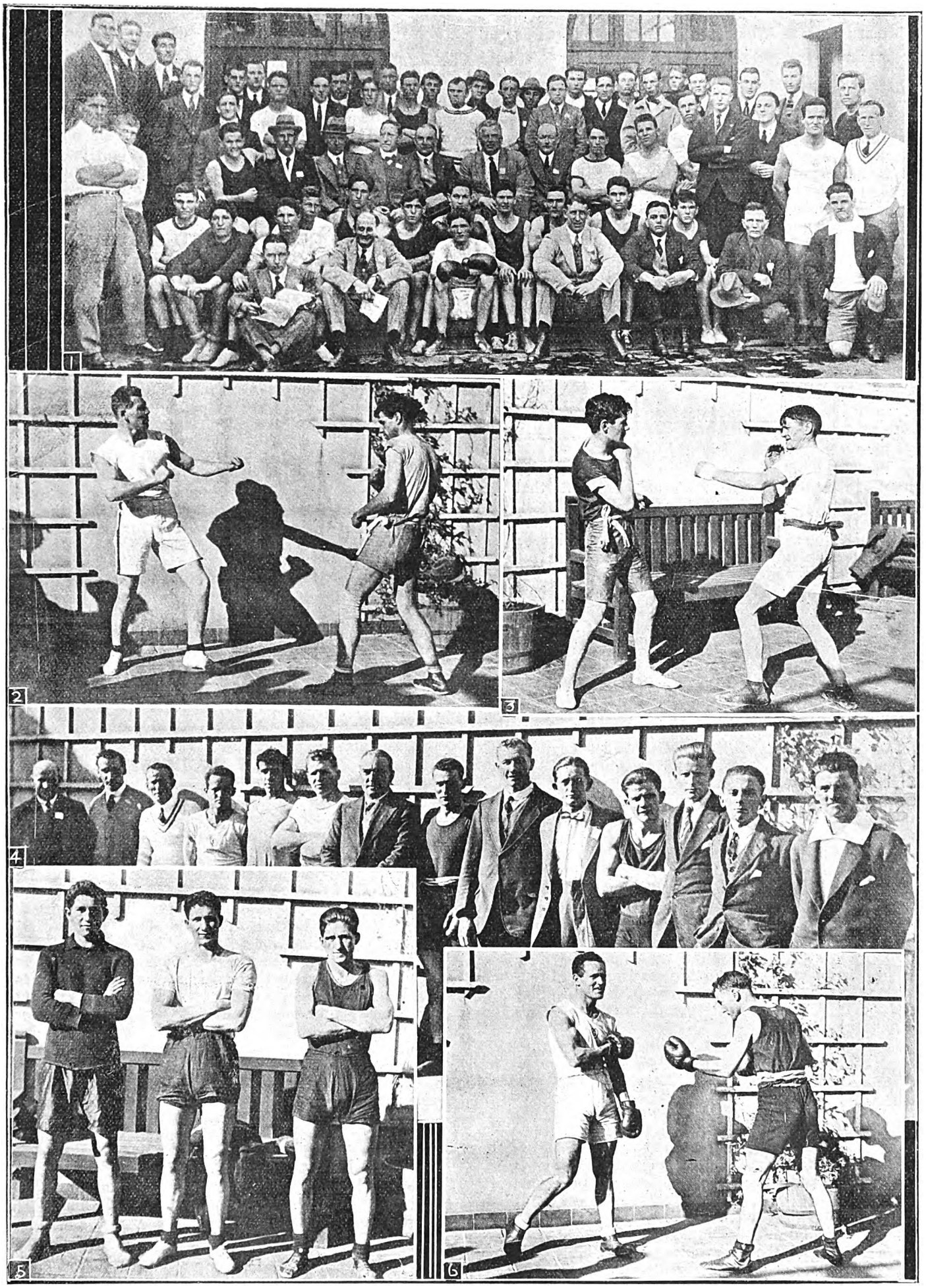
S. A. AMATEUR BOXING CHAMPIONSHIPS.



COMPETITORS AND OFFICIALS AT THE JOHANNESBURG TOWN HALL.

1. General group of competitors and officials. **2.** Bleuter (Cape Town) and Miller (Kroonstadt). **3.** Maher (Johannesburg) and Daynes (Johannesburg). **4.** *Right to left:* W. Saunders (Cape Town), D. Bain (Cape Town), E. T. Weston (Cape Town), A. F. Young (Kimberley), V. H. Selling (Bethlehem), T. Holdstock (Bloemfontein), J. Coetzee (Bethlehem), Dr. Impey (Cape Town), J. Bleuter (Cape Town), W. C. Miller (Kroonstad), L. Karstadt (Cape Town), Molley (trainer), Thompson (trainer). **5.** The McCorkindale Trio, from Pretoria, who nearly upset three of the stars, Karstadt, Baker and McLellan. **6.** Karstadt (Cape Town) and Coetzee (Bethlehem).

Photos for "S.A. Pictorial."

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In The Bright Lights.

HIS MAJESTY'S THEATRE.

Miss Miller will be Worth £1,500 as She Stands on the Stage in One Scene of "Polly with a Past."

WHEN George Middleton and Guy Bolton's three-act modern comedy, "Polly with a Past," is staged for the first time in South Africa at His Majesty's Theatre this Friday evening (July 7), Johannesburg play-goers will see, in one scene, Miss Ruby Miller standing on the stage in a costume worth, *avec* head-dress and trimmin's, a cool £1,500.

If you or I had to foot the bill for this little outfit (from which may Allah protect us!), it would run something like this:—

To one dress of solid silver beaten into black net (made by Arabs specially for Miss Miller)	185 guineas.
To one head-dress of Bird of Paradise plumes	200 guineas.
To one fan of real gold sticks covered with genuine old lace	50 guineas.
To Miss Miller's own pearls	1,000 guineas.
Total	£1,506 15 0

Pay at the desk as you pass out, please!

For the benefit of any aspiring get-rich-quick merchant who may happen to read this, I am asked to state that the sooner he puts that idea out of his head the better it will be for him, because the precautions that will be taken to guard against robbery, either with or without violence, will be of so thorough a nature that the enterprising burglar won't have a hope of maturing his felonious little plans and might just as well betake himself at once to his other favoured pastime of listening to the little brook a-gurgling and hearkening to the merry village chime (if any).

The full cast for "Polly with a Past" will be as follows:—

Clay Collum, an Interior Decorator.....Mr. Patrick Ludlow.
Harry Richardson.....Mr. Fernley Bisshopp.
Polly Shannon.....Miss Ruby Miller.
Rex van Zile.....Mr. Antony Holles.
Myrtle Davis.....Miss Violet Blyth-Pratt.
Mrs. Clementine Davis.....Miss Margery Caldicott.
Stiles.....Mr. Sydney T. Pease.
Mrs. Van Zile, Rex's mother.....Miss Alys Rees.
Commodore "Bob" Barker.....Mr. Francis Roberts.
Parker.....Mr. Mack Ward.
Prentice Van Zile, Rex's uncle.....Mr. Charles Carson.
A Stranger.....Mr. J. Oliver Twiss.

The first act takes place late in July in the Richardson-Collum apartment in New York City; the second early in August at the Van Ziles' summer house, Northampton, Long Island; and the third a few days later in the same scene as the second.

The play is presented by the African Theatres, Ltd., and produced, under the personal supervision of Miss Miller, by Mr. Sydney T. Pease, General Director in South Africa for Mr. Julian Frank.

Paradine.

"SPANGLES."

A New Revue for the Empire.

"THE PEEP-SHOW" Company will shortly return to Johannesburg after a successful tour and will stage at the Empire a new revue entitled "Spangles." "Spangles" is by Harry Day, and was produced at the Palladium Theatre, London, last year. It has recently been a big hit in Australia.

Just as in "The Peep-Show" each scene was a "Peep" at something humorous, spectacular or topical, so in "Spangles" each scene will be a "Spangle"—something brilliant and scintillating. There are nineteen or twenty "Spangles." Perhaps among the best and funniest are the Winter Sports in Switzerland (with some very droll ski-ing), a smartly-written comic cantata or all-music medley representing a Co-operative Stores, an awful Bolshevik melo-drama, two comical Human Toy scenes, a terrible telephone muddle, and a combined Boudoir-Bedroom-Bath episode, in which the two leading characters plunge each other to cool the ardour of their "passion," a quite innocuous skit upon "bedroom-play" rubbish.

In all these "Spangles" capital comic work, histrionic, musical, and choreographic, is provided for the principal comedian in a "dude," or light-comedy, part. Mr. Joseph Victor has been specially engaged in England to play this part, and is now on his way out to join the company. Miss Billie Bell will again be the leading lady, and Mr. Philip Levard will produce.

Paradine.

GREAT GRIFFITH FILMS.

"Way Down East" and "Orphans of the Storm" Coming to South Africa.

WE are informed by the African Films, Ltd., that they have just concluded cable negotiations, through their New York agents, the I.V.T.A., Inc., for the purchase of the South African rights of the four latest and greatest D. W. Griffith films, "Way Down East," "Orphans of the Storm," "Dream Street," and "The Love Flower."

The first of these to arrive—in fact, it leaves New York this Saturday—will be "Way Down East." This is the film in which Miss Lillian Gish, stranded on an ice-floe in the middle of the river, is nearly carried over the Niagara Falls. Last year the picture ran for eight months, at theatre prices, at the Empire Theatre, Leicester Square, London.

"Orphans of the Storm" will be the next to arrive. This is the spectacular French Revolution film in which the Gish sisters, Dorothy and Lillian, both appear. As our London correspondent mentions this week (page 9), it is now concluding a four-months' run at the Scala Theatre.

The African Films, Ltd., also inform us that they are at present negotiating for the South African rights of the big Blasco Ibanez film, "The Four Horsemen of the Apocalypse."

A NEW PRODUCER.

Mr. Maxwell Stewart to Succeed Mr. Fred Coyne.

THE African Theatres, Ltd., inform us that they have engaged Mr. F. Maxwell Stewart, lately of the well-known London theatrical firm of Wylie and Tate, to take Mr. Fred Coyne's place as musical-comedy producer in South Africa. Mr. Maxwell Stewart will arrive next month, and his first production, to be staged at His Majesty's in October, will probably be "Irene."

Mr. Stewart has been a producer of plays for the past twenty years, and in the course of his experience has produced drama, comedy, farce, musical-comedy, revue, grand opera, pantomimes, and vaudeville acts. He has produced for the late George Edwardes, Mr. George Dance, Mr. Tom B. Davis, Messrs. Murray King and Clarke, the American Opera Syndicate, the Hedmont Opera Company, Messrs. J. C. Williamson, Ltd. (in Australia), and, for the last ten years, for Messrs. Wylie and Tate, being responsible for every production they put on, up to and including "The Peep-Show." He has staged pantomimes in London (at the Hippodrome), and at Edinburgh, Newcastle, Manchester, Liverpool, Sheffield, Cardiff and Dublin. He has also written and constructed numerous revues, and has collaborated in others with Mr. Lauri Wylie, Mr. Clifford Harris, "Valentine," and other writers.

At present Mr. Stewart is fulfilling a short engagement in Australia (with Messrs. J. C. Williamson, Ltd.), before coming to South Africa.

EMPIRE PALACE.

Our notice of this week's vaudeville bill at the Johannesburg Empire will be found on page 21.

HIS MAJESTY'S, JULY 7: RUBY MILLER IN "POLLY WITH A PAST."

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LEICESTER SQUARE, June 11.

A Hectic Week.

It has been a somewhat hectic week of excitement in spite of the continued heat and glare from a sun apparently desirous of breaking even last summer's records. After the dramatic finish of the Bottomley case, there came the Derby with its popular winner steered to victory by Steve Donoghue, who now has two successive Derby's to his credit; then the Oaks and Ladies' Day, which, contrary to pessimistic anticipations, was run in perfect summer weather; and, finally, the Whitsuntide holiday-break, with a general exodus from a parched vitiated town to the verdant and cool country and seaside resorts.

Exit Bottomley.

The downfall of Horatio Bottomley, M.P., until recently perhaps the most popular of publicists with the man-in-the-street, has occasioned numerous and enlightening reminiscences of his wide-spread activities in the financial, journalistic and political worlds—some in friendly vein, some otherwise. One writer sums up neatly with the phrase: "English public life will be cleaner with his passing." Bottomley's remark during the trial on the necessity for a speedy verdict to enable him to see the Derby became tragic when the seven-years' sentence was announced by the evening papers two days prior to the race, and when the race took place Bottomley was in convict garb in the prison infirmary, having broken down under the strain and racket of the Old Bailey proceedings. There is a story going the rounds that on *the* day at Epsom, a tipster remarking the presence of a "Black Maria" on the course, shouted, "Bottomley said he'd be here and sure enough he's come!"

At Olympia.

The Royal Naval and Military Tournament at Olympia has run its course, the high standard of efficiency in all branches of the sister services which has marked recent years being thoroughly maintained. The hall is now being transformed for the International Horse Show, which opens on June 17.

Stagecraft Exhibition.

His Excellency Jonkheer R. de Marees van Swinderen, the Netherlands Minister in London, supported by Dr. (as we may now call her) Ellen Terry and a representative assembly of English actresses, presided at the official opening of the Theatre Exhibition for which the Victoria and Albert Museum authorities have lent ample gallery space. This is a much-augmented reproduction of the Exhibition at Amsterdam in January under the auspices of the Dutch Government. It has representative collections of the work of Gordon Craig, Albert Stern (Max Rheinhardt's stage designer), the late C. Lovat-Fraser, Appia, the Swiss artist, J. Bernard Fagan, and others. In fact, it covers the whole range of modern European theatre-craft, scenic-design, lighting, staging and production. A series of lectures by Gordon Craig, Granville Barker, Bernard Shaw, Sir John Martin-Harvey and others, is to be given during the eight weeks the exhibition remains open, after which it is hoped to transfer it *en bloc* to New York.

French Plays in London.

The company of the Comédie Française visited London last week-end and gave two performances of Molière plays ("*L'Avare*" and "*Le Misanthrope*") followed by short modern pieces by André Rivoire and Edmond Sée, at His Majesty's Theatre. The King and Queen were present at the second production, and during an interval complimented the performers (Mm. de Féraudy and Duflos, and Mlles. Huguette Duflos and Cécile Sorel) on their fine work. Tomorrow night, at the Princes Theatre, Lucien and Sacha Guitry with the latter's wife (Yvonne Printemps) will commence another season of the versatile and volatile Sacha's plays. One of these, "*Faisons un Rêve*" (adapted and played here in English by Seymour Hicks as "Sleeping Partners") has had the distinction of being banned by the Lord Chamberlain, causing some alterations in plans. In the autumn M. Firmin Gémier, the new Director of the Odéon Theatre, Paris, will bring his company here for a week. The Theatre, you see, is doing its bit towards the maintenance of the Entente.

Theatres and Cinemas.

Many West-End theatres are still feeling the direct effects from the prolonged heat-wave and there are closures on every side. Arthur Bourchier's revival of "Tilly of Bloomsbury" at the Strand finished in its fourth week, despite a strong cast and "pre-War prices." "His Girl" at the Gaiety comes off this week and I hear rumours of the impending withdrawal of "Decameron Nights," the imposing dramatic spectacle chosen by Arthur Collins for the recent reopening of the magnificent "Old Drury." The cinemas also, notwithstanding their coolness and more modern creature comforts, have row upon row of empty seats instead of the "Standing Room Only" notices. D. W. Griffith's most sensational hit, "Orphans of the Storm"—a story of the French Revolution with some wonderful acting by the Gish sisters—is now in the last stages of a four-months' run at the Scala, during which it has been shown to packed houses twice daily, and on Sunday evenings too. I learn that it will probably be followed by the first public exhibition in Great Britain since the War of a German film, the subject being "The Cabinet of Dr. Caligari," which has lately so impressed New York and Paris. It is a Cubist super-production of the story by Edgar Allan Poe. That old operatic favourite "The Bohemian Girl" has just been filmed, with Gladys Cooper, Constance Collier, Ivor Novello, Aubrey Smith and Ellen Terry in leading parts. Harley Knoles (of "Carnival" fame) was the producer. When released it is to have the principal airs from the opera as an accompaniment.

New Film Productions.

America has sent over Richard Dix and Mae Bush to do their biggest scenes in the screen-version of Sir Hall Caine's "The Christian," on which they are now working in collaboration with the author, mostly using the actual scenes described in the play for a background. They took advantage of Derby Day to get in a scene showing John Storm addressing the racecourse crowd. An Italian company have produced, partly in Italy and partly in London, a picturisation of Sir A. W. Pinero's thirty-year old social tragedy "The Second Mrs. Tanqueray," and there is every likelihood of its being presented here during the run of Gladys Cooper's revival of the piece at the Playhouse. If so, it should prove equally as interesting an experiment as were the rival stage and screen productions last winter of "The Sign on the Door." Curiously enough, Gladys Cooper was likewise the stage protagonist on that occasion.

Writing on the Sky.

A free thrill was provided for us a couple of days ago in the form of an aeroplane which, ascending almost out of sight, spelt out in gigantic letters of smoke the name of a celebrated lubricant and later that of a still more celebrated daily newspaper. The letters are hundreds of feet in size and remain visible some minutes in the sky before evaporating. They are, of course, seen by innumerable crowds, and should well repay the cost by the publicity obtained.

The "Broadcasting" Menace.

We are apparently in for a new development in the amusement field with the advent of "Wireless Telephony for the Home." It has been warmly taken up by the "stunt" Press, and several firms advertise various styles of apparatus for "listening in." The scheme is held up, however, until the Postmaster-General obtains the necessary constitutional powers enabling a general broadcasting of news items, music, speeches, etc., to commence. Meanwhile, and for obvious reasons, the venture is being regarded with none-too-favourable an eye by the entertainment world. The idea has been worked up by interested people into a veritable craze in America, where even the humblest homes are now equipped with their aerials, headpieces, and the rest of the paraphernalia. Fleet Street over here, ever up to the minute, has already put out a journal for devotees, called "The Popular Wireless Weekly," and I shan't be surprised to see it soon proferring us details of its net sales and desirous of insuring us against all the ailments flesh is heir to—in the now-approved manner!

(*Continued on Page 21.*)

HIS MAJESTY'S, JULY 7: RUBY MILLER IN "POLLY WITH A PAST."

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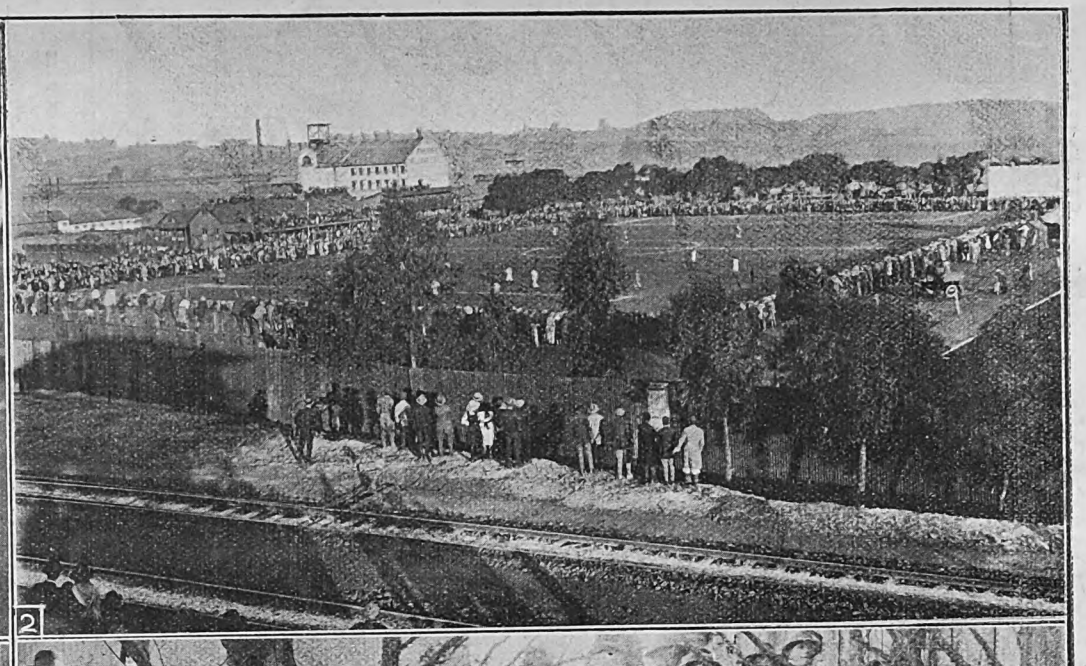
UNIQUE CHARITY MATCH DRAWS 8,000 SUNDAY SPECTATORS.



THE LADIES' MATCH WAS PRECEDED BY A MEN'S MATCH BETWEEN TEAMS REPRESENTING THE SAME OFFICES, WHICH ALSO ENDED IN A DRAW, EACH SIDE SCORING TWO GOALS.

1. Miss Ruby Miller, the well-known London actress, kicking off for the Railway ladies, who won the toss. (*Photo by African Film Productions, Ltd.*) **2.** A bird's-eye view of the ground. **3.** The Railways team. **4.** The Theatres team. *Inset:* A group of interested spectators. In the centre is Miss Ruby Miller, wearing an ermine stole. On her left is Col. P. Anderson, of the Railways and Harbours Rifles, and on her right is Claude Falkiner, the billiards champion. (*Photos by C. McKenzie.*)

Photos for "S.A. Pictorial."

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CROWDS WATCH FILM COMPANY AT WORK.

A CALIFORNIAN BEACH DOES DUTY FOR THE DESERT WASTES OF ARABIA. THE LADY IN THE CENTRE OF THE GROUP IS MISS GLORIA SWANSON.

JOHANNESBURG, Tuesday afternoon.

THE market continues active, with noteworthy improvement in some of the smaller stocks. Money, we are told, is cheap in London, but that is certainly not the case here. The banks still keep a very tight hand on facilities. It so happens that the activity in the market is contemporaneous with the suspension of the banks' right to issue notes, a privilege now confined to the Reserve Bank, as you will have noticed if you have cashed a cheque this week, and received a batch of "Van Riebeeks" for it.

By the way, people seem to like the design of the note better than they do the quality of the paper on which it is printed.

This and other changes must affect the profit-earning capacity of the commercial banks, which naturally are inclined to pursue a policy of "marking time." Major Leisk's speech at the annual meeting of the National Bank was commended for the frank manner in which past mistakes and errors of judgment were acknowledged, while it was gratifying to see such a recognised authority taking an optimistic view of the recuperative powers of the Union. I may point out that what would help us enormously in the present state of things would be a general restarting of the diamond industry, which would relieve unemployment, and provide the Treasury with revenue it wants badly.

Americans have been in good demand up to 23s. 6d., as against a guinea a week ago, while Consolidated Diamonds are about 1s. better at 17s. 6d. The convertible debentures do not look at all dear at £116 *ex* interest. Crown Mines appear to have come into favour in London, and have improved from about 38s. to 45s. this morning. City Deeps are also better a 48s 6d. Pretoria Cements at 44s. 6d. have recovered their dividend of 1s. 6d., with something to the good as well. Geduldes have made up almost twice their dividends at this morning's quotation of 66s. 9d., while they are still better at lunch time.

There is good and influential buying of Government Areas, which are again just over the fiver, of course *ex* the dividend of 4s. Springs continue a popular stock, and have risen to 48s. 6d. Both Modders 80s. and "Bees" 35s. 6d. are *cum* dividend until the end of this month, owing to the impossibility of recording the transactions in enemy shares on the registers by June 30.

West Springs, a mine with undoubted prospects, improved from 10s. 9d. to 13s. 6d. yesterday on reports of good development, but have come back a trifle since. People are making comparisons with New States at almost three times the price, and say though the reef may be deeper the royalty scale is far less irksome. West Rand Consolidated are 5s. 7½d. this morning, a pleasing doubling of price in little more than a month. Though General Minings have advanced they are by no means £9, at which I saw them quoted in a London cable the other day—should be 8s.

Durban Deeps have improved to 6s. 3d. buyers, as it is hoped that lower costs will pull this "last of the Roodepoorts" out of the fire. A mine with a consistent 30s. recovery cannot go begging indefinitely. The property is certainly not dear at the market valuation of £145,000. Knights Centrals sagged to 3s. 9d. last week, but are 4s. 10d. this morning, the previous transaction being at 4s. 2d. In Robinson Deep "A's" there has been much business round about 15s. Both Kleinfonteins and Nourses are better at 7s. 9d. and 17s. 6d. respectively. Reserve Banks have had sales as high as £140, a nice rise of 40 per cent. on the subscription price, for a stock every whit as good as Government security.

HIS MAJESTY'S, JULY 7: RUBY MILLER IN "POLLY WITH A PAST."

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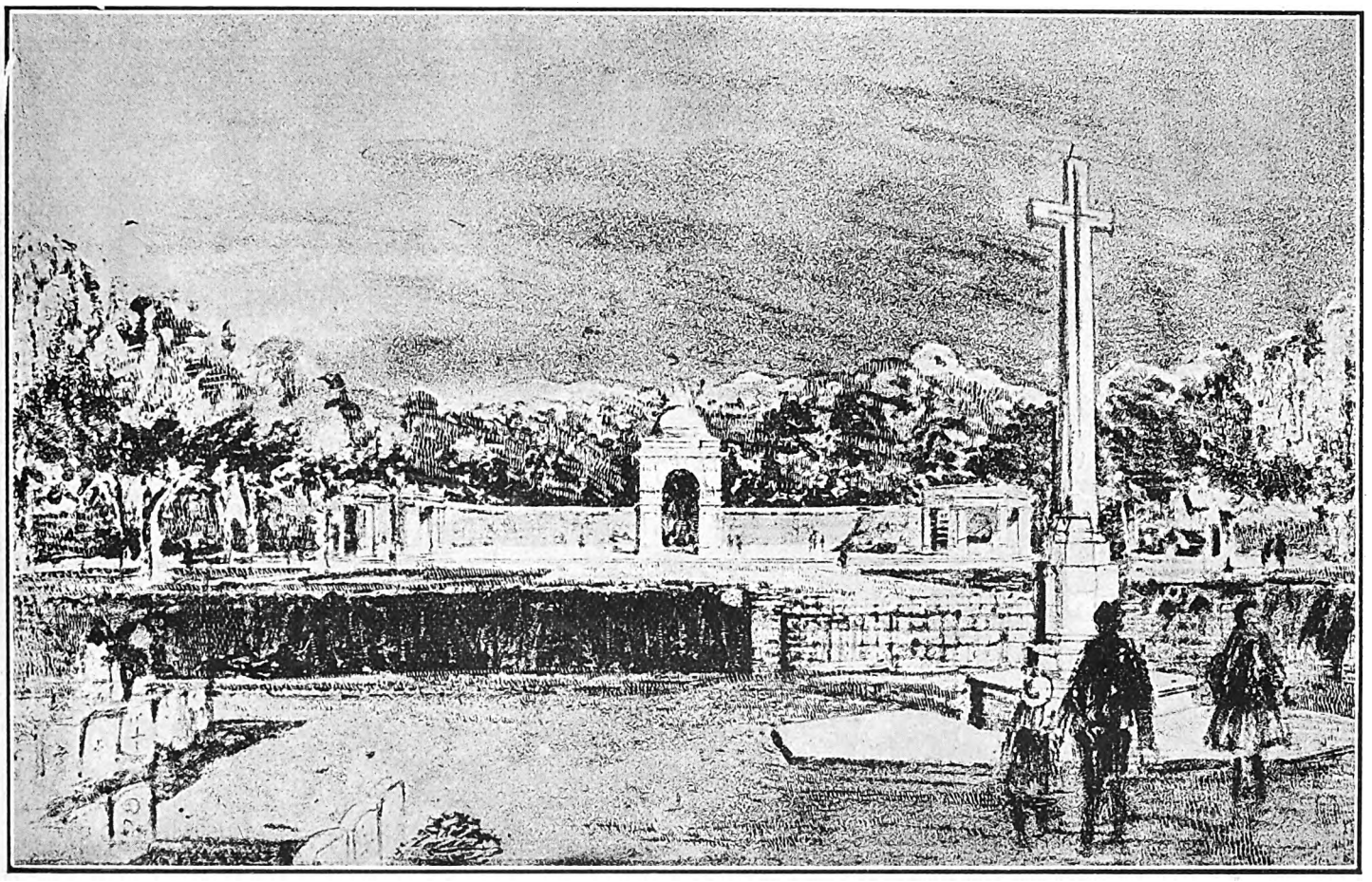
OUR MEMORIAL AT DELVILLE WOOD.



"TO THE MEMORY OF ALL SOUTH AFRICANS WHO GAVE THEIR LIVES IN EVERY THEATRE OF THE GREAT WAR, 1914—1918."

With the approach of the anniversary of the Battle of Delville Wood, the Delville Wood Committee, of which Sir Percy Fitzpatrick is chairman, is making an appeal to South Africans to contribute to the Memorial Fund. Delville Wood now belongs to South Africa—it is as much a part of South Africa as if it stood within the boundaries of the Union—and the illustration shows the Memorial which will eventually stand there "to do honour, in reverence and in gratitude unbounded, to those whose glorious achievements and still more glorious sacrifices upheld the name of our country on the battlefields of the Great War."

Answers to Correspondents.

[*Contributions intended for publication, whether MSS., Printed Matter, Drawings, or Photographs, should be accompanied by a stamped and addressed envelope, cover or wrapper, if the sender requires their return in the event of non-acceptance. No replies to notes and queries will be given through the post. Replies will not be published to anonymous communications.*]

JEROBOAM (Rustenburg): "You'd be surprised!"

J. E. H. (Pretoria): See answer to "Playgoer."

PUNTER (Johannesburg): Choo! What a silly idea!

H. C. (Melbourne): Used last week. Copy forwarded.

P. McS. (London): Thanks for cuttings, industrious browser.

W. G. S. (Vogelfontein): Thanks. A remarkable example of Teutonisation!

ADMIRER (Kokstad): "And the same to you!" (as Wilkie Bard says).

SAVOYARD (East London): As far as we know, "Ruddigore" has never been staged in South Africa.

DOUBTFUL (Standerton): A really good walker should be able to walk 50 yards in slightly faster time than a good average runner can cover 100 yards.

UNITED FRONT (Johannesburg): We don't deal in politics, but as you evidently do we would recommend you to read the leading article in *The Star* of June 30.

CINEMA (Johannesburg): If you possess your soul in patience you may see the film about which you enquire before you are much older. We happen to know that it has been cabled for.

R. J. E. (Johannesburg): Aren't you clever! Only most of the sting is taken out of your discovery by the fact that the film happens to be an acknowledged screen adaptation of "The Man from Toronto."

N. W. F. (Johannesburg): As a matter of fact, the Antarctic films were shown privately this week—and very fine they were—but we are afraid you will have to wait some time for a public screening.

PLAYGOER (Johannesburg): We understand that Lady Forbes-Robertson will open her forthcoming South African season with "The Sign on the Door," and that the next musical-comedy production in Johannesburg will be "Irene." The next revue production will be "Spangles."

B. G. (Germiston): Very likely; but the fact remains that Carpentier still claims that his thumb was dislocated when he punched Dempsey to the ropes in the second round—the inference being that but for that mishap he might have won. Personally, judging from the film of the fight, we don't think he had a hope.

E. H. T. (Durban): Most editions of "Salambo" contain in an appendix the letters that passed between Flaubert and Sainte-Beuve on the subject of Sainte-Beuve's criticisms of Flaubert's knowledge of the habits and customs of the period of which he wrote in the novel. Flaubert's letters pretty effectually refute Sainte-Beuve's criticisms.

E. B. (Johannesburg): As we surmised last week, the lines are from Browning. You will find them in "How It Strikes a Contemporary":

"So, next time that a neighbour's tongue was loosed,
It marked the shameful and notorious fact,
We had among us, not so much a spy,
As a recording chief-inquisitor,
The town's true master if the town but knew!"

ANTI-JAZZ (Johannesburg): To put it in a nutshell, if you beat time, or dance, to the actual notes of the music you miss the whole point of syncopated rhythm, and the "tameness" of which you complain is the result. The true accent, whether it is baton-beat or dance-step, falls, broadly speaking, in between the apparently-accented notes. Until you grasp this fundamental principle of syncopation you will merely be doing the old Boston or two-step. There is not (or should not be) any such thing as "dancing against the music," which, according to you, is what "the so-called 'best' dancers do." If you look again you will see that although their rhythm may be different from yours, it is yet in perfect time with the music.

Several answers are unavoidably held over.

HIS MAJESTY'S, JULY 7: RUBY MILLER IN "POLLY WITH A PAST."

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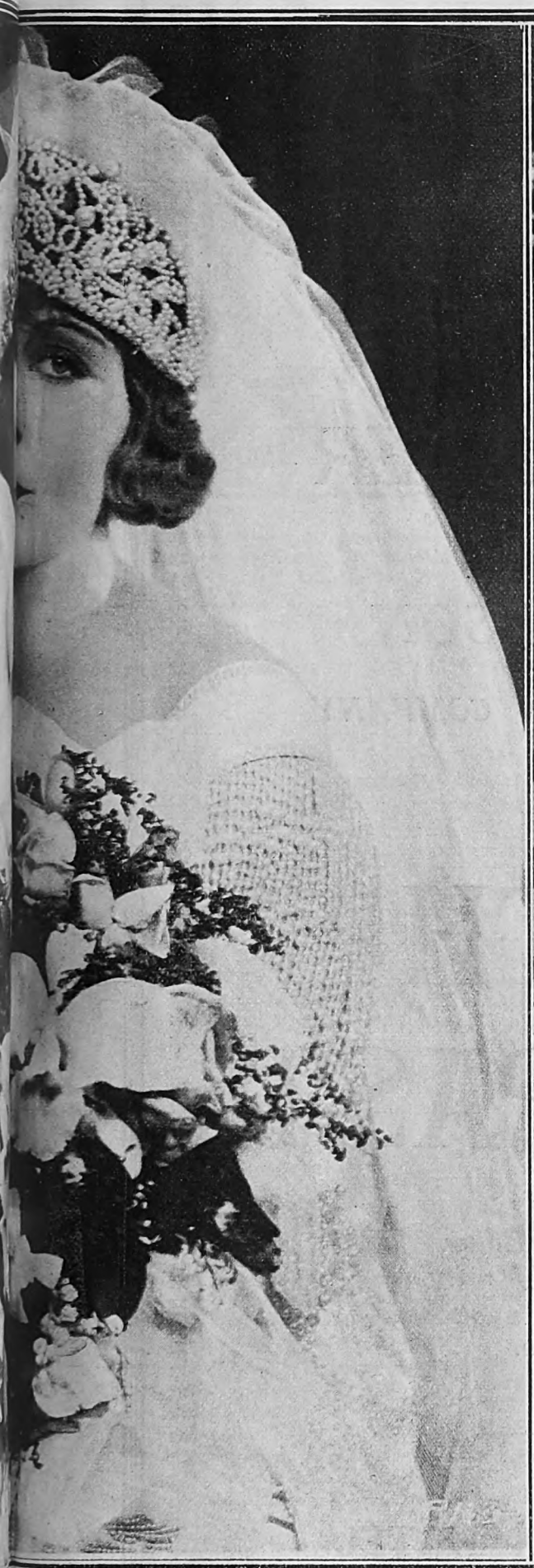
UL WEDDING-GOWNS IN "THE PICTURES."



ALTON.

MISS MARY MILES MINTER.

two of them been the least bit alike. Although, of course, they must always be white and follow the old custom of a sprig of orange blossom, there are so many hundred distinct styles and so many various ways of arranging a veil and wearing a train that duplications never need to be even suggested. The wedding-gown designed for Miss Gloria Swanson can be so different from the one designed for little Mary Miles Minter that there is no similarity, except that they are both wedding-gowns. The soft, flattering folds of the veil, the pure whiteness and the romance of a bride, make this the most becoming costume any girl can wear, and whether it is a dress designed for Gloria Swanson, Many Miles Minter, Dorothy Dalton, or any other star, it is sure to be the most fascinating costume she can wear and will be more widely discussed by the feminine portion of the audience than any of the other gowns she may appear in throughout the picture.

Photos for "S.A. Pictorial" by the Paramount Overseas Photo Service.

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HIS MAJESTY'S THEATRE

JOHANNESBURG

(African Theatres, Limited.)

Commemcing on Friday, July 7:

MISS RUBY MILLER

SUPPORTED BY

MR. CHARLES CARSON

AND SPECIALLY SELECTED LONDON COMPANY

IN

"POLLY WITH A PAST"

Comedy by George Middleton and Guy Bolton

From St. James's Theatre, London.

BOOKING AT THE CARLTON HOTEL.

HIS MAJESTY'S, JULY 7: RUBY MILLER IN "POLLY WITH A PAST."

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SOME wonderful gowns will be worn by Miss Ruby Miller this Friday and after in the new show that goes up at His Majesty's. "Polly With a Past" not only provides an interesting and novel story for theatre-goers, but it gives Miss Miller a *rôle* that requires beautiful gowns. These the clever comedienne has chosen with a view to giving us something really lovely to admire for each episode of the play.

* * *

First there is a delightful frock of oyster-white georgette, the wing sleeves and side-panels lined with deep jade green *crêpe-de-chine*, and embroideries of crystal, sequins and pearls in jade and cream. A wonderful hat of jade-green tulle, wreathed with a sweeping green feather, completes this toilette.

* * *

With it are worn white satin shoes, strapped with jade, and Miss Miller carries a tall ebony cane, topped with a vanity-outfit of powder-box and mirror.

* * *

Hints for the sports-outfit of the Rand damsel will certainly be given when "Polly" appears in her golfing-kit of the next change. This is of the new ginger-brown and cream in a one-piece plaid skirt, with a brown jumper of knitted silk. Cream and brown golf-shoes to match are worn, and the hat is of gold and black and silver, with two very long silver quills to complete it.

* * *

A wonderful evening-gown of hammered silver and black net, beautifully draped, and with a corsage ornament of jet and diamonds, will be hugely admired. The draperies fall over the left shoulder into a narrow train, and with the gown Miss Miller wears a Parisian headdress of jet and diamonds, with magnificent black Paradise plumes posed at the back. Her black satin shoes have scarlet heels, and she carries a huge fan of black Spanish lace, into which is embroidered a mask outlined in diamonds. The fan is set into gold sticks, and completes a costume that should set Johannesburg talking.

* * *

The final scene Miss Miller plays in a demure black frock with a white collar and a quiet little black hat with *cire* ribbons that match the big bow at the neck of her frock. Miss Miller's many admirers will find that "Polly With a Past" gives her a part full of opportunities for laughter and pathos, of all of which, needless to say, she takes full advantage.

* * *

There will be a big fancy dress dance at the Robinson Hall, half of the proceeds of which will be handed to the Distress Fund, on July 25. The ball is being arranged by the U.P.C. Jazz Six, who have already proved so popular at recent dances at this hall. They have placed all the local arrangements in the capable hands of Mr. Willard, who is busy organising to ensure the success of the affair. Bright and amusing posters are already out, and ladies will have ample time to prepare costumes. A brilliant display is expected.

* * *

Helpless bachelors, the busy, and the lazy, will be glad to hear that they can get their mending done for them nowadays by sending it in small or large parcels to 4, Marsden House, Kerk Street. There a lady who is a skilful needlewoman will repair it and have it ready quickly. She is particularly expert at darning, and her charges are very moderate. "When found, make a note of."

MISS RUBY MILLER AND MR. CHARLES CARSON,
As they will appear in "Polly With a Past" at His Majesty's Theatre, Johannesburg, this Friday evening (July 7).

Photo by Jocelyn Leigh-Hunt.

HIS MAJESTY'S, JULY 7: RUBY MILLER IN "POLLY WITH A PAST."

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A very enjoyable and well-arranged dance was given at " Entabene " on Wednesday evening, in aid of the Russian Distress Fund, by the kind courtesy of Mrs. Weinstock, who is always so ready to help charities of all kinds. A large number of people dined at " Entabene " beforehand, and the evening was thoroughly enjoyable and well attended, and should result in a good profit for the Fund.

* * *

The marriage took place on Saturday last, at St. Augustine's, Doornfontein, of Miss Enid Hope Ralling, daughter of Mr. and Mrs. E. L. Ralling, to Mr. William Alfred Jopling, of Johannesburg. The ceremony was performed by the Rev. Canon Thompson, vicar of the parish, and the bride, who was given away by her father, wore a beautiful gown of ivory *charmeuse* and Brussels lace, girdled with pearls. Her veil of Brussels lace was worn cap fashion, with a wreath of orange blossoms, with streamers of silver ribbon, and she carried a bouquet of white carnations. Her maid of honour, Miss Bella Rawsthorne, was daintily gowned in powder blue taffetas draped on either side. She wore a black picture hat and carried a floral crook. Her gift from the bridegroom was a gold slave bangle. The two little flower girls, Nancy and Audrey Connock (nieces of the bridegroom), wore pale pink taffetas and white lace, with Dutch caps caught at the sides with pink and blue streamers. They wore pearl brooches, the gift of the bridegroom, and carried baskets of flowers. The bride's brother, Mr. Keith Ralling, acted as best man.

* * *

Mrs. E. L. Ralling, mother of the bride, wore a smart tailor-made costume and a becoming black hat. The church was beautifully decorated with flowers and ferns by the girl friends of the bride, and the ceremony took place in the presence of a large gathering.

* * *

The marriage took place on Tuesday at St. Mary's Church of Miss Margery Morrison, daughter of Mr. C. E. Morrison, of *The Cape Times*, and Mrs. Morrison, to Mr. Cecil Goldsmith, a well-known and popular member of the motor-world of Johannesburg. The church was well filled with friends of both bride and bridegroom, and the Rev. M. Ponsonby, M.C., performed the ceremony.

* * *

The bride looked very lovely in her simple bridal gown of ivory *charmeuse*, with a beautiful veil of antique Brussels lace arranged over a coronet of orange-blossom and falling into a train from the shoulders. She carried a posy of lilies of the valley, the gift of the bridegroom. Her maids of honour were her sister, Miss Dorothy Morrison, and Miss Barbara Hayes, who wore picture-frocks of peach-coloured taffeta and hats of black net and lace, and carried bouquets of mauve and gold flowers. Little Valerie Frank (niece of the bridegroom) was the dainty flower-girl, wearing a frock that was the miniature of those of the older attendants, and the bonny little page-boy, Master P. Hayes, was wearing a black velvet suit with a soft white silk shirt.

* * *

Mr. and Mrs. Morrison received a large number of guests afterwards at a reception held in the Selborne Hall, Mrs. Morrison attired in a white knitted silk gown and black hat.

* * *

Mrs. Frank (sister of the bridegroom) wore a smart costume of grey gaberdine with blue collar and cuffs and a pretty hat to match. Among those present were Mr. and Mrs. Krymann, Mr. and Mrs. H. Simson, Mr. and Mrs. Denham, Mrs. Ritchie, Mrs. Johnston, Mrs. C. Potgieter, Mr. S. de Leeuw, Mr. Salmon, Mr. J. Adler, Mrs. Wannenberg, Mrs. Read, Mr. H. P. Rose, Mr. Adcock, and a large number of business and personal friends of the newly married pair, who are popular with a large social circle here.

DENTAL NOTICE

MR. E. DAVIES of LIVINGSTONE BUILDINGS, RISSIK STREET

Removed on the 1st JULY to

MARLBOROUGH HOUSE

ELOFF STREET - - - Opposite CARLTON HOTEL

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THE First of our Celebrated series of Oriental Perfumes, Hasu-no-Hana is widely renowned for its delicacy and charm. Exquisitely floral and lastingly refreshing, it is prepared in every form necessary for the

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South African Agency: P.O. Box 883, DURBAN.

OF ALL CHEMISTS AND STORES

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J. GROSSMITH & SON, LTD. LONDON

Sole Proprietors and Inventors of the Celebrated Oriental Perfumes

WANA-RANEE, PHŪL-NĀNA, SHEM-EL-NESSIM.

The honeymoon is being spent in a motor-tour to Durban and the Cape, and the bride travelled in a mole velour cloth costume and hat to match, with a beautiful moleskin coat, the gift of the bridegroom.

* * *

The U.P.C. Jazz Six played for dancing during the afternoon. On leaving for their honeymoon trip, Mr. and Mrs. Cecil Goldsmith had a big send-off from many friends and well-wishers.

* * *

The 200 Club grows apace in popularity and membership, and the Berkeley Rooms are now the recognised resort of dancing folk on Tuesday nights. The 200 is unique as the only real " night club " in South Africa, and its atmosphere of cosiness and cheeriness is not to be resisted. Many well-known dancing people were there on Tuesday evening, and every table was occupied.

* * *

The marriage took place at St. Boniface Church, Germiston, on Monday last, of Alethea (Lettie) Bezuidenhout, second daughter of Mr. and Mrs. P. H. S. Bezuidenhout, of Rietfontein, to Mr. Gerald van Gelder, of the S.A.R. staff, Modrea. The wedding ceremony was performed by the Rev. Father Malachi. Miss Lou Bezuidenhout, the bride's sister, acted as bridesmaid, whilst Mr. Mic. Partridge was best man. The bride, who was given away by her father, wore a charming frock of white *crêpe-de-chine* with uneven hem and panels of Brussels lace, and she carried a lovely bouquet of white carnations. During the signing of the register Miss Ethel Beste played the " Wedding March." The reception afterwards, held at the Hotel Alexander, Germiston, was largely attended, the parents of both the bride and the bridegroom receiving the guests. There was singing and dancing, and in the evening the celebrations were continued at the Rietfontein residence of the bride's parents.

* * *

The wedding of Miss Madge Ashburnham to Dr. Pratt-Johnson will take place on Saturday, July 15, at 2.30 p.m., at St. George's Church, Parktown, Johannesburg. Mrs. Ashburnham will hold a reception after the ceremony at " The Grange," Rhodes Avenue, Parktown West. EVE.

HIS MAJESTY'S, JULY 7: RUBY MILLER IN " POLLY WITH A PAST."

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JACKSON'S ANTISEPTIC POLISH

Now is the time to Cleanse and Brighten your Home with JACKSON'S ANTISEPTIC WAX POLISH.

IT POLISHES AND DISINFECTS.

THOS. S. JACKSON & SONS, LIMITED.

London, England. : : : : : : Established 1853.

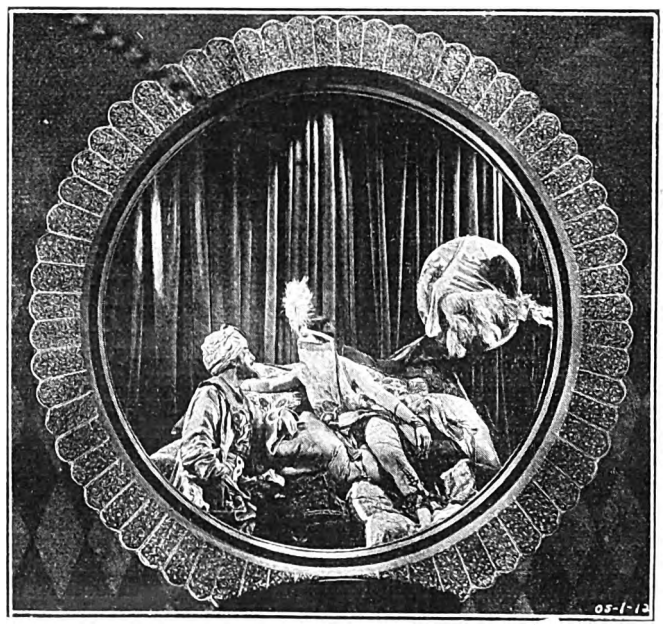
ARRANGEMENTS for the Delville Wood street collection, which is to be held on July 15, are well in hand. At a recent meeting of the General Committee of the Women's Auxiliary Section of the British Empire Service League, of which Lady Kathleen Villiers is chairwoman and Mrs. Salamon vice-chairwoman, good progress was made. The meeting was well attended, and in addition to the members of the League there were present representatives of other women's societies who had been invited to co-operate and who undertook to assist. The object is one which must appeal to all South African women who lost husbands, sons and brothers in the great struggle.

* * *

The memorial is to take the form of a chapel to be erected in Delville Wood to commemorate all South Africans—soldiers, sailors, airmen and nurses, no matter in what part of the world they fell. Their names are to be inscribed in vellum books, a separate book being set aside for each country—Mesopotamia, Palestine, Flanders, France, the Union of South Africa, the South-West Protectorate, etc. These books will be kept within the chapel, preserving for ages to come the record of their sacrifice. The wood, which was devastated in the battle, is to be replanted, and naturally a large sum is required. Of the £25,000 which is the estimated cost, £10,000 has been subscribed in London. Pretoria has already raised £5,000, and it is confidently expected that Johannesburg and the Reef towns will not be behind in their offering.

* * *

The Johannesburg Military District No. 8 of the Department of Defence reports: We are assisting dependants of those members of the Active Citizen Force units of the Union Defence Forces who were killed or wounded during the revolution, and thanks to the generosity of the subscribers have been able to meet every request made. When it is remembered that we lost 35 killed and 95 wounded, it can be readily understood that the calls made are numerous.



A SCENE FROM "KISMET."
Mr. Otis Skinner as Hajj in the screen-version of "Kismet" which is being shown at the Johannesburg Bijou this week.

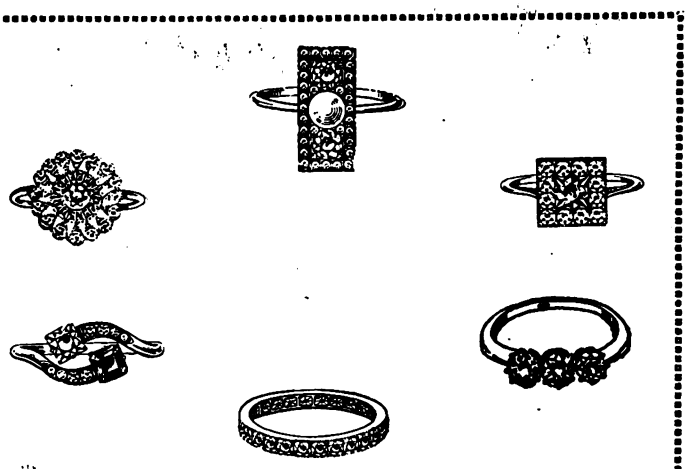
Colonel Thackeray is the chairman of the committee, Colonels S. S. Taylor, H. Temple-Mursell, H. G. L. Panchaud, D. M. MacLeod, P. Anderson, C. F. Stallard, S. B. Schlam, Majors F. B. Adler, W. A. Abbott and Captain Buchanan, members of the committee, with Captain R. Hemphill, hon. treasurer, and Captain R. Batty, hon. secretary. The South African Railways and Harbours' officials are working hard to raise money for the fund, and expect to strike the £1,000 mark shortly.

* * *

Last week in the Recreation Hall of the Crown Mines a successful dance organised by the Mayfair ladies took place, with the object of raising money for the local distress fund. About 250 people were present, and dancing to the strains of the "Jazz Johnnies" Band was kept up until a late hour.

* * *

Of the committee responsible for the arrangements the president was Mrs. Lourens, the vice-president Mrs. Dowie, and the hon. secretary Miss K. Christensen, the other members being Mesdames Wight, MacFarlane, Christie, Bloenquest, Dowie, Williams, Lourens, Christensen, Pape and Mr. and Mrs. O'Callaghan. Mr. van Niekerk acted as D.C., and the M.C.'s were Messrs. Norton and Christensen



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HIS MAJESTY'S, JULY 7: RUBY MILLER IN "POLLY WITH A PAST."

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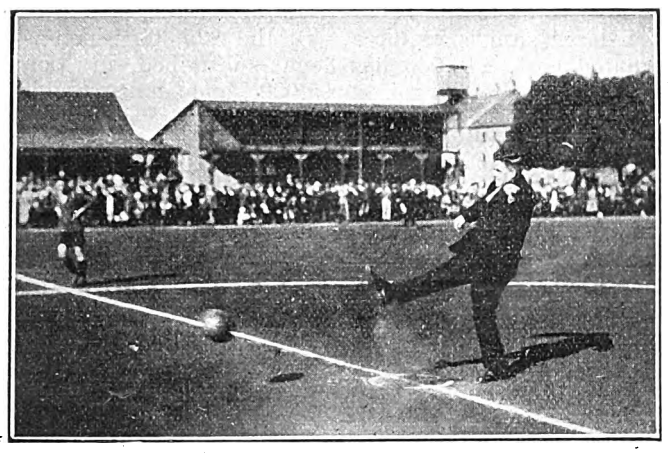
and Miss K. Christensen. Others who gave valuable assistance were Messrs. O'Callaghan, Netherton and Norton. The committee wish to thank the following for gifts of refreshments, etc.: Mr. Stevenson, Mr. Gerson, Messrs. Borland and Weight, the Stag Brewery, Messrs. Rondi, Mr. Johnson, the Australian Mineral Water Co., Mr. Reid and Mrs. Dickenson. Among those present were: Mr. and Mrs. R. W. Kelly and Miss Kelly (Belgravia), Mrs. Allen, and Mr. Sewell, of the Ex-Service Men's Branch of the Navy League.

* * *

On Thursday evening in the Freemasons' Hall, Claim Street, the monthly dance of the Merry Mascots' Club was



COL. P. ANDERSON KICKING OFF,
In the men's match at Braamfontein on Sunday between the Railways and the Theatres, which ended in a draw, each side scoring two goals.
Photo by C. McKenzie.

given with success. Owing to the wintry weather, the attendance was not as large as usual, but a pleasant evening was spent. The committee responsible for the arrangements were Mrs. Herring (president), Mrs. Firth (vice-president), Mrs. Burgers (hon. secretary), Mrs. Horack (hon. treasurer). Mr. de Smidt was the energetic and capable D.C., and was assisted by the Misses Meyer, Hitge, Herring, Prior and Heinemans, and Messrs. Wepener, Warner, and Rossini, who acted as M.C.'s. Mesdames van Bloemenstein, Van den Berg, Horack and Dinwood were responsible for keeping the door.

* * *

A *café chantant* is being organised in aid of the food parcels campaign by Mrs. M. Ginsberg and Mrs. D. Mann on July 20 at the Berkeley Rooms, Jeppe Street, Johannesburg, at 3 p.m. Music will be provided by Mesdames F. Karnofsky, E. Mann, M. Ginsberg, Weiner Trio, R. Gabbaholtz, Mr. M. Claff and others. The tickets are 2s. 6d., and there will be refreshments.

* * *

At the annual general meeting of the Home Industries (Johannesburg Branch) held last week, the election of officials was as follows: President, Mrs. Erasmus Ellis; vice-presidents, Mrs. Broad and Mrs. Piton; hon. treasurer, Mrs. Percy Greathead. Six months' leave of absence was given to the hon. secretary, Mrs. Maude Rogers, Miss Gether consenting to act in her place.

* * *

The chair was taken by Mrs. Erasmus Ellis, and there were present Mrs. Maude Rogers (hon. secretary), Mrs. Percy Greathead (hon. treasurer), Mrs. Broad (vice-president); Mesdames Piton, Eustace, Lawrence, Treloar, Gibbons, Yorke, Harvey, Pirie, Cock, Miss Gether and Miss Cherrington. Mrs. Ellis deplored the fact that out of 283 members there was such a poor attendance, and also commented on the fact that at the last demonstration on the Roof Garden (Town Hall) out of 30 present only five were members of the Society, and that on previous occasions the attendance of members was proportionately small.

* * *

The annual report was then read by Mrs. Maude Rogers (hon. secretary), in which it was satted that during the past year 24 demonstrations had been arranged, the subjects being cookery, millinery, sweet-making, raffia hat-making, artificial flower making, economical puddings, Old English patchwork, invalid cookery, scientific dress-cutting, vegetable and fruit drying, jam making and rose pruning.

Mrs. H. Reynolds had been obliged to resign the office of chairwoman, owing to her departure for England, and Mrs. Elsdon Dew that of hon. treasurer owing to ill-health, and their places had been taken by Mrs. Erasmus Ellis and Mrs. Percy Greathead. Mrs. Cawse and Mrs. Devitt had resigned membership on account of illness. Mrs. Piton had been elected as assistant demonstrator in place of Miss Girdwood, who had gone to Natal. Fifteen meetings had been held during the year.

* * *

In aid of the good work at Nazareth House, a dance was held last week in the Town Hall organised by Mrs. Scallan and Mrs. Gillooley, with the assistance of Mesdames Nolan, Watson, Kirchoffer, Callaghan, G. J. Anderson, Clarke, Duncan, McInerney, Kerr, Kirk, Owen, Penman, the Misses Hurley and Roonan, and Messrs. Gillooley and Scallan.

* * *

The patrons were the Mayor and Mayoress (Mr. and Mrs. S. Hancock), who visited the hall in the course of the evening, and the Rev. Fathers O'Shea, Ryan and Byrne. The U.P.C. jazz band was in attendance, and Mr. Eugene Scallan acted as D.C., assisted by a number of M.C.'s, wearing badges of gold and green, the colours of Nazareth House. These included the Misses Scallan, Kirk, Condon, Boland, Walsh, Beardwood and Messrs. Nolan, Beardwood, McGrath, O'Callaghan, Gillooley and Scallan. Mrs. Nolan and Mrs. Watson looked after the sale of sweets and cigarettes and various sideshows. The supper tables were placed in the corridors and decorated with flowers. The refreshments had been contributed by the ladies, who wish to thank the many firms in the town for generous contributions and all who helped to make the evening so successful.

BILLIARDS CHAMPIONS MEET IN JOHANNESBURG.
Claude Falkiner (left) (West of England Champion) and Cecil Harverson (ex-Champion of South Africa), who are playing a game of 16,000 up at Thurston's Billiards Saloon, Johannesburg.
Photo by C. McKenzie.

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EMPIRE PALACE.

THERE are two particularly attractive new turns at the Empire this week. The Three Lombards, with their clever and interesting "lesson in gymnastics," provide very neatly-done hand-balancing and pyramid work, with a thrill in the final dive of five feet of one of the troupe into the arms of another. They had an enthusiastic reception from a big house.

Harold Moss and Isabel Maachah, the one a talented violinist and the other a skilful and graceful dancer, put up a very pleasing and artistic act. The violinist provides some unusual imitations of other instruments, in addition to violin solos. The dancer is attractive, and includes *ballet* work in her contributions.

The Real McKays, the Scottish couple who made a big hit last week, are delighting everyone with their jokes and dancing, and the male performer should go far in his own line, for his dancing and comedy work are as novel as they are smart.

Hunter and Bob, with their acrobatic and pantomime act, and Holson and Bert, comedians and dancers, also provide generously for their houses, and are all favourites. The Baton Girls, Jubb and Jerome, provide ten minutes of lively song, dance and baton-twirling, and Daisy Mignon dances and plays the xylophone. Tambo and Tambo's tambourine turn is as popular as it was, and the whole programme is a lively and amusing one, with no weak spots. Houses are enthusiastic and never fail to appreciate all the artists.

FALCONER.

THE MAXIMS OF MURPHY.

LIFE PARTNERS NOT TO BE FOUND ON THE FOOTBALL FIELD.

AS Beetle said of the College Cadet Corps, the Ladies' Football Match on Sunday afternoon was "a disgustin' exhibition of immature infants apin' the idiosyncrasies of their elders." That, at least, seems to be the opinion of Mr. Murphy, of Orange Grove.

According to a report in *The Rand Daily Mail*, Mr. Murphy (of Orange Grove) stood up at a meeting of the Federation of Ratepayers' Associations of Johannesburg on Monday night and said that

> No man in that crowd [of spectators] would think of accepting any of those girls as his partner for life. No man would regard any of them as a fit and proper person to be with him for the rest of his life.

For one who evidently desires to be taken for an authority on the psychology of the human male the knowledge of his subject possessed by Mr. Murphy (of Orange Grove) appears to be singularly limited. Of course, no-one will take him seriously; but even if anybody did it wouldn't alter the fact that, as a result of this terrible display of feminine immodesty, two deserving charitable funds will have about £300 to divide between them.

MAIL WEEK IN LONDON.

(*Continued from Page 9.*)

Gone Across.

The deaths of three big theatrical stars are announced: Rutland Barrington, Sam Poluski, and Lillian Russell. Poor Rutland Barrington had gone through two years of suffering and straightened circumstances. His passing marks the severance of another of the few remaining links with the original Gilbert and Sullivan productions, though present-day playgoers will best remember him in "San Toy," "A Country Girl" and other famous Daly's shows. Lillian Russell was also a Gilbert and Sullivan star in her native America. Although over 60, it is only a year or two since she retired from professional life, having retained her youthful appearance to an extraordinary degree. She divorced four husbands and acquired a fifth (Alexander P. Moore) when nearing her 60th year. Sam Poluski, one of the popular "Poluskis" of the music-halls, was working with his brother Will to within a few days of his unexpected end.

PAUL PRY.

How to Develop the Hidden Beauty of the Hair.

Perfect beauty is given to few women, but, with a little intelligence, all could make the best of whatever good looks they possess. Nothing makes more difference to a woman's appearance than the condition of her hair; it greatly enhances the charm of the pretty woman, if it is glossy and well-groomed, and beautiful hair atones for plainness in the less fortunate.

A great deal depends on the shampoo used. The hair, to look its best, must be frequently cleansed. Many shampoos, which do not lather well, only partially cleanse the hair; consequently it never appears as bright and glossy as it should. Many society women and actresses who know the value of beauty and the importance of preserving it, are now forsaking hairdressing establishments, and having their hair washed at home by their maids. For this purpose a shampoo is made with stallax granules and hot water This substance produces a sweet scented foaming lather which thoroughly cleanses the hair. After rinsing the hair is quickly dried with hot towels, and the results are most satisfactory.

All the hidden sheen of the hair is brought out, and it is beautifully soft, wavy, and easy to do up.

All shampoos have a tendency to dry the hair. In cases where the scalp is naturally very oily, the use of stallax acts as an excellent corrective. For those whose hair is inclined to be dry and brittle, massaging the scalp with olive oil before each shampoo, is recommended.

Brushes should be kept thoroughly clean. A little ammonia in the water used for washing them, ensures this. They should be finally rinsed in cold water, so as to stiffen the bristles.

A

STAGE ANIMALS' CHARTER.

BETTER CONTROL: CRUEL PERFORMANCES TO BE PROHIBITED.

THE final report of the Imperial Parliamentary Committee on Performing Animals, which is signed by seven members of the Committee, five dissenting, states that cruelty is established, and makes the following recommendations:—

The appointment of a Committee of Control by the Home Office, to consist of a chairman and eight members, two nominated by the R.S.P.C.A., and two by the profession.

The Committee to have power to supervise all performances and to prohibit or modify any exhibition.

Registration of trainers and exhibitors by the Home Office.

Prohibition of performances by the big apes, and special supervision of exhibitions by the larger carnivora, such as lions and tigers.

Stiffening of penalties for cruelty and for breach of regulations.

Frequent periodical inspection of animals and exhibitions, with the grant of legal right of access at any time to training-places or performances.

This right of entry is not possessed now, and this part of the report, it is understood, would require legislation.

There will be no Minority Report, this being against Parliamentary procedure in this instance. But it will be open to dissenting members of the Committee to oppose the report when it comes before the House of Commons.

The enquiry was followed with great interest and caused much controversy, which is likely to be accentuated by the report, especially as the Committee itself is divided.

ADVENTURES IN "GERMANSTEIN."

The Dunedin Star (New Zealand) says: "During their recent tour of South Africa the Harem Scarem Girls, now a popular feature at the Princess Theatre, had many exciting adventures. They were in the thick of the strikes in Germanstein, and had the unique experience of playing on vaudeville stages lit by candle-light."

Our limited personal experience of Germiston is that it is a pretty deadly sort of a place, but we never thought it was quite as bad as its new name seems to indicate.

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THE MOTION-PICTURE NOT AN ART.

(*Continued from Page 3.*)

As I was in the theatre and not regularly in the picture business, the delay was no hardship for me. After the year had passed I was informed that the picture company had decided not to film the play, and had agreed to forfeit the money which had already been paid me.

Next my agent brought a director who had a new project to film " Kismet " to see me, and once again I signed a contract and deposited some more money in the bank.

But the War was on and the director went into some sort of War work, and again a contract lapsed.

Then my agent brought me a third proposition!

" This is the best game I have ever been in," I told him. " The movies are great."

The agent assured me that he thought that this time " Kismet " would surely go through. He now proposed that I should sign with some people who had made a great deal of money in the restaurant business, and who were prepared to spend some of it on a picture. They argued that everybody else made money in the movies, and why not they?

Months went by, and I learned that there was some sort of a tangle and that the people who held my contract proposed to deal with an Italian company. The Italian company thought of taking the picture in a studio in Italy and to go to Bagdad itself for certain scenes. For some strange reason they seemed to think that between Bagdad in the present day and the Bagdad of Haroun-al-Raschid there was little difference.

But I declined to go to Bagdad in the summer, for in the summer the temperature is seldom below one hundred and ten degrees. Again the project of " Kismet " fell through. Finally a fourth contract was drawn up between myself and the Robertson-Cole Company, the producers of " Kismet."

And that's how I got into the films.

Where Life is Attractive.

When I arrived on the Pacific Coast to start work I was handsomely received and, of course, photographed as I got off the train. I discovered that every possible consideration had been taken, and that everything was prepared for my comfort—appartments arranged for at a hotel, a suite of dressing-rooms fixed up for me at the studio, a personal valet selected and an automobile placed at my disposal day and night. I soon found it easy to understand why so many actors had given up the stage for the screen.

This life in the California sunshine was surely more attractive and so much more secure. Here there was no uncertainty as to engagements, no long road tours, no one-night stands, no bad hotels, no five a.m. trains and no hasty meals in queer and unclean lunch rooms.

I found that summer that the actor in the movies rather looks down upon his brother who acts in what they call the " speakies "; and it is small wonder, for in those prosperous days of two years ago the film actor—not only the star, but the rank and file of supporting people as well—was building his home on the hills of Hollywood, and the actor in the legitimate theatre was lucky to have a room some place to which he could go back after a long season in the theatre.

Some of the people who were to work with me in the filming of the picture had been associated with the cinema productions in which the late Sir Herbert Beerbohm Tree appeared, and they were rather apprehensive over having another star from the theatre come into their experience. Tree had proved difficult to manage. It seems that his methods required a great deal of room, and that on the stage he had wandered about a great deal. It turned out that the director found it impossible to confine him within the camera lines. He was everywhere. He recalled what he had done in the theatre at every point. " Macbeth " was actually filmed and released; but the exhibitors and public were little interested, and the company was anxious to break the contract with the English actor-manager. The methods used to break this contract were commonly told, but I cannot vouch for the story, which is something as follows: " Macbeth " having proved a ghastly failure on the screen, as it has proved for many an actor on the stage, it was decided that Tree should be put into modern parts. With the idea, I think, of discouraging him, he was assigned to one of those down-east dramas of the " by gosh " school, in which the stern, hard-hearted parent turns at least one character out of the house. I remember an early scene in this picture in which this English Knight, actor-manager and extravagant producer of Shakespearian plays on the London stage sat in a kitchen rocking-chair with a corncob pipe and the conventional chin-whiskers make-up, while the hard-working wife stood at the stove, proving, as has been so often proved in motion-picture plays, that one touch of buckwheat makes the whole world akin.

My First Day Before the Camera.

The surprising thing of this somewhat ludicrous controversy was that Tree was very good in the character to which he was assigned. I do not see how he could have been expected to be any better.

Rumour has it that Tree was told that the third picture which would complete his contract was to be " Uncle Tom's Cabin," and that he was to play Uncle Tom. Macbeth! A down-east farmer! Uncle Tom! Sir Herbert broke the contract and sailed for London.

For my first day in the pictures it was decided to do the prison scene. Hajj had been arrested for thieving at the bazaar. When I saw the set I was tremendously pleased. The greatest care had been taken, and the whole was really impressive. As the floor was supposed to be earth, dirt had been brought in and an uneven surface produced with the utmost fidelity. In the theatre the actor enters with the knowledge that the walls are painted canvas, that they could not possibly be anything else, and often he sees the brush-strokes.

In this prison scene of the play in the theatre I always had to be careful when I was chained to the pillar that I did not shake the canvas scenery and give the audience a glimpse of shivering masonry. I thought this substantial set should conspire to produce very real acting, but when I acted Hajj before the camera I was always conscious of a director sitting with a megaphone, and two camera-men—there were always two—each with the visor of his cap turned over the neck. When a scene was long enough, and I lost myself in working up for a second to what seemed like a definite impersonation, I would hear the disillusioning word " cut " from the director. Sometimes I wished that we might, when we were lashed up to the playing of a scene, go on with it to its natural conclusion.

The captors of Hajj, the beggar, led him into the set and threw him down a flight of very real steps. I slid for some feet over the uneven floor and I was skinned and bleeding. The blood washed the paint away. When antiseptics had been applied and the raw places repainted we did the same incident twice more.

On the second and third falls I was able to protect myself a little. That was my first work before the camera, and that was how the filming of " Kismet " began.

My first day in the pictures I saw one very great difference between the movie and the theatre.

Not only is the human element or personal appeal entirely lacking when the picture is projected, but in the acting that collaboration between the audience and the players, so necessary to make a finished performance on the stage, is entirely missing.

A stage play is not a play until it is before an audience. Before the first night of a play I have worked for four weeks, and my performance is as good as I can make it on that night, but I do not feel until I have worked in a part four weeks more, and those additional weeks before an audience, that I am thoroughly familiar with the part or at home in it.

In the movies things are rarely gone over more than three times, and thus a great deal is lost.

Little things of characterisation which will come again and again as a flash in the theatre, and very often as a result of the audience's unexpected response to something which may even be a matter of accident, very often improve a performance. When the elder Sothern first played Lord Dundreary in " Our American Cousin," the part was of slight importance compared with that of Asa Trenchard, which was played by Joseph Jefferson at that time.

Sothern took but little interest in Dundreary and simply intended to get through as well as he might. On making his first entrance his foot caught in the carpet; he tripped, and the audience laughed. He saw the value of this

(*Continued on Page 27.*)

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BONDSMAN TO WIN.

Selections For the Durban July Handicap.

DEMPSEY AND WILLS.

DESPITE the fact that Bondsman remains very firm throughout the betting on the Durban July, run this Saturday, we see other candidates being nibbled at, and in some instances backed with some degree of confidence. Quite a lot of support has come for Stand To and Cesarewitch lately, and it looks as if the latter is likely to be J. Russell's best. Terrie has gone down, and will be

A Genuine Candidate,

carrying the confidence of his owner, and if there is to be a surprise in the race it might be this fellow. Strictly on the book, however, there are a number that should finish in front of him, but I fancy that it will be seen that Mr. A. Lavenstein's horse has been the more susceptible to improvement, and will run better than his recent form suggests.

* * *

In view of the persistent and reliable reports extant in regard to Bondsman and his capabilities on his home track it would be rank heresy to try to pick anything to beat him, unless it be Collet, and Mr. J. Gard's mare is the dark horse as far as the book is concerned, for there is nothing in its pages to suggest that she is any champion. To those who have seen her win, her strength appears enigmatical. She has been beaten badly when off colour, and

Let Her Connections Down Heavily.

too, at the coast not so long ago. On the other hand, we have seen her score here on occasions when she has not even been extended, and I think it is an open secret that if her pilot in the last successful effort, A. Strachan, had the choice of rides between her and Bondsman, he would select Collet. That faith, expressed by one who has more youth than experience still, will naturally not carry much weight, but it will intensify his keenness to get his mount, Bondsman, to the judge's line sooner than Collet, who will be ridden by his younger, but capable, rival, F. McGrath.

* * *

To us on the Rand Intrepid is an unknown quantity, but those who have seen Mr. J. Campbell's horse in action have been very favourably impressed, and give the Durban-trained horse an undeniable chance. I must confess some prejudice against any horse from this stable that has been so persistently boomed, and about which the book conveys little that is convincing. There are not many who share the confidence which is said to be held about Stand To, and, as well, there are those who persist in rating the recently-backed Cesarewitch as not sharp enough. Yet, if Mr. C. A. Hadley's horse is carrying the confidence of his able trainer, Jim Russell, it would seem unwise to doubt the judgment of one of such experience as to what is required to win the July. Saladin is the latest to drop out of the event, the black being withdrawn at 1 p.m. last Friday. Mr. H. C. De Meillon has

Two Representatives

in Turbold and The Pearl, and I think the last-named will be the choice of this stable. Though Primus has been doing all that has been asked of him at the coast, and carries the confidence of his connections, I fancy that the other useful three-year-old, Oribi, has been doing well also, and will prove capable of beating Primus at 10lbs. on Saturday. Because Bondsman is the pea of W. L. Randall's representatives I do not intend disregarding Corinth's chance, and I think Mr. J. Neilson's colt will be right bang up when the whips are out. My selection in last week's issue will stand good, as I still believe Bondsman will win comfortably from Collet, with Corinth and Terrie close up. I will therefore place them in that order:

BONDSMAN.
Collet.
Corinth.
Terrie.

* * *

Jokes are still carried on in the bush as of old. The daring of the "despoes" is something to marvel at, and, listening to the tales told of some of the country escapades, one wonders whether they are worked merely for excitement, airing bravado, or love of malpractice. There certainly appears to be no great amount of financial profit gained. The fact that some measure of success attends these sharp methods to scoop what little cash there is floating round at these small country fixtures is encouragement to the

Resourceful and Not Over-Scrupulous

type of owner, and we shall probably continue to hear of some enterprising stunts, until one day some zealous law officer will lay hands on the jokers who confuse sport with sharp practice and don't know the difference. One recent affair down-country reflects no credit on the management concerned, and has drawn the name of a Rand owner through the mud, if rumours afloat carry any truth. A case of "flying the pigeon," from all accounts, carried out in a most impudent and barefaced manner.

* * *

The S.A.N.A.B.A. finals produced some interesting contests last Saturday evening, and a few titles changed hands. The slam between L. Karstadt, of Cape Town, and the local hurricane, Roy Ingram, was full of excitement, with plenty of fight mixed in. The welter title went to Ingram after some good close-range work. Tom Holdstock, of Bloemfontein, had no trouble amongst the heavies, and honours in this division never looked like going to the mediocre Brakpan boy, Van der Merwe. Holdstock also beat Jim McGregor in the light-heavy division. Joe Thomas

Lost the Title

he has held so many years, the light-weight honours being secured by D. C. Ruthel, a product of the Fennessy A.B.C. This school also produced the winner of the feather-weight title, E. Eustace, who defeated the Capetonian Y.M.C.A. lad, E. T. Weston. Another fine contest was the final in the middle-weight class, in which some ding-dong scrapping was seen before W. J. Baker gained the verdict from A. McClellan. Mr. A. West officiated as referee, and a very appreciative attendance put in an appearance.

* * *

According to the boxing laws in the U.S.A., the challenge issued to Jack Dempsey, heavy-weight champion of the world, by Harry Wills, the negro boxer, had to be accepted by Dempsey by the 10th of this month, under penalty of the forfeit of his title. An acceptance must naturally be followed by a contest, and the boxing world will be agog when the time arrives for black and white once more to battle for the world's supremacy. Some little time ago it was suggested by a writer who was seemingly desirous of having a pick at Dempsey over his alleged shyness

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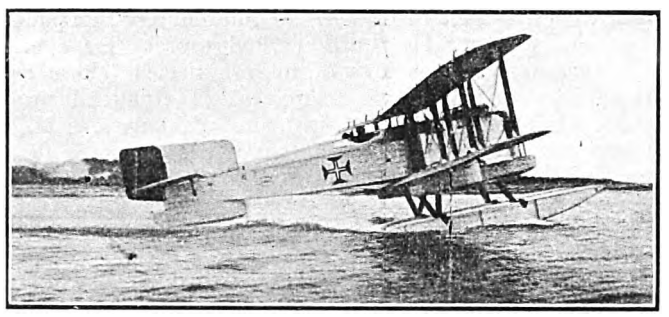
to meet the black, that Wills, in boxing an opponent, deliberately fought below his form in order to impress Dempsey and kid him into the arena. Such a suggestion is probably quite unworthy, for

Wills Had Merely to Challenge,

providing his claim was considered *bona fide* by the authorities, and his fiat was entitled to acceptance under penalty of forfeit. Besides, Dempsey probably knows as much about the black boxer's ability as any critic, seeing that he once had him as a sparring partner, and it has not yet been suggested by any fair-minded critic that Dempsey has been side-stepping Wills. The day Dempsey gets into the ring with the giant negro he will be a raging hot favourite, and I for one have every confidence, at this stage, in Dempsey proving more than equal to dissipating any claim the dusky race may have on the heavy-weight laurels, in Dempsey's



THE SEAPLANE THAT FLEW FROM LISBON TO RIO DE JANEIRO. A Fairey modified F.3. (Rolls-Royce engine), the property of the Portuguese Navy. The machine is specially equipped with big wings and special tanks for a non-stop flight of 1,000 miles. It will be noted that the Portuguese identification mark strongly resembles the later form of the German cross. On this machine Commander Sacadura-Cabral and Captain Gago-Coutinho flew from Lisbon to Rio de Janeiro, stopping on the way at Madeira, Cape Verde, and St. Paul's Rocks. The seaplane was built in England for the trip.

Photo by "Aeroplane," London.

time at least, and I advise all readers to get on the goods right now, before the propaganda commences tending to make Wills's chance out a bit more than rosy.

* * *

It was the good fortune of the Germiston Sporting Club to hold its monthly meeting on the first day of the month, when a little more money was in circulation than is likely to be seen a week hence. Just under £12,000 went through, and of this over a monkey was handled about doubles, the lucky backers of King's Courier and Mistress Ena getting about £36 for their speculation. Corncrake was produced for the Stewards' Handicap, started at evens, and landed the bacon at the first time of asking for his new owner, Jos. Simpson. A shapely pony in Doleful was the elect in the third division of galloways, and she arrived, but with very little to spare from the unknown outsider, Becky. Enchantment hadn't much recent form to warrant her being backed to beat a fairly big field in the Rose Deep "C," but in a stirring finish she got the best of King's August and Thrice Rejected. Lady Noreen, Dandy Dick, and Vicereine occupied backers' attention in the Rose Deep "B," and they filled the placings. It was W. Dorman's ex-galloway, Dandy Dick, that

Earned the Big Money,

after being excellently handled by D. Davies, who still retains his old-time ability. King's Courier put up a smooth performance in the hands of J. Simpson, and his connections were asked to explain his running as compared with that at Benoni the previous week, when he was badly left. Mistress Ena has struck winning form again, and not before her popular owner, George Ennion, could do with it. Topazos, once a sprinter, is qualifying for some consideration in the staying department. His run at New Clare recently, when he dead-heated with Bothwell and Florist over the mile course, warranted more attention being paid to his chance in the Rose Deep "D" than his price indicated (25 to 1). Dr. J. F. Young looked like scoring with Fiction, until Topazos came and ran her out of it, and a warm welcome awaited the popular Steward if luck had beamed on him. After being in commission for close on three full seasons Garage shed her maiden status, and I doubt much if H. Wadsworth recovered more than a small part of what she has cost him.

* * *

The keen policy of the Stewards of the Germiston Club has its reward each meeting, and rarely do we see anything but good racing at this course nowadays.

* * *

Starting Prices of Winners Last Saturday.

GERMISTON.	CLAIRWOOD.	MILNERTON.
*1/1 Corncrake.	2/1 Good Cheer.	3/1 Sunnyside.
4/1 Doleful.	1/1 Love Bird.	4/5 Alarcos.
20/1 Enchantment.	2/1 Sneeze.	10/1 Changeling.
9/2 Dandy Dick.	10/1 The Druid.	3/1 Neil Chase.
*5/1 King's Courier.	5/1 Tremiere.	6/1 Star Shell.
3/1 Mistress Ena.	6/4 Barleycorn.	6/4 Mon Espere.
25/1 Topazos.	2/1 Dulla.	
9/2 Garage.		

*Tipped by THE PICTORIAL.

PORT ELIZABETH.	BLOEMFONEIN.
7/1 Herackles.	2/1 Lousby's Spirit.
4/5 Doubt.	1/1 Wendy.
3/1 Golden Feather.	1/3 Galletia.
4/6 Darkling.	10/1 Skylark.
8/1 Spinnekop.	4/1 Porphyritic.
6/4 Xmas.	1/1 Porphone.
	4/6 Mengal.

* * *

My selections for the Pony and Galloway meeting this Saturday are as follow:—

1.45 p.m.—Pony Plate, about 1 mile.
Songster, Basil, Chuck Up.

2.25 p.m.—Junior Galloway and Pony Plate, about 7 furlongs.
Sandstone, Katie, Becky.

3.5 p.m.—Junior Pony Plate, about 6 furlongs.
Cadwal, Kei Maid, Jazz.

3.45 p.m.—Galloway Pony Purse, about 1 mile.
Sparta, King's Courier, Pax.

4.25 p.m.—Pony Stakes, about 6 furlongs.
Equator, Antivari, Traplew.

5.5 p.m.—Galloway Pony Plate, about 6 furlongs.
Black Wave, Campaigner, Sontay.

LEARNING TO SHUDDER.

Mr. E. A. Baughan, the dramatic critic of *The Daily News*, is of the opinion that people are becoming so inured to the horrors of Grand Guignol at the Little Theatre, London, that stronger doses of horrific material will have to be given; and he suggests that a new kind of Grand Guignol horror—something simpler, less obvious and more unexpected—must be invented. Which recalls to mind (says "The Showman" in *The Performer*) the days of one's childhood and Grimm's fairy tales, for I suppose you all know the tale told therein of the boy who, in an attempt to gain first-hand knowledge of how to shudder, underwent all sorts of horrible, hair-raising experiences, in an enchanted castle in vain; but was eventually accommodated with the experience he sought by the very simple method of having live gudgeon in a pail of water poured over him while he was asleep in bed.

HIS MAJESTY'S, JULY 7: RUBY MILLER IN "POLLY WITH A PAST."

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THE LENGTH OF A DREAM.

By ARTHUR LYNCH.

DREAMS are often, perhaps always, of short duration. I have experimented with dreams, and twice by such strokes of good fortune as fall to the man who waits, or rather watches, I have been able to obtain a measure of the length of dreams.

On one occasion I was awakened by a clock striking nine. I heard only one stroke and fell asleep, but I awoke once more at the last stroke. *In that brief interval I had dreamt a long dream.*

Since that time I have looked into the literature of the subject, and find that there are other instances on record where a fairly accurate estimation of the length of a dream has been possible.

One of the most striking instances is that of the philosopher and physiologist Claparède, who experimented by allowing drops from a phial to fall upon his head at regular intervals.

In his dream he lived through the following sequence, which was not altogether destitute of emotion: He committed a murder in Paris; he fled to London; he took ship; he arrived in New York; fled from police; entered Chicago; found himself tracked; escaped to San Francisco; embarked to Japan as supercargo; was sentenced to death at Yokohama; awoke.

The question of the duration of dreams has long exercised the minds of philosophers.

Addison told a story in one of the early numbers of the *Spectator* to illustrate the doctrine of Malebranche as to relativity—even then!—of time.

An unbelieving Sultan had ridiculed a passage of the Koran which records how the Angel Gabriel, having taken Mahomet out of his bed one morning, showed him Hell, conducted him through the seven heavens of Paradise, enabled him to hold ninety thousand conferences with God, and brought him back to his bed before the pitcher, which was overturned as the Angel carried him away, was emptied.

The Sultan himself was cast into a dream which was long and circumstantial, and when he awoke he found he had not stirred from the place where he had been standing.

But now, as the mathematician said of the ballet, what does it all prove?

These stories of the shortness of dreams do not prove the relativity of time at all; time is an essential incident of sensation just as definite as kind and intensity.

Moreover, dreams, in despite of the Freud school, are not of a profound order of occurrences that stir up the depths of the "subconscious"—that happy hunting ground of humbugs—they are more often related to casual and superficial associations. In dreams we run over the heads of ideas rather than live through them in their true character..—*Daily Mail.*

THE QUEEN AND AN ACTRESS.

Queen Mary has confided to Mlle. Cécile Sorel, of the Comédie Française, who has just returned to Paris from playing in two performances of Molière in London, interesting opinions as to how Queens should dress. "Her Majesty came to the second matinée of '*Le Misanthrope*' with the King and Princess Mary," said Mlle. Sorel. "She was wearing a simple grey dress and she looked with an appreciative eye at the splendid Louis XIV. pannier robe and the headdress of plumes I had on. 'That is what I call a truly royal dress,' said the Queen. 'Nowadays Sovereigns dress just like everyone else, and it is you, madam, who are a Queen.'"

The teacher was trying to impress upon her pupils the importance of doing right at all times, and to bring out the answer. "Bad habits," she enquired: "What is it that we find so easy to get into and so hard to get out of?"

There was silence for a moment, and then one little fellow answered, "Bed."

"I realise that I owe a great deal to my country," recently declared a well-known author. Well, he's not the only one who has not paid his income tax.

A FANCY-DRESS DANCE AT THE TRANSVAAL AUTOMOBILE CLUB, KILLARNEY, JOHANNESBURG.

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8-Part Western Impartial Drama, featuring
Mae Murray.

FRIDAY & SATURDAY, JULY 14 & 15,
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June Caprice in
"UNKNOWN 274,"
Fox Drama in 6 Acts.

FRIDAY & SATURDAY, JULY 14 & 15,
Mae Murray in
"PEACOCK ALLEY,"
Western Impartial Drama in 8 Reels.

Next Week's Calls.

WEEK COMMENCING MONDAY, JULY 10.

Tivoli, Cape Town.—Till July 11: Pan and Girls, Louis J. Seymour. Continuing: Ethel Hook Trio, Barclay and Glover, Mills and Innes, Scott and Barry, Enos Bacon. Opening July 12: Teddy Stream, Tess and Flo le Roy.

Opera House, Cape Town.—Alfred Woods and Company.

Empire, Johannesburg.—Daimler and Eadie, Horace Jones and Partner, Sandford and Lyons, Jack and Emily, Joel Myerson, Moss and Maachah, The Three Lombards, Jubb and Jerome.

His Majesty's, Johannesburg.—Miss Ruby Miller and Company in "Polly With a Past."

Orpheum, Johannesburg.—The Real McKays, Tambo and Tambo.

Grand Pretoria,.—Hunter and Bob, Holson and Bert

Opera House, Pretoria.—Opening July 12: "The Peep-Show."

Criterion, Benoni.—July 14 and 15: Pan and Girls, Harry Merrylees.

Rinko, Maritzburg.—Betty Sinclair, Stanley Argall.

Criterion, Durban.—Julot and Piero, Zena and Milroy, Alec Kendal.

Theatre Royal, Durban.—The 1922 Musical-Comedy Company.

Vaudette, East London.—Ormonde Penstone.

The wisdom of Heaven will permeate the world when the world has given every woman someone to idolise or something to pet.

BOY OR GIRL AT WILL.

Doctor's Theory of Sex Determination.

A new theory of the cause of the differentiation of sex and the possibility of having boy or girl children at will were explained by Dr. Leonard Williams, physician to the French Hospital, in an address to the Westminster Division of the British Medical Association in London.

The two elements, male and female, from which the child grows are, he said, striving for mastery one over the other, and according to whether the male or female element wins will be the sex of the child.

"When the victory in favour of 'maleness' is complete, the result is a Cæsar, a Napoleon, a Bismarck—active, resolute, and ruthless. When less complete you have the ordinary man, respectable, hard-working, but with engaging weaknesses." He added that by means of administering the male or the female interstitial gland to the mother we ought to be able to determine whether the child shall be male or female.

The conclusion to be drawn from Dr. Williams's address is that not only can we determine the sex of the child, but also that, by injection of these gland substances at the age of 14 or 15, we could make men more manly and woman more womanly.

Statistics show that the average length of life in the United States is definitely lengthening. An American newspaper says: "The only factors now pulling for brutal Darwinian evolution are automobiles and revolvers, which, without some intervention from the collective will, would promote a survival of the quickest."

HIS MAJESTY'S, JULY 7: RUBY MILLER IN "POLLY WITH A PAST."

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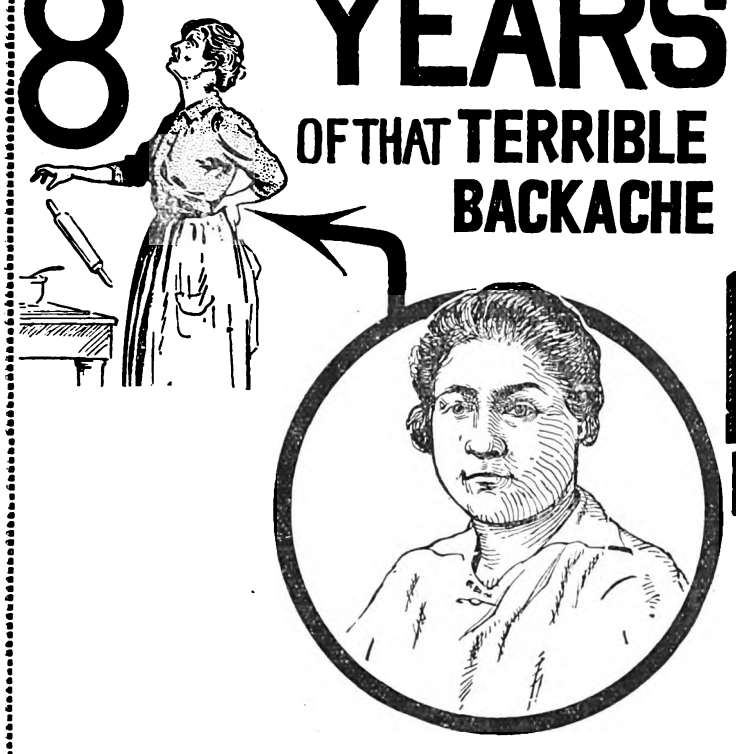
8 YEARS OF THAT TERRIBLE BACKACHE



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THE MOTION-PICTURE NOT AN ART.

(*Continued from page 22.*)

entrance, and from this he built the peculiar little skip which became written into the part of Dundreary. Later he found that he was woolgathering in the character and, not remembering his lines, he began to stutter. From these two little additions the part of Dundreary was built up until it became a dominating character. The audience was Sothern's tutor; the audience was his collaborator.

The Director's Burden.

Joseph Jefferson once told of a similar experience which he had when playing with William J. Florence in "The Rivals." In a stellar combination, in which Mrs. John Drew was Mrs. Malaprop, Florence Sir Lucius, and Jefferson Bob Acres, the latter felt that he had to be less funny than he had been ordinarily in the duel scene, so that Florence be given every opportunity to score. Acres has an exit to make, in which his courage is oozing out of his very finger-tips. Jefferson had always made this elaborately funny and had used every known form of showing fear. Of course he had his knees knock together. In telling me the story he said: "I thought Sir Lucius must have some chance at this obvious comedy, so I'll not try to be funny. I merely left Sir Lucius and walked quietly off the scene. I found that I was funnier than I had ever been before."

Since there can be no collaboration between the audience and the actors or director of a motion-picture play, the problem of what the play shall be rests almost entirely with the director, and pictures vary with the director. If he is a man of some imagination this may work out very well and a good picture may result; but too often the director is a man of no imagination and overplays the mechanical resources at hand.

He is apt to understand neither restraint nor reticence and, because he expresses himself in a medium that can tell everything, he feels it incumbent upon him to tell everything.

I do not wish to give the impression so many people have given who have written and talked about the movies. Most authors that I know think that motion-picture directors are incredibly stupid and ignorant. In my own experience I found the moving-picture director quite as well equipped as the similar man in the theatre, but this is not enough.

The director in the movies should really know more. The director in the theatre has a written manuscript, behind which is the author's experience at character-drawing, observation and story-telling. To this the actor brings a great deal—sometimes more than the author intended.

In the pictures this is different. Practically everything, except some later editing and cutting, which is done for commercial purposes, is in the hands of the director and left to him alone.

The Lines in Pictures.

My daughter, for whom a part was invented in the film play of "Kismet," a sort of general messenger in the palace, was sent to find out from the huge negro who the man was in the next room. Being given no instructions, she invented a flowery speech which she thought was in keeping with the play of "Kismet" and with which she addressed the black.

Her speech was something as follows: "Who is yonder fair stranger I saw within the palace gates? Thou knowest all the secrets of Mansur's palace. Speak, or your life shall be the forfeit."

"You can search me, lady," responded the black.

At another point we were having difficulty with a man who played a small part, a captain of the guards. Two people had been tried and neither found satisfactory. Finally the director espied a man working in another part of the studio on a scene in a wild-west picture.

He was called over and given the Oriental costume for the part. He knew nothing of our play "Kismet"; he had perhaps never heard of it.

He was supposed to say a line from the play: "Seize him. Thou must go before the Wazir Mansur."

All he heard was—at least what he said was—"We-ah! Oo! Sewer!"

This man showed up very well on the screen, photographed effectively, and at the right moment the line he should have said was printed boldly as a caption.

And there you are!—*The Ladies' Home Journal.*

HIS MAJESTY'S, JULY 7: RUBY MILLER IN "POLLY WITH A PAST."

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C. ROSSEL

From *The Philatelic Magazine*: "German philatelists are said to be adopting a system of passive protest to signify their grief over the loss of Germany's cherished colonies. On the last of their album pages devoted to stamps of the former German possessions they are inserting facsimile sheets of German Colonial stamps in the familiar 'Hohenzollern' design, but printed with a deep mourning border. A Berlin firm is doing an enormous business in these 'mourning stamps' amongst the patriotic stamp collectors of the Fatherland."

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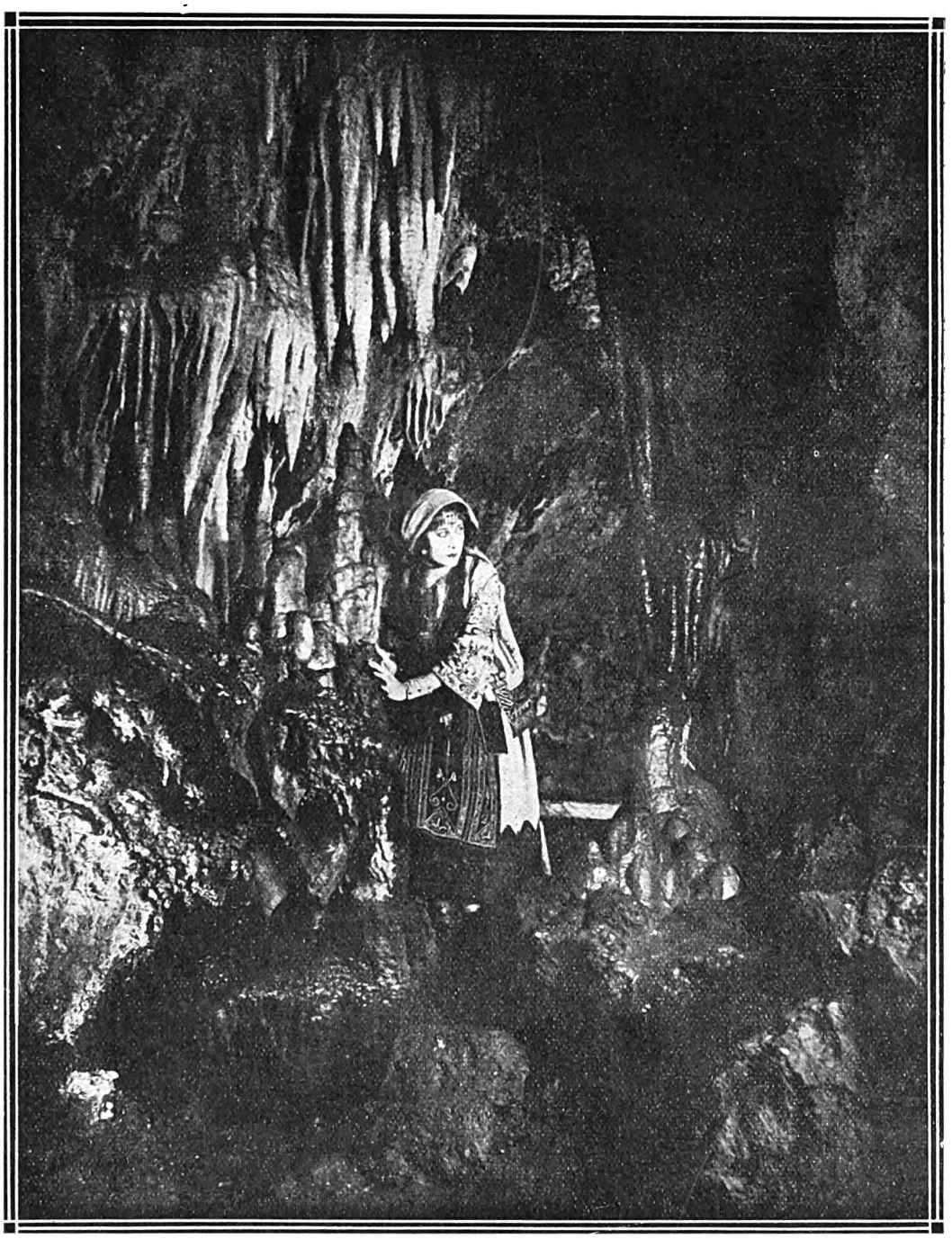
STAGE & CINEMA.

VOL. XIV. No. 363.] SATURDAY, JULY 15TH, 1922 (Registered at G.P.O. as a Newspaper.) PRICE 1/-



"SOMETHING LIKE A CAVE!"

A scene from "Phroso," a Mercanton film-version of Sir Anthony Hope's exciting novel of a Mediterranean island, which will be "super-featured" at the New Bijou Cinema, Johannesburg, next week. The part of Phroso is played by Miss Malvina Longfellow, who is here seen in a cave on the island which her father has sold to an adventurous Englishman.

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TEMPTATION.

By JOHANNA VAN WOUDE.

"MR. Vorenkamp wishes to be remembered to you," says her husband, looking up from his newspaper as she hands him a cup of tea.

Pensively she stares across the flower garden, now adorned with gold and purple by the evening sun.

"Oh, yes, he is living here in the town, is he not?"

"He's been living here for a good long time, but out at the other end. And he's a very busy man. I often see him at meetings. It was only to-day, for the first time, that I heard he too comes from Friesland, and that you used to know each other."

"Yes, that's so. . . . His father was a clergyman in a village near ours. Is he married?"

"No, he's not married. He's young still but—jolly clever. They all say he'll be professor some day.'

"He was two years older than I," she muses aloud. "He must be thirty-two."

"Very likely. Well, good-bye, my dear. I'm sorry I have to go out again."

"I have to go out again." Sad words for many a wife. She, however, has got accustomed to it by now. She no longer tries to keep him at home by little attentions; no longer weeps over his indifference. She no longer reproaches herself, and tries to win back his love, for she has known only too long now that he has never loved her. . . . Oh, well, one gets used even to mental suffering!

She takes the clean clothes for the children out of the cupboard and arranges them in three little piles, her eye the while retaining that musing expression which tells that her thoughts are wandering far, far away. What she sees is her happy youth, when the same Mr. Robert Vorenkamp, now, it seems, so universally esteemed and honoured, was simply "Rob"—an angular, rustic boy, who courted her persistently. Horribly persistently! She had laughed at her awkward adorer, who could be so boisterous, so clumsy, so obstinate. None of her friends, real town-bred young ladies like herself, could see anything attractive in him; and though she liked him, she would not recognise him as a lover. But what is to be said of the kind of reasons for a fifteen-year-old girl refusing her heart!

He persisted, but she did not allow his devotion to touch her.

Then he had left for the university. His father had been called elsewhere. She had lived her own life, a life of parties and dances, of laughter and enjoyment, until at twenty she married. She had had her dream of love, like every other woman who gets married: it lasted a little while before and after the wedding-day: and then she awakened from it, to rub her eyes and look around, to see whither Fate had led her, and what kind of father she had given her children.

She had been married ten years now. For ten long years she has hid her sorrow and suffering behind happy smiles; through all the ten she has pined for the protecting tenderness of a true, loving heart.

Her thoughts go back to the time when she knew Rob; go back to her dear native land, to which she hasn't returned for such a long, long time, and for which she longs sometimes so much: the lovely field-paths and broad, shady village roads, where he used to keep at her side when she and her girl friends went out walking. She can still see the wide ditches, on which the water-lilies floated; the green meadows, where he drove away the cows from her; the hedges where he gathered her brambles; the smooth surface of the frozen canal, where he went skating with her, always screening the wind from her. Good, kind Rob!

How he could stare at her!—full of gloomy, despairing love. And then she used to laugh at it—she remembers that now with a tender regret. How often during these years has she not wondered whether it hadn't been better to have accepted him. Or would he, also, have given her cause for the frequent grievous reflection, "Asked, because of my money!" . . . No, no—not he!

But she has no time to ponder long. The servants have brought in the bath. Three noisy little creatures are frisking round her. They have to be seized, undressed, and bathed, and then put to bed. For she is a good, faithful mother.

The past is forgotten. Her laugh mingles with that of the little ones. Her eyes shine at their happy play. Three pairs of arms are folded round her neck, and she allows herself to be smothered under kisses. That has been her happiness now for many years.

* * *

The sun shines brightly in the snow-covered streets of the big town. Sledges jingle past, and the tinkling is heard of the other vehicles among them, from brilliant carriages with their fur-clad liveried coachmen to the slowly-jogging drays. What laughter and chatter sounds along the pavement! What a lot of rosy faces and rich garments!

The booksellers' windows shine with brightly-bound volumes. The show-cases of the toyshops sparkle with gold and silver and crystal. Christmas is approaching. Everywhere there are signs of gladness and anticipation.

She is walking by the side of her husband—slender, rosy, and fresh, a true child of the north, with beautiful fair hair and fair complexion. Many a man's eye rests on her with pleasure. Many hats are raised not only on account of her rank and station.

They have been paying a call, and are on their way home.

"Do you mind going on alone?" he asks. "I've some business in this neighbourhood."

"Not at all!"

At this moment, over the heads of the sauntering crowds, her eye sees coming in her direction a handsome face, surrounded by a heavy blonde beard. Involuntarily her look remains fixed on it with pleasure. Then she catches his eye, and looks indifferently away, as a beautiful, not really coquettish woman does a hundred times during a walk. Only when the stranger draws nearer, and she is aware that he is lifting his hat, does she glance up at him again for a second. . . .

His eyes reach her very soul. There is that same gloomy look, which she can remember so well. The tall, handsome man who passed her is Robert Vorenkamp. He is not boorish any longer. Her heart beats wilder. A deep blush floods her cheeks at the remembrance of that look of passion, which told her that though years lie between the present and the past, the sight of her now has kindled the old flame afresh.

"That was Vorenkamp, wasn't it?" says her husband.

"Yes."

"He's been nominated for Amsterdam. I saw it in the paper this morning."

"Really?"

"Well, good-bye!"

They part with that hasty good-bye, without any emotion or feeling, and she walks on like one in a dream, that well-known face ever before her mind. She neither hears nor sees the bustling traffic round about her. She only ponders. She can feel her heart beat impetuously, and in astonishment she asks herself, Why? Did she, then, care for him after all! Or is it his handsome appearance which charms her?

Yet how gladly would she see him again, would she talk with him about old days, about her home and all the friends they both knew. Oh, it so seldom happens that she meets an old acquaintance.

Suddenly, when she is quite near home, a well-known voice strikes her ear.

(Continued on Page 13.)

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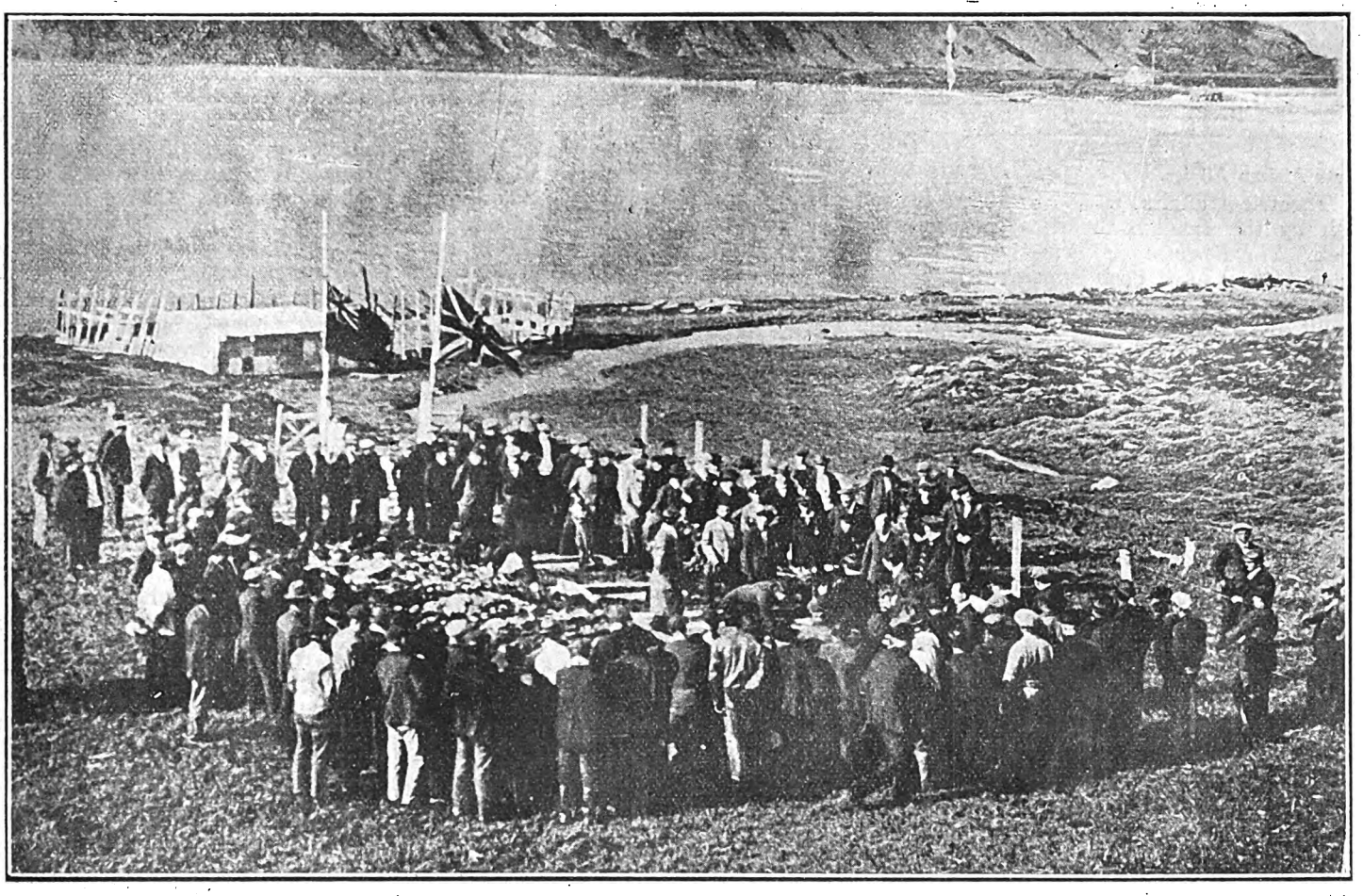
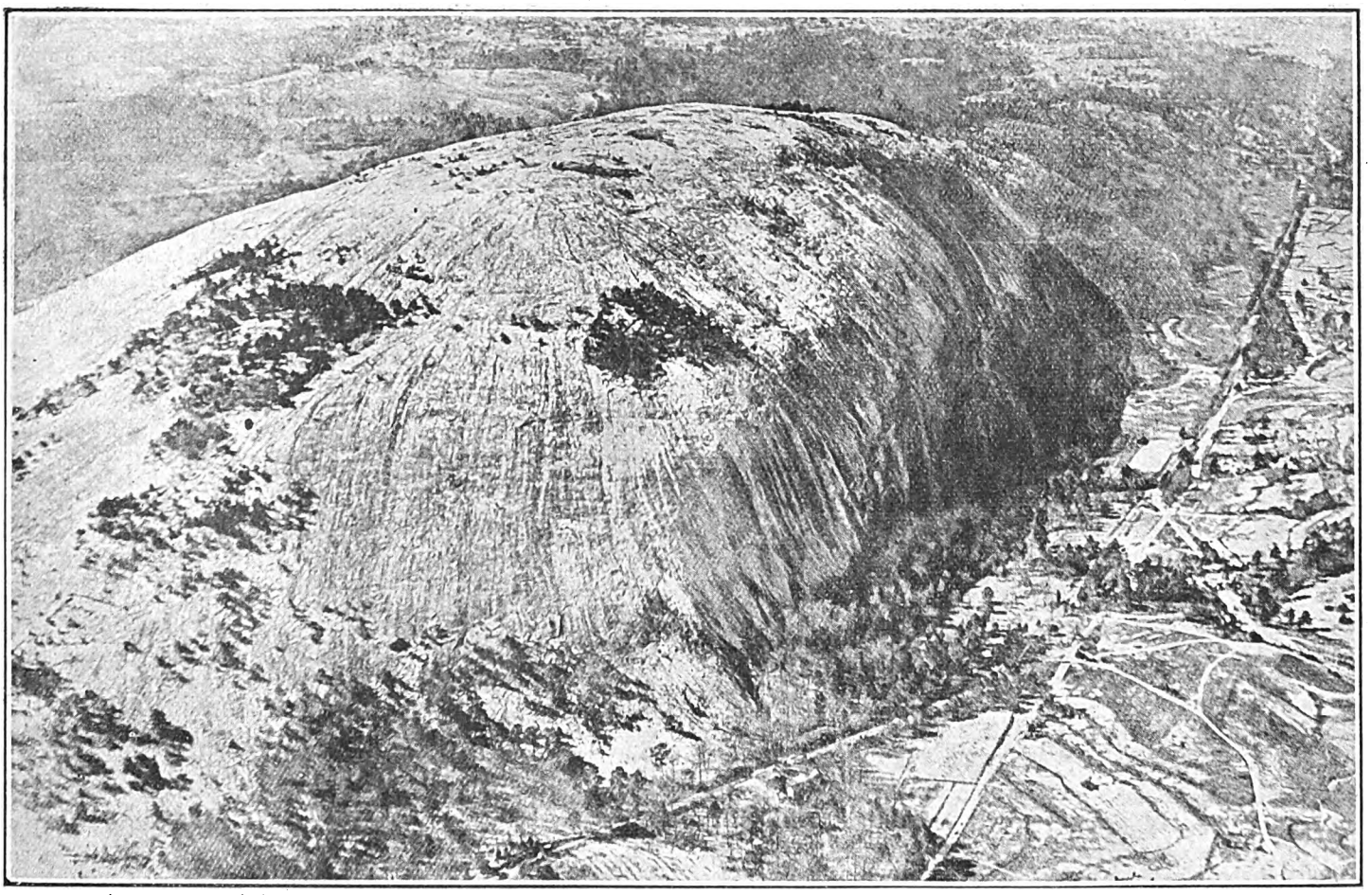
"AT THE GATE OF THE ANTARCTIC."



THE FUNERAL OF SIR ERNEST SHACKLETON AT SOUTH GEORGIA: FROM A PHOTOGRAPH BROUGHT TO SOUTH AFRICA BY THE "QUEST."

A MONUMENT OUT OF A MOUNTAIN.



STONE MOUNTAIN, NEAR ATLANTA, GEORGIA, U.S.A., THE LARGEST SOLID BLOCK OF GRANITE IN THE WORLD.
The hill is 700 feet high, and in its side the American sculptor, Mr. Gutzon Borghem, is to carve in colossal figures, some of them fifty feet high, a great "Confederate Memorial" of the Civil War. The work will cost two million dollars.

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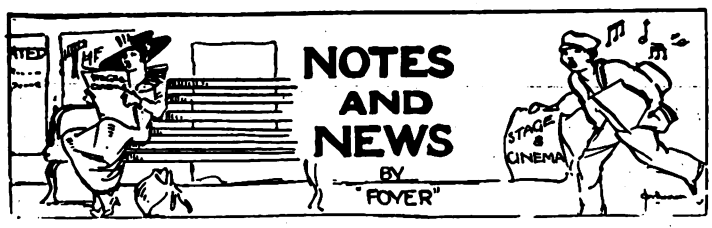

South African Affairs.

Theatrical affairs in South Africa are extensively dealt with by the London theatrical papers which arrived last week. *The Performer* says:—"The I.V.T.A., Ltd., inform us that they have been appointed sole agents for Messrs. Musgrove's Theatres Proprietary, Limited, who control the circuit of theatres in Australia recently known as the Tivoli Circuit, operated by Mr. Hugh McIntosh. The Musgrove Circuit will be worked in conjunction with the Vaudeville Circuit of the African Theatres, Ltd., and a large number of acts are now being sent across from Africa to Australia. Bookings made for the Musgrove Circuit by the I.V.T.A. Ltd. include Lee White and Clay Smith, Margaret Cooper, May Sherrard, Lune and Shaw, Bert Maddison, and Audrey Knight. With regard to South Africa, the I.V.T.A., Limited, are shortly sending out Ethel Hook & Co., June Mills and William Innes, Julian Rose, Eddie and Decima McLean, Bert Terrell, Jack Barty, Cornalla and Eddie, and Alphonse Berg in 'Fashions de Vogue.' In the drama world in South Africa, Horace Hodges has just concluded a nine months' engagement in 'Grumpy,' 'Skittles,' and 'Lightnin'.' Ruby Miller and her Garrick Theatre Company open on Monday next in 'The Edge o' Beyond,' which will be followed by 'Polly With a Past.' In the middle of July Lady Forbes-Robertson (Gertrude Elliott) returns to South Africa to appear in 'The Sign on the Door' and 'Woman to Woman,' her company consisting of a number of well-known West-end artists, including W. Cronin Wilson, Elaine Inescort, H. Athole Ford, Alan Hollis, Aubrey Mather, James La Fane, and William Mollison, who will also act as producer. As far as revue is concerned, 'The Peep-Show' is still running to big business, and will be followed by 'Spangles,' which will open at the end of July. The subject of the Christmas pantomime is 'Robinson Crusoe,' for which the following comedians have been engaged:—Rowland Hill, Bert Harrow, Percy Cahill, and Edgar Morgan, in addition to which Fred Eugène will introduce his speciality trap act. Following 'Robinson Crusoe' the African Theatres, Ltd., will present 'Welcome Stranger,' for which the engagement of a well-known Jewish actor is being negotiated. The I.V.T.A., Limited, are sending a new dramatic company to South Africa in the spring of next year, which will present 'The Bat,' 'Bull-Dog Drummond,' and other successes. The I.V.T.A., Limited, recently sent out a company of film artists to play in 'The Blue Lagoon,' on completion of which the stage version and the film will be presented in Johannesburg at two theatres simultaneously." *The Stage*, in a similar article on South Africa, states that "The Blue Lagoon" film company includes Molly Adair and Arthur Pusey.

HERBERT LA MARTINE,
Originator of the Staircase Dance, who, with his dancing partner, will begin a vaudeville tour of South Africa at the Tivoli Theatre, Cape Town, on July 26.

The Un-"True" Rumour.

Our London correspondent briefly refers this week (page 10) to Sir Walter De Frece's refutation of a rumour in England concerning the origin of Ronald True, the ex-airman and reprived murderer of Gertrude Yates, *alias* Olive Young. The matter is dealt with at greater length by *The Performer*, which says:—"In connection with certain rumours that have been current this last week or two, Sir Walter De Frece, M.P., seen by a *Daily Mail* reporter, says that owing to the suppression of the name of the mother of Ronald True, public rumour has got hold of the name of his wife, formerly Miss Vesta Tilley. Why have the authorities suppressed the name of True's mother? So much distress has been caused to Lady De Frece and Sir Walter by the rumour that instructions have been given for proceedings to be taken against any person repeating the scandal. Lady De Frece has received dozens of sympathetic letters from friends and people who knew her during her stage career, who have been horrified at the rumour. A New York correspondent of the same paper records that Ronald True has been identified by a San Francisco post office inspector, William Madeira, as a man who, under the name of the Hon. Arthur Reginald French, was convicted at Alameda, California, in 1913, of stealing money orders and sentenced to fifteen months' imprisonment. The correspondent adds that Madeira states that he compared photographs of True, who during the War served as a flying instructor in several American aerodromes, with those of 'French' in the police records, and he is certain they are pictures of the same man. Madeira further states that True also described himself as Lord De Freyne of French Park, County Roscommon, Ireland, and as 'stepson of Lord Glenfalloch.' 'He had been an Army officer,' adds Madeira, 'sheep rancher in California, airman in Brazil, member of the North-West Mounted Police in Canada, and had even tried his hand at prize-fighting in San Francisco. After his release from gaol early in 1915 he sailed for Hong Kong, saying he intended to enlist in the British Army.' In *The Sunday Express* is published what is certified to be a true copy of an entry in the certified copy of Register of Births in the Sub-District of Chorlton-upon-Medlock, Manchester, 'given at the General Register Office, Somerset House, London, under the Seal of the said office, the 10th day of June, 1922.' According to this copy, 'Angus Ronald True was born on June 16, 1891, at 37, New York Street, Chorlton-under-Medlock, and the father's name is given as William Thomas True, and his mother's name as Annabel True, formerly Angus.' It may be recorded that the fifth Lord De Freyne married, in 1902, Annabel, daughter of Mr. William Angus. His lordship was killed in the European War in 1915, and was succeeded by his half-brother, the present peer."

J. L. Sachs.

At the Bankruptcy Court, London, the discharge was suspended for two years, from April 25 last, of Joseph Leopold Sachs. The Official Receiver reported that the total of admissible claims was £22,390, the assets had realised £100, and no dividend was probable. Debtor stated that owing to his failure to induce Sir Harry Lauder to go out to South Africa in 1916 he determined to remain in London and to produce that artist in revue there. The revue, "Three Cheers," caused a heavy loss to the producing syndicate, which the debtor had to bear to the extent of £2,000. His personal losses on theatrical productions he estimated at nearly £6,000, while £6,000 was his estimate of the loss to his estate due to interest during the last three years on borrowed money.

Dame Genevieve Ward.

In the tiny boudoir of her Hampstead home Dame Geneviève Ward, the veteran actress, who brought a company to Johannesburg by coach in 1892, was presented in mail week with a volume containing the signatures of France's most illustrious dramatic authors and composers, by M. de Croisset, on behalf of the French Society of Authors.

EMPIRE, JULY 24: "SPANGLES."

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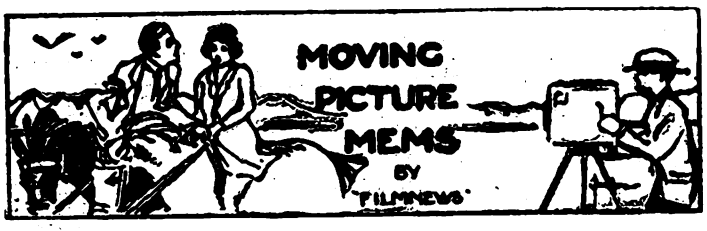

To Play Mark Sabre.

Mr. Percy Marmont, an English actor who has achieved film fame in America, has returned to England to create, against English backgrounds, the character of Mark Sabre, the hero of "If Winter Comes." The film version of A. S. M. Hutchinson's novel is to be made under the direction of Harry Millarde for the Fox Film Co. Mr. Marmont was in Johannesburg in 1916, when he played Jack Wheeler in "Fair and Warmer," John Ayers in "A Little Bit of Fluff," Dr. Gerald Sumner in "The Boomerang," and Albert in "Too Many Cooks."

Producing in Lapland.

Lapland is to have its first home-produced picture, and blinding snow-storms will provide some of the thrills in the film. Mauritz Stiller, the Swedish producer, has gone to Lapland to make a picture in which Eskimos will play their own natural *rôles*, and a herd of between 3,000 and 4,000 reindeer will appear as "crowd."

Blue Glasses.

Things are not always what they seem. And they never are what they seem when it comes to the photography of colour in motion-pictures. Red, which is a bright colour to the eye, photographs a dead black. Bright yellow goes black. Blue—even a rather deep blue—goes light. A screen star wearing a blue dress trimmed with yellow would seem on the silversheet to be wearing a white dress trimmed with black. Grass-green goes black. But it is not as mysterious as it seems. There's a certain shade of blue glass that shows the colours as they will photograph. That is why directors and camera-men at every motion-picture studio are constantly peering through blue glasses.

CHARLES RAY,
Who will be featured at the Orpheum Theatre, Johannesburg, next week in one of his most successful productions, "The Old Swimmin' Hole."

Charlie Chaplin's Mother.

Even wealth cannot overcome every obstacle. The mother of Charles Chaplin, who was mentally affected by shell-shock suffered during one of the German aerial raids on London during the War, and who has for the past year been under the care of trained nurses, with expert medical and neurological attention, is likely to be deported from America under the Alien Law. But a statement from her sons, Sydney and Charles Chaplin—the latter being worth more than $1,000,000—contends that the extraordinary circumstances justify some yielding in the legal barriers against admission to the U.S. of aliens, either permanently or temporarily mentally unsound. The emigration authorities after much persuasion permitted her to enter the U.S. and remain there for one year. The time has now expired and the question has arisen whether she can be legally allowed a longer period of residence.

Lucky.

Theodore Kosloff, Russian dancer and cinema actor, has benefited to the extent of over $50,000 in the recent return by the Russian Bolshevik Government of jewels and property confiscated five years ago. Kosloff's married sister, Mrs. Tonya Otradinsky, writes from Moscow that among the things returned are valuable gifts received by the dancer from European royalty. These include a gold watch with the Russian eagles, presented by the last Czar Nicholas; a pair of rare moonstone cuff-links, also the gift of the Czar; silver plate for 24 persons, the present of Grand Duke Vladimir; a large ruby tie-pin from the Grand Duke Sergius, and emerald cuff-links from Lady Evelyn Guinness. Mr. Kosloff, who is now working at the Lasky studio with Betty Compson in a new picture entitled "To Have and To Hold," has hopes that the return of the jewels may be followed by a release of his other properties in and around Moscow to a total of over one million dollars. When the Bolsheviks took control they confiscated a 24-flat apartment house he owned in Moscow and a forested country place valued in itself at $200,000. It is not known whether it will be possible for the recovered jewels to be taken to America. Permission to travel has been granted his two sisters, Tonya Otradinsky and Nadya Krutikoff, and his niece, Aleshka Krutikoff, but it is uncertain whether they will be permitted to carry the jewels with them.

Unscrupulous Tricks.

Some of the despicable tricks often resorted to by unscrupulous contestants in an automobile racing match, to hamper the progress of the car in the lead, are revealed in Wallace Reid's latest Paramount picture, "Across the Continent," now nearing completion. These bits of foul play, as recorded in the new picture, are based on actual happenings, many of which are recorded in racing annals, and were incorporated into the story by Byron Morgan, after comprehensive investigation on the part of the author. In the story, Reid drives a small "flivver" type car across the continent in a trans-continental race, so the schemes put into effect by rivals are not applicable to circular-track racing. One of these consists in setting fire to a long stretch of straw on a sandy roadway, scattered there to make the road more passable. Another is to dig deep ruts in the road, curving them off to one side so that they will lead the wheels of a swiftly-moving car off into the ditch at the side. Another is the seemingly accidental blockade of a highway tunnel by a huge truck from which a wheel has been purposely taken, but which looks like a natural wreck. This latter stunt was intended, in the story, to hold up the winning car until the car entered by the rival faction could catch up.

Poets' Corner: Shelley's Invocation.

[This month is the centenary of Shelley's death. He was drowned boating at Lerici, on the Gulf of Spezzia, on July 8, 1822, and his body was washed ashore a fortnight later.]

O wild West Wind, thou breath of Autumn's being,

. . . . . .

Make me thy lyre, even as the forest is:
What if my leaves are falling like its own!
The tumult of thy mighty harmonies

Will take from both a deep, autumnal tone,
Sweet though in sadness. Be thou, Spirit fierce,
My spirit! Be thou me, impetuous one!

Drive my dead thoughts over the universe
Like withered leaves to quicken a new birth!
And, by the incantation of this verse,

Scatter, as from an unextinguished hearth
Ashes and sparks, my words among mankind!
Be through my lips to unawakened earth

The trumpet of a prophecy! O, Wind,
If Winter comes, can Spring be far behind?

From the "Ode to the West Wind."

EMPIRE, JULY 24: "SPANGLES."

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Coming Choral Festival.

When the Johannesburg Philharmonic Society took the bull by the horns last year and, on their own initiative and responsibility, inaugurated a scheme for an inter-Province choral festival, they took an admirably progressive step in the interests of choralism. The difficulties and obstacles which confronted the Society in their initial effort will be well remembered, and the fact that the first tour of the choir was carried through with some success despite everything, so to speak, has created a sufficient justification for the opinion that the forthcoming festivals to be given in connection with the Durban Orchestra will be carried out similarly, obstacles or no obstacles. Surely no other similar musical organisation in the country has exhibited anything like the vitality, enthusiasm and progressive spirit of the Johannesburg singers, and if choral singing in South Africa does not experience a decided revival and popularity as a result it will not be for the want of stimulus of the right kind. Last year certain phases of the choral tour miscarried somewhat, but such temporary trials have served only to make the local organisers more determined, and from official information it appears that no such experience will again arise to detract from the completeness of the musical programmes arranged. The present scheme is certainly planned on a big and imposing scale, and the comprehensive and ambitious nature of the musical enterprise has become possible through the complete co-operation of the new Durban Orchestra. The assistance of such an efficient body of instrumentalists makes unlimited possibilities so far as choral work on a grand scale is concerned, and it might here be said that the Philharmonic Society's alertness to the new opportunities compels unqualified admiration.

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Obstacles Overcome.

For years past every kind of choral effort, locally, has been faced with an almost insuperable difficulty in the matter of instrumental accompaniment, and the fact that considerable sums of money were spent in the endeavour to meet, if only partially, the least requirement, did not at any time secure anything like adequacy in that department. We see now, however, that the Philharmonic Society have grasped with both hands the chance that adequate instrumental support will create, and as a consequence the Rand and Pretoria, as well as Durban and Maritzburg, will be given an opportunity of hearing choral works that has hitherto been beyond all local resources. Knowing, as I do, the capabilities of both the Johannesburg and Durban Societies, there seems nothing to prevent the forthcoming Choral Festival from creating an altogether new standard of achievement in South African choralism. A single hearing of the Durban singers suffices to create in my mind the idea that discipline and precision were features of their work, and their combination with the choral forces of the Rand and Pretoria should make possible a memorable series of choral concerts. Apart from the special attractions of the new choral works to be performed in the various centres, and the certainty of fine instrumental support, there will be the further novelty of new vocal soloists, who will be imported from England specially for this series of concerts. This departure will add an entirely fresh interest to the choral concerts, for it was some years before the War when English oratorio singers were last heard in South Africa. The engagement of oversea vocalists always held a fresh interest in those pre-War oratorio concerts, and the resumption of the idea will probably widen the scope of appeal of the Festival concerts.

Some Details.

The Durban Orchestra's visit to Johannesburg and Pretoria has been settled for the first week in October, and it will be preceded by the visit of the Johannesburg Philharmonic Society's Choir to Maritzburg and Durban. The Choir will leave here on September 29 and will reach Maritzburg next day, when combined choirs will give a performance of Mendelssohn's "Elijah." Proceeding thence to Durban, the Johannesburg Choir will join the Durban Society in a performance of the same oratorio, in conjunction with the Durban Orchestra, thus attaining the precise object which the local singers had in view last year, but which, owing to a variety of circumstances, was then unattainable. Other concerts to be given in Durban by the combined choirs from the Rand and Durban will include performances of concert arrangements of "Tannhäuser," "Lohengrin" (Third Act) and "*Cavalleria Rusticana*," and the big effort will be concentrated on a combined performance of Elgar's masterpiece, "The Dream of Gerontius." After completing this Durban programme, the Johannesburg Choir will return to the Rand, accompanied by about one hundred members of the Durban Choir and by the Durban Orchestra, with Mr. Lyell Tayler, and the choral programme referred to will be repeated in Johannesburg. A strenuous but probably highly instructive itinerary has thus been drawn up for the various singing bodies, and the finish of the Festival should certainly find local concert goers with a wider and healthier idea of South African possibilities so far as choral singing is concerned. The season of orchestral music to be given in Johannesburg by the Durban Orchestra will be referred to in a later issue.

Mr. Robert Goldberg.

I am advised that Mr. Robert Goldberg, well-known in Johannesburg musical circles as a 'cellist of distinctive ability, who went to England some time ago to continue his studies as an executant, will shortly return to Johannesburg. Mr. Goldberg will be certain of a hearty welcome by many friends and professional acquaintances in Johannesburg.

Another popular Johannesburg artist who has been away some two years studying in England is Miss Hilda Neale. Miss Neale is also due back on the Rand shortly, and a wide circle of friends and admirers will no doubt prepare for her a hearty welcome.

Mallinson's Songs.

The news that Mr. Albert Mallinson has decided to give Rand concert-goers an opportunity of hearing authoritative renderings of many of his famous songs will be received with much pleasure. "There is so much distinctiveness and originality in Mr. Mallinson's songs that they should be welcomed by all cultured vocalists capable of appreciating endeavours to break through petrified conventionalities in musical phrases." So said a writer in an English journal. The distinctiveness of the music chiefly lies in the boldness of the harmonic scheme, resulting from the endeavour to use to the full the expressive power latent in harmony. The recitals will be given, I believe, some time late in September or early in October.

EMPIRE, JULY 24: "SPANGLES."

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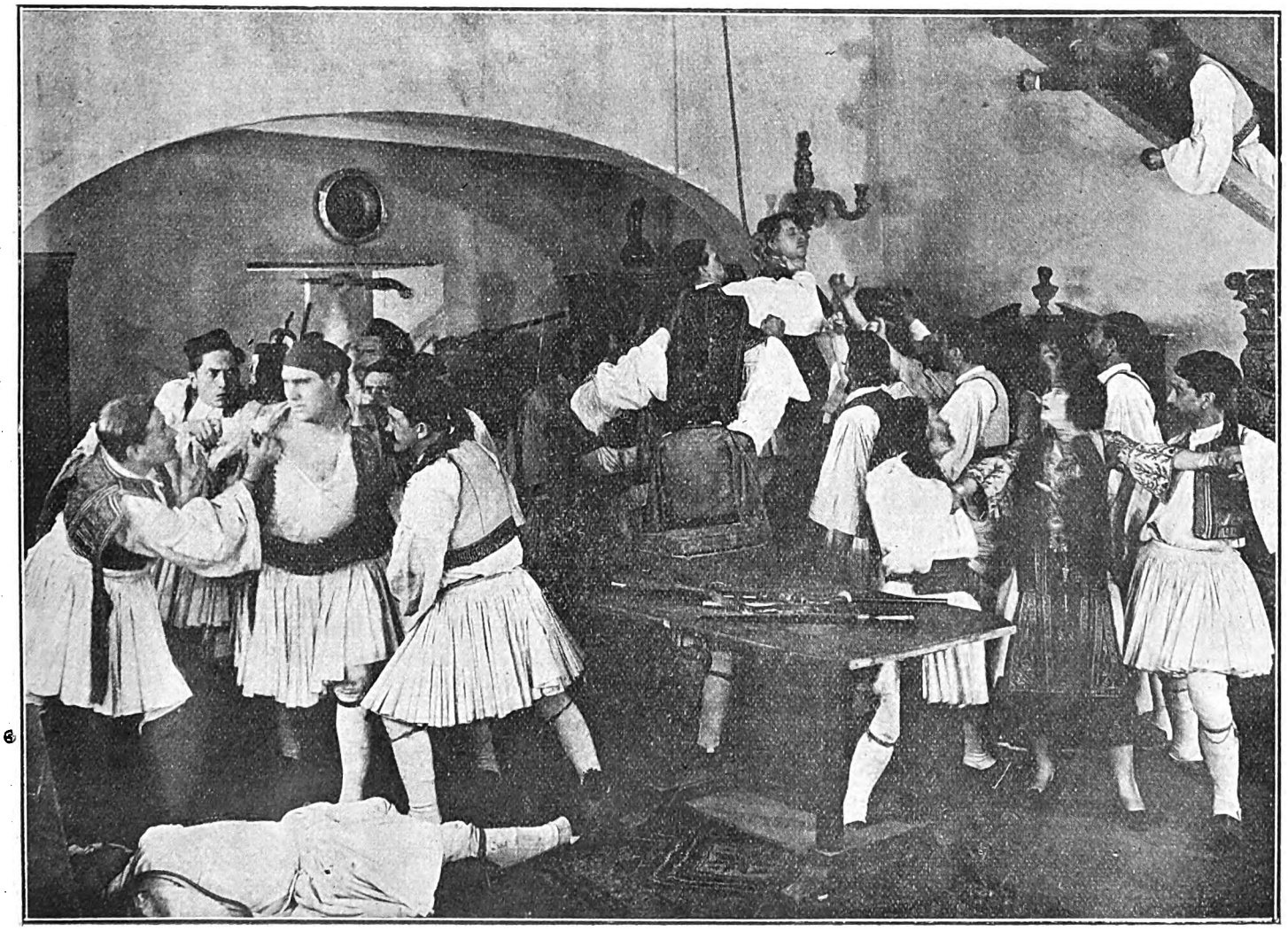
ADVENTURES IN THE MEDITERRANEAN.

A SCENE FROM SIR ANTHONY HOPE'S "PHROSO," TO BE SHOWN AT THE JOHANNESBURG BIJOU NEXT WEEK.
A Turkish Pasha interferes between Phroso and the young Englishman who has bought her father's island in the Mediterranean.



A LATER SCENE FROM "PHROSO": THE TURK HIRES GREEK ASSASSINS TO "DO FOR" THE ENGLISHMAN.

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In The Bright Lights.

POLLY AND PAULETTE.

MISS RUBY MILLER'S BRILLIANT PERFORMANCE IN "POLLY WITH A PAST."

I AM all in favour of "Polly With a Past." The authors Messrs. George Middleton and Guy Bolton, have hit upon a novel and attractive idea (and oh, how hard that is nowadays!), and they have worked it intelligently to a logical if somewhat too-early-obvious conclusion. What is more, labelling their play a comedy, they have walked delicately—Agag could not have walked more delicately—upon the very dangerous border-line of farce and never (or hardly ever) crossed over into the forbidden territory. And what is still more—third and crowning good point—they have pitched the level of interest high at the start and contrived steadily to increase it as the play progresses; so that "Polly With a Past," in spite of the facts that its rate of progress is leisurely and its end easily foreseen long before it is reached, does nevertheless grip, entertain and amuse the audience right to the final curtain. The third act is particularly pleasing; because, by the time it is reached, the theme does not seem capable of further exploitation, and the ingenious surprises which the authors still have in store (such as the saved-up appearance of Prentice Van Zile and his part in the development of the story) are therefore all the more titillating to the playgoer's palate. The only thing that is never satisfactorily explained is the arrival, in the first act, of a letter written in French, which does not appear to belong to anyone, but which serves to discover Polly Shannon's proficiency as a "parley-voo-er."

The play provides a fine "fat" part for the leading lady. Imagine it: The orphan daughter of a Baptist minister arrives in New York from East Gilead, Ohio. She is on her way to Paris to have her voice trained. Some people have their voices trained in New York, but Polly Shannon's mother, you see, was French. A silly little trifle prevents her from going to Paris to have her voice trained; she hasn't any money. When the play begins she is parlour-maid-housekeeper to two seemingly sexless young bachelors—Clay Collum and Harry Richardson. These "guys" (or should it be "ginks"?) have a friend, Rex Van Zile, who has looked with eyes of affection upon Myrtle Davis, "social reformer." Myrtle is too busy social-reforming to worry about Rex, who is a thoroughly innocuous young man. Clay and Harry think that if he could manage to endow himself with one or two perfectly good vices Myrtle might be induced to take more than a passing interest in him with a view to his reformation. If he could only get into the toils of a quite bad and seductive siren, now—— Hence the metamorphosis of Polly, New York parlourmaid, into Paulette, Parisian "vamp." (*avec* poodle). Hence, also, the inevitable conclusion that, just when the scheme is beginning to work, Rex permanently loses all desire for Myrtle and longs to possess his clever accomplice; although one must do him the justice to remember that it is Polly, and not Paulette, with whom he falls in love, so that he has every excuse for the transfer of his affections.

Observe the acting opportunities in the part—the sudden change from the demure capped and apronned parlourmaid into the plumed and jewelled "vampire" with regulation French accent attached. Again, as in "The Edge o' Beyond"—only this time even more so—Miss Ruby Miller transmitted across the footlights an impression of extreme capability and technical brilliance. It was as though one had seen others try to play the part and fail lamentably, and then had heard Miss Miller say: "See, this is the way it *should* be played," and then had instantly realised that that exactly was the way to do it. In fact, if I have a fault to find, it is that her assumption of the character of Paulette was almost too perfect for an impersonation within an impersonation. It not only deceived all the characters in the play who were not "in the know," but it deceived me as well; and that is why, just now, I had to remind myself that after all it is the girl from East Gilead and not the actress from Paris with whom Rex falls in love. But as an exposition of vampirosity it could not be improved upon.

The next "fattest" part is that of Rex Van Zile, and it was handled by Mr. Antony Holles in a manner most delightful to watch. This very young actor has a manifest gift for expressing his personality on the stage which should take him, in time, near the top of the tree. Then we had Mr. Sydney T. Pease as a reformed drunkard—a fine performance, full of quiet touches of character; and Miss Alys Rees as a beautifully effective matron (Rex's mother).

Mr. Charles Carson as Prentice Van Zile, Rex's uncle, appearing only in the last act, has very little to do worthy of his talents; and the other parts all revolve more or less round the central character, and include Mr. Partick Ludlow as Clay Collum, Mr. Fernley Bisshopp as Harry Richardson, Miss Violet Blyth-Pratt as Myrtle Davis, Miss Margery Caldicott as her mother, Mr. Francis Roberts as Commodore "Bob" Barker, and Mr. J. Oliver Twiss as an excitable pianistic *virtuoso* of Continental origin. By the way, may I suggest to Myrtle Davis that if the stage were a real room her gaze would not naturally be so frequently directed diagonally through the skirting-board of its now-missing wall into the front rows of the stalls?

The play is splendidly dressed and mounted, and its performance should serve to establish Miss Miller and her clever company as permanent favourites with Johannesburg playgoers.

CARLYON.

ALLEN DOONE'S RETURN.

SPECIAL EMPIRE ENGAGEMENT FOR ONE WEEK ONLY.

MR. Allen Doone, accompanied by Miss Edna Keeley, returned to Johannesburg last Thursday evening for a flying visit, after nine months' absence during which he has travelled round the world Mr. Doone and Miss Keeley (further details concerning whom will be found, with their portraits, on page 18) will top the bill at the Empire next week in an Irish costume-comedy sketch entitled "Sweet Molly-O!" The engagement is for one week only as the new revue, "Spangles," will open on the following Monday.

SPARKLING "SPANGLES."

PROMISE OF A SCINTILLATING REVUE.

"SPANGLES," the new "super-revue" from the London Palladium, will open at the Johannesburg Empire on Monday, July 24. From all accounts it is going to be a wonderful and scintillating affair—the entire London production with the addition of four new scenes. The revue is in fifteen "Spangles," or scenes, and is particularly strong in dancing and comedy. There are four *ballets*, including "The Powder-Puff *Ballet*" and "A Fruit-Salad *Ballet*." The dresses and scenery, it is promised, will be on a most lavish scale of expenditure.

The revue will be played by "The Peep-Show" company (including Miss Billie Bell), but will introduce to Johannesburg the well-known English comedian, Mr. Joseph Victor, who has just finished playing Billy Merson's part in "The Whirligig," and who arrived by the *Kenilworth Castle*. Mr. Philip Levard is the producer.

DELVILLE MEMORIAL CONCERT.

BIG AUDIENCE EXPECTED AT ORPHEUM ON SUNDAY NIGHT.

THE concert for the Delville Wood Memorial Fund at the Orpheum Theatre this Sunday night is expected to attract a large audience. A few reserved seats, 5s. each, can be booked at the Carlton Hotel Booking Office. The prices of admission at the doors will be 5s., 2s. 6d. and 1s. The doors open at 7.45 and the concert begins at 8.45.

Major S. W. Harris will show selected portions of the War Office official film record of the South Africans' part in the War, including the first Memorial Service on the site of the Battle of Delville Wood, and will lecture on the film while it is being shown. Mr. David Foote's Orchestra

(*Continued on Page 25.*)

EMPIRE, JULY 24: "SPANGLES."

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VAUDEVILLE ARTISTS IN SOUTH AFRICA.

PERFORMERS WHO ARE NOW APPEARING ON THE AFRICAN THEATRES' CIRCUIT.

1. Teddy Stream, "The Rising Character Comedian" (Tivoli, Cape Town). **2.** Tess and Flo Le Roy, "In Harmony and Discord" (Tivoli, Cape Town). **3** and **4.** Tom Scott and Grace Barry, "The Entertaining Couple" (Tivoli, Cape Town). **5.** Jack and Emily, "Refined Vocal and Dancing Entertainers" (Empire, Johannesburg). **6.** Jubb and Jerome, "The Original Baton Girls" (Empire, Johannesburg; Orpheum, Johannesburg). **7.** Zona and Milroy, "In Childish Chatter" (Criterion, Durban; Rinko, Maritzburg). **8.** Joe Lyons, of Sandford and Lyons, Comedians (Empire, Johannesburg).

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LEICESTER SQUARE, June 18.

The Changing West End.

Happening to pass through Regent Street and Oxford Circus a day or two ago, I was very struck by the altered appearance of that neighbourhood. In the place of the—to modern eyes—rather dwarf-like Georgian buildings, there has lately been completed a goodly number of handsome, imposing business establishments designed in a style to bring them all into conformity as far as general vision and height are concerned. When the leases of the remaining shops fall in, the Crown authorities insist on new buildings replacing the old, which must be uniform with Dickins & Jones', Peter Robinson's and Mansfield's palatial premises already completed. Two famous Parisian stores—*Les Galeries Lafayette* and the *Magasins du Louvre*—have lately successfully inaugurated large branches in Regent Street, which they are running on exactly the same lines as the parent shops in Paris. In Piccadilly Circus, the block which formerly housed the Actors' Association has been razed to the ground, and Swan & Edgar's, opposite, will be the next victim of the house-breakers and builders. A large cavity in the magnificent Aldwych-Kingsway vista will very soon be filled by the Bush Building on the Gaiety island-site. This has been planned to include a theatre, concert-hall, super cinema, *café* and dance-palace, besides its hundreds of office suites—and with everything on the American plan.

A Wet Ascot.

Expectations of a brilliant Royal Ascot were rudely dispelled on Tuesday, when the advent of heavy showers and gusty winds spoiled tempers, clothes and appearances. The Royal procession down the course was made under umbrellas, and after an hour's rain the crowd became bedraggled, but, strangely enough, very few spectators left for home. In fact the ladies in frocks on which so much forethought and care had been expended, have been described as "unparalleled in heroism" for the manner in which they accepted the wreck and ruin of their so dainty and expensive toilettes. Hunt-cup Day likewise was unpromising from the first, turning out to be mainly notable for the attire of those who braved the 30-degrees drop in temperature. Furs, winter coats and umbrellas effectually concealed any attempts there may have been at traditional Ascot dress.

Russian Fairies.

Fairies came to town on Monday—living, breathing—and Russian, ones. They arrived at the Coliseum, where a prosaic management have mundanely mentioned them in the programme as Lydia Lopokova, Lydia Sokolova, Leon Woizikowski and Leonide Massine. That daintiest of rogues in porcelain, Lopokova, again wove her web of enchantment over all beholders in a dance to a "variation" by Gounod, then bringing all her airy grace and *diablerie* to bear on the Can-Can from "*La Boutique Fantasque*" (Rossini), in which she was partnered by Massine, who just previously had used his astonishing agility and verve in interpreting the "Farucca" from Manuel de Falla's *ballet* "The Three-Cornered Hat." Woizikowski's solo from the *Danses Polovtsiennes* (in Borodin's opera "Prince Igor") somehow missed fire. It lacked the background of Tartars and Circassians and the barbaric colouring used by the Diaghilev company. Sokolova introduced the only novelty, "Peking-foo," danced to a typical Johann Strauss melody, in which she was in turn arch, mocking and grotesque, reminding one now of a Morland drawing, now of a Rops sketch. At the same hall Cecilia Loftus is keeping audiences enthralled by her almost uncanny imitations of stage celebrities. Undoubtedly the cleverest mimic of the day, she has now, after several years of enforced retirement through ill-health, regained all her powers and equalled her former triumphs. To see her suggesting the manner in which Mrs. Patrick Campbell would sing "Coal-black Mammy" is joy undiluted, the full-throated drawl and soft sweeping feline gestures of the noted actress being reproduced with just the least touch of caricature but without cruelty. As Delysia in her song-study of Apache life, "*J'en ai marre*," she amazingly hits off every intonation and mannerism of the French favourite. In a word, imitations streaked with genius.

A Rising Comedienne.

The sordid surroundings of the Elephant and Castle have been enlivened this week by the inclusion in the programme at the South London Palace of a comedienne who is at any rate new to me. Audrey Knight by name, she is an epitome of Cockney raillery, wistful humour and impudence. Reminding one in turn of Maidie Scott, Wish Wynne and Marie Lloyd, her methods are entirely original, and she infuses a strong personality into every phrase of her songs and patter. You will, however, have the opportunity of sampling her talent yourselves quite soon, as she tells me she is under contract to sail for South African and Australasian tours in the early autumn. [Audrey Knight paid her first visit to South Africa early in 1921, when she made a pronounced success.—Ed., S.A.P.]

Round the Town.

"Pomp and Circumstance," the new Monckton Hoffe play, so heavily boomed before production through a misunderstanding with the Lord Chamberlain about the bed which figures in the last act, has disappointed all of this dramatist's admirers. I rather imagine this to be an old effort of his brought out in the hope that it would ride to success on the wave of "The Faithful Heart's" popularity.

Lucien Guitry is this week playing in his son Sacha's biographical drama "Pasteur" at the Princes Theatre. The veteran actor makes an arresting figure of the great French scientist, every nuance of movement and intonation helping to the effect of reality in his portrayal. Next week he will be joined by Sacha and Yvonne Printemps (Mme. Sacha Guitry) in "*L'Illusioniste*," a satirical study of music-hall manners and morals in which Mlle. Printemps plays an English vaudeville soubrette.

I learn that active preparations are being made for the return to the West End of Miss José Collins (Lady Robert Innes-Kerr) in Lehár's operetta "The Last Waltz"—probably at the Gaiety. This will be the sixth German-Austrian piece to be given here since 1920.

The London Pavilion commenced a short variety season on Monday with the Duncan Sisters—a couple of quaint American youngsters who half sing, half croon, songs of a fascinating originality, in suits of checked cotton, reminding one of Judy Abbott in "Daddy Long-Legs"—as principal attraction supported by eleven turns of international repute. Mr. Cochran re-opened the New Oxford Theatre at the end of the week with "Chuckles of 1922," an American musical affair which he has transported bodily (and boldly) from New York.

M. D. Waxman has revived "The Little Brother" at the Court, and the high praise bestowed on him for his performance therein of the Rabbi has decided him to produce in English the famous Jewish drama, "Uriel Acosta," in the West End. Mr. Waxman is as well-known in South Africa as here. He it was who, during a Yiddish season at the Pavilion, Mile End, introduced Maurice Moscovitch to England.

Prosperity has returned to theatres, restaurants and indoor amusements with the cold spell, which should prove the saviour of many a show wobbling on the edge of dissolution last week. For the few remaining weeks of their phenomenal run at the Palace, the Co-Optimists are giving a "Daylight-Saving Show," commencing at 9.15 p.m. and concluding at 11.15 p.m. with one 5-minutes interval. For those who insist on arriving at usual theatre hours they have thoughtfully provided a film programme.

Ronald True's Reprieve.

The Home Secretary's respite for Ronald True, who had been convicted of the foul murder of a "*fille de joie*," has set all tongues wagging. The "stunt" press, athirst for a new sensation, are handling it for all and more than it is worth, bringing in sinister hints at class distinctions by the law, all of which were tellingly refuted by the Home Secretary in a dignified explanation of the legal rules which compelled him to stop the execution. Rumour had connected the name of Vesta Tilley with True's parentage, and I am glad to note that her husband (Sir Walter de Frece, M.P.) has denied such a ridiculously absurd story in a letter published in *The Daily Express*.

PAUL PRY.

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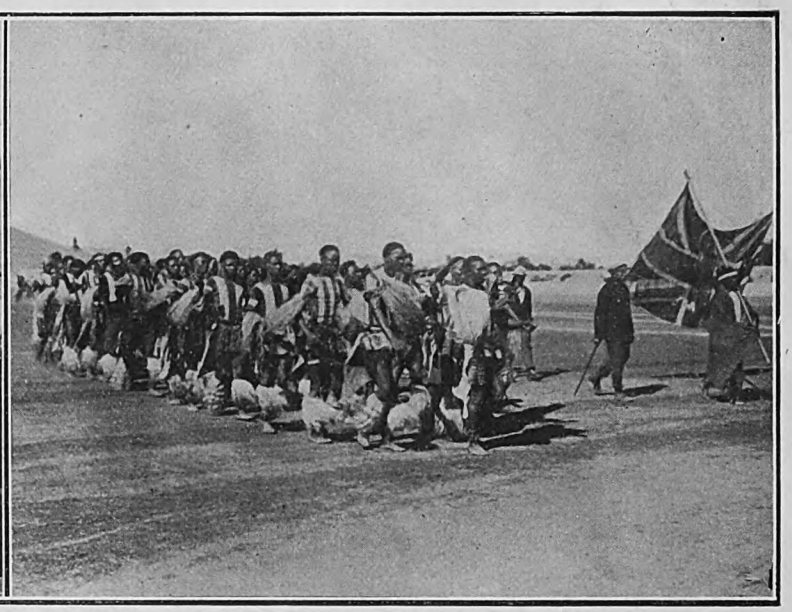
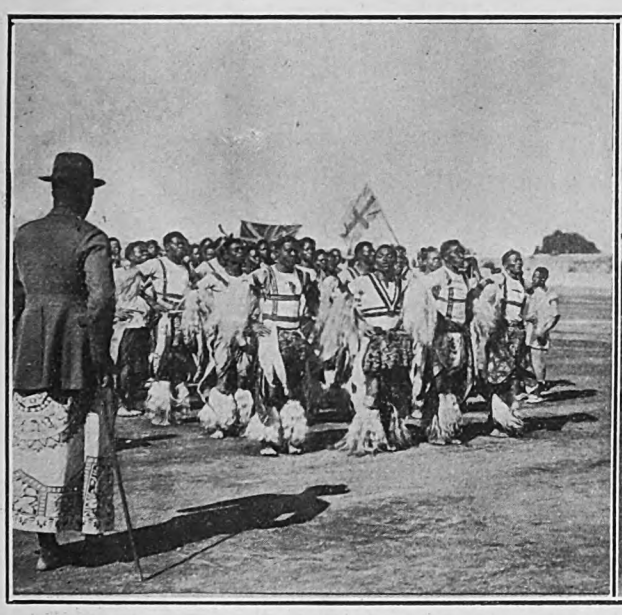
NATIVE WAR-DANCE ON THE CROWN MINES.

INTERESTED SPECTATORS.



THE DANCERS ENTER THE ARENA.

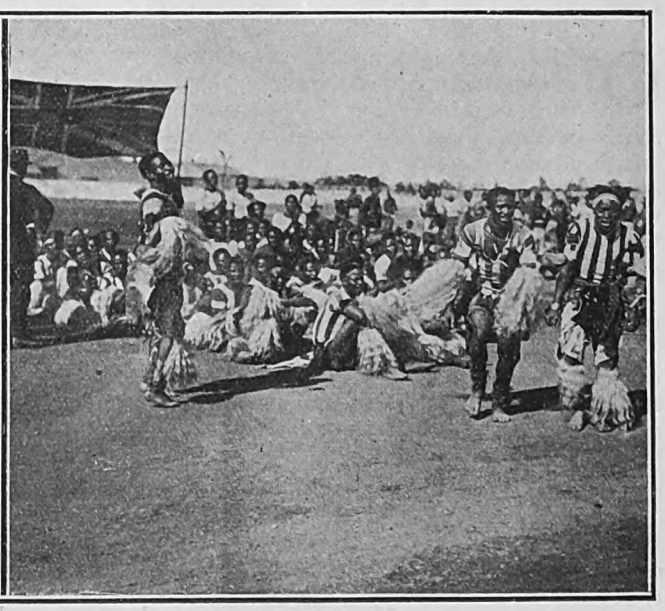
The group on the left includes the Rt. Hon. William Brace (Labour Adviser to the Imperial Government and member of the Mining Industry Board), Sir Harry Ross-Skinner (of Corner House), and Captains Wilkins and Douglas, of the *Quest* Antarctic Expedition.



THE DANCE BEGINS.

IN FULL SWING.

WARRIORS IN WAR-PAINT.



TWO STAR TURNS.

Photos for "S.A. Pictorial."

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"THE OLD SWIMMIN' HOLE."

CHARLES RAY, THE POPULAR CINEMA ACTOR, AND HIS FATHER, IN THEIR PRIVATE SWIMMING BATH AT HOLLYWOOD, CALIFORNIA.
Where now, needless to say, the glorious summer weather of Western America is at its height. In Johannesburg, at this time of the year, the picture looks distinctly "parky." Appropriately enough, although this illustration has nothing to do with the film, Charles Ray is being featured at the Orpheum Theatre next week in a charming photoplay entitled "The Old Swimmin' Hole," adapted from the poem by James Whitcomb Riley.

JOHANNESBURG, Tuesday afternoon.

ONLY a fortnight ago I commenced my review with a quotation from a busy broker that "all the big 'uns were booming." This week has witnessed a sharp reaction, most pronounced, as is natural, in the shares which advanced quickest. These happen to be those chiefly concerned in the ex-enemy deal, which were pushed forward with a view to yielding profits on the price at which they were acquired from the Custodian. One might almost call it a "five-bob slump," that being the average drop.

Exactly a week ago Modders were 81s.; this morning they are no better than 75s. Geduldes were 66s. 9d. cash and 67s. 6d. 30 days (good contango money by the way); they are now 62s. "Bees" were 35s. 9d., and were done this morning at 33s. 9d.—much the same drop proportionately. Government Areas, from a "fiver," have reacted to 94s.—94s. 9d. Springs, from 48s. 6d., are back to 43s. 9d., *ex*, however, the right to apply for ex-enemy shares at 39s.

Over-speculation, restriction of financial facilities, and the drying-up of London orders, are the causes of the decline. The *débâcle* in German finance and the fall of the mark to ten a penny must have had a very bad effect in London. As long as London was prepared to take all we had to sell, things went as merrily as wedding-bells. But, as I have pointed out previously, there is not much money available for the market by the local public, so we are very dependent on the other side.

A week ago there were transactions in the shares of 40 companies. During the last few days the number has dwindled to 17 or so.

Transvaal Silvers are decidedly weak at 12s. 3d. and 12s., compared with 13s. yesterday, and West Springs are back to 11s. 10½d. Geduldes at the luncheon interval were 60s. 3d.—61s. 3d. Van Ryn Deeps are no better than 69s. buyers.

The market was a little disappointed that the June returns did not reveal a more substantial reduction in average working costs, which were 23s. 4d. for the Corner House group and 21s. 2d. for the Barnato mines. Development footage is becoming more or less normal, so there was bound to be some increase unless counteracted by a large tonnage "turnover." This was the case with New Modder, which milled an additional 8,000 tons and reduced its costs 1s. 6d. per ton to 18s. 4d. With a gold premium of only 5s. 9d. per ounce to help matters, the great mine is again making practically 1½ millions profit a year. At Government Areas, costs were about 1s. 3d. per ton more than in May. It crushed 35,000 tons more than New Modder, and made the same number of pounds more profit, so it continues to lead its erstwhile rival by a very substantial margin.

Modder B, with £81,600, and the big increase of 5,000 ounces, made the best profit since September. Here there would appear to be some scope for reduced costs. With this exception and that of Van Ryn Deep, the working costs of the more important mines of the far East Rand have been brought down to the region of a sovereign a ton or less. I see Geldenhuis Deep is still on the losing racket. Modder East managed to make £4,100 with costs at 33s. 1d., or practically as high as in September; whereas Nourse Mines have dropped them 5s. on pre-strike rates.

EMPIRE, JULY 24: "SPANGLES."

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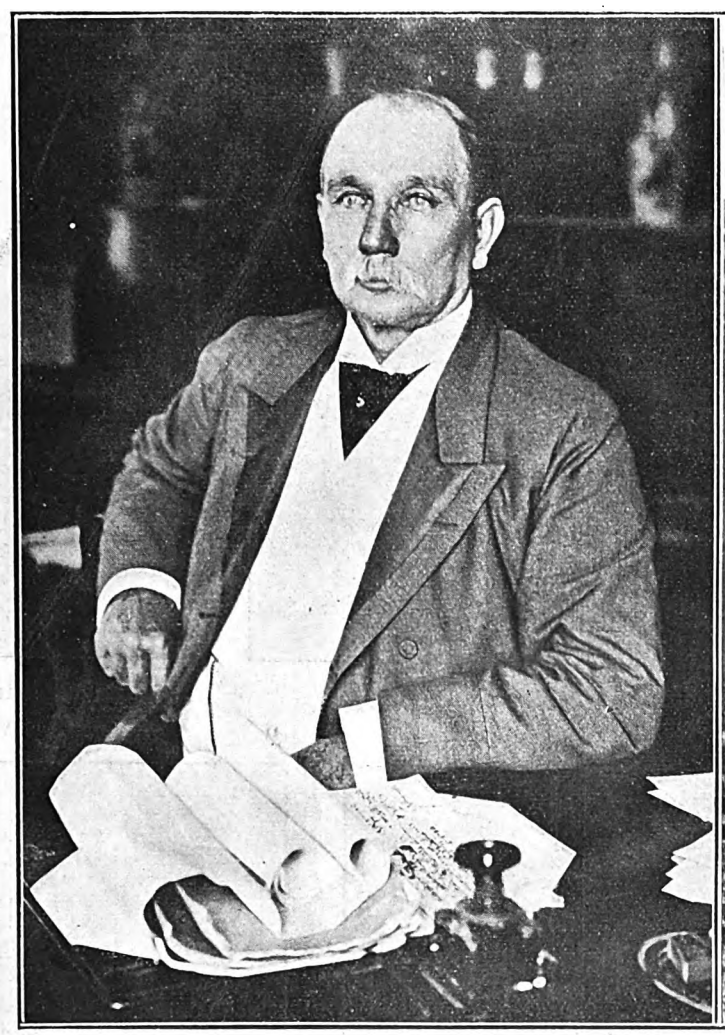
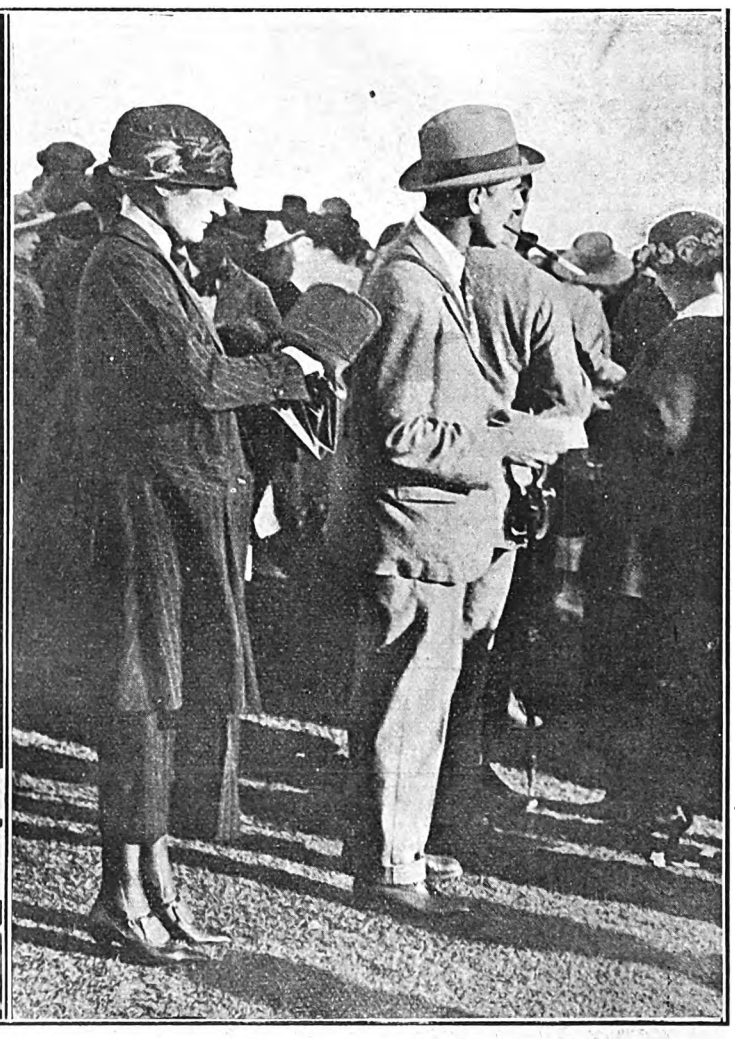
CELEBRITIES IN RECENT CABLE NEWS.



SIR J. B. ROBINSON, BT.

Sir J. B. Robinson, the South African octogenarian mining magnate, who, on account of the discussion evoked in the House of Lords on the bestowal of a peerage on him in the Birthday Honours, has begged the King's permission to decline the honour; this being the first time in history that such a request has been made. (*Photo by T. Brittain.*)



MRS. SURLE.

Mrs. Surle, whose romance with the young Earl of Kinnoul figured largely in the cable news a few weeks ago, and who was formerly on the stage in South Africa in chorus and small-part work, returned to South Africa by the mail-boat after that which brought the Earl to this country and is here seen on the Clairwood Racecourse at Durban preparing to purchase a Tote ticket. (*Photo by Llewellyn Gibbon.*)

TEMPTATION.

(*Continued from Page 2.*)

She looks up. Again the colour mounts to her cheeks, enhancing her beauty.

"How do you do, Rob?" She could not have called him by any other name.

Their hands meet in a warm clasp. How well she remembers those strong hands!

"May I still call you Ulrika?"

"Certainly," she answers, slightly embarrassed, and without looking at him.

"More than a year in the same town and we only meet to-day," says he, hiding his feeling behind a smile.

"Yes, it is strange, isn't it? But you and your work are in the west of the town, and I and my busy household in the east. . . . Oh! Rob, how nice it is to see a Frisian face again!" she suddenly exclaims from the bottom of her heart.

"And I haven't forgotten how to talk Frisian," he answers, jokingly.

Again she laughs. She fancies that she is appearing very unconcerned and happy; but he has noticed how her hand trembled, and he hears only too well the tremor in her voice, usually so round and clear. As if he were still a boy, yearning for her favour, his heart is suddenly filled with a strange bliss—his simple heart, that for many, many years now has nourished ambition alone, not love. And she, when she looks up at him, is again struck by his gaze, full of a melancholy passion, that betrays the secret of his soul.

"Do you know, I didn't recognise you a little way back. You've altered tremendously, Rob."

"For the better, I hope! But however much I may have altered, I still feel the same as ever."

She stares at the snow under her feet. Yes, he is still the same as before—boisterous, square, awkward. But now these attributes attract her.

"I don't suppose you go out a great deal," he asks.

"No. Very little. I don't really care very much for it."

"But—you were always fond of skating. Isn't your husband a member of the Skating Club?"

"Yes, but chiefly for the boys."

"Oh, of course. You have boys, eh?" he asks, more or less taken aback.

She does not look up as she answers, "Two boys and a girl."

Silence. The bells tinkle, the hawkers bawl their wares, a neighbouring school empties itself and the children frolic past, sliding and tumbling.

But these two stand quietly opposite each other, their eyes on the ground.

"I hear you are leaving the town," she says at last.

"That's not certain. I haven't made up my mind."

"Oh!" A pause. "It means certain promotion? she asks.

"Only financially. At first I did intend to accept. But now I'm not sure—Ulrika."

No answer.

"Have you been to the skating-rink yet?"

"Yes. My husband doesn't skate, though."

"But you do."

"I've only skated once or twice this year."

(*Continued on Page 21.*)

EMPIRE, JULY 24: "SPANGLES."

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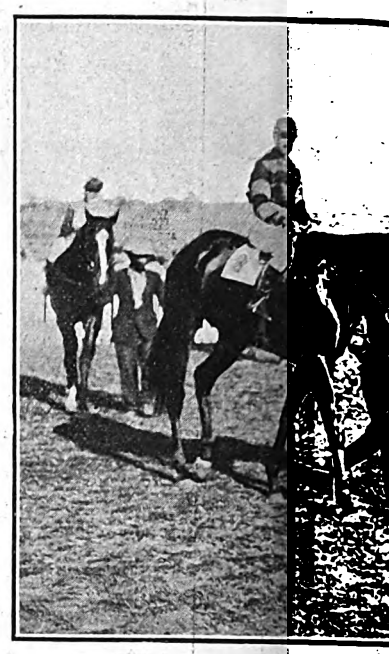
CLASSIC EVENT OF THE SOUTH AFRICAN

THE MEMBERS' ENCLOSURE AT DURBAN LAST SATURDAY AFTERNOON.



THE FAVOURITE: SIR ABE BAILE
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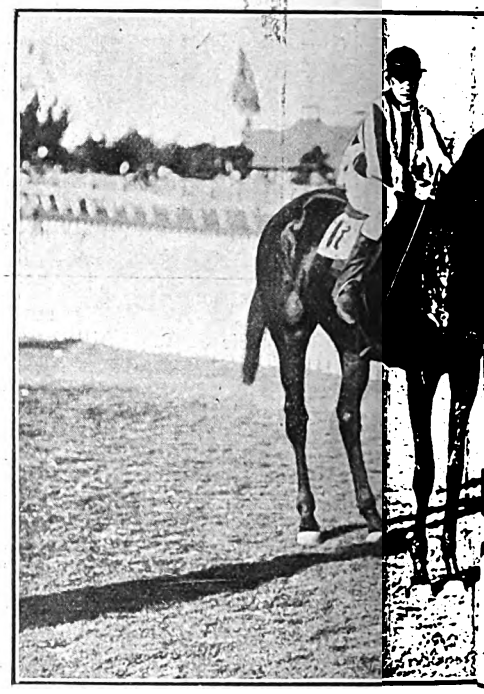
"THEY'RE OFF!" SPECTATORS WATCHING THE RACE.



COLLET, THE WINNER, WITH H
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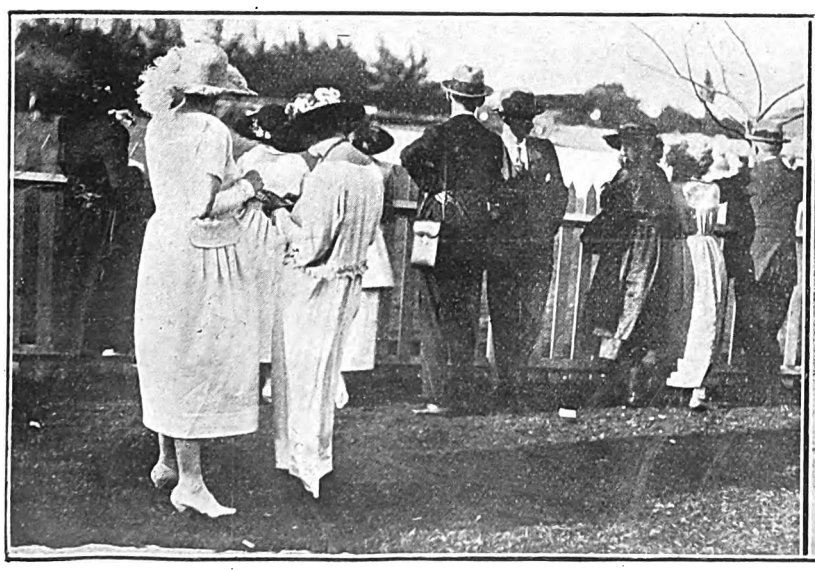
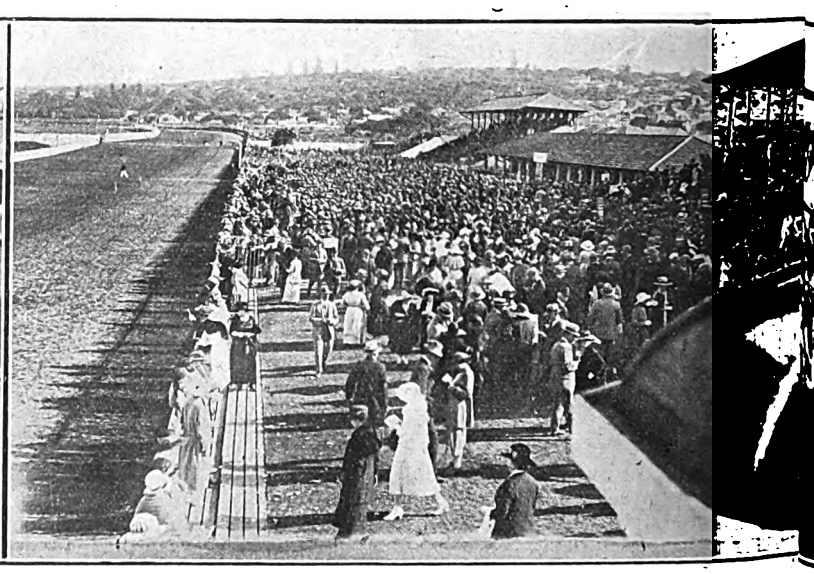


MARKING THE CARD.



A GENERAL VIEW.

COLLET, THE THIRD FAVOURITE, BEATS SIR ABE BAILEY'S HEAVILY-BACKED BONDSMAN BY A NECK IN

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HIS MAJESTY'S THEATRE

JOHANNESBURG

(African Theatres, Limited.)

MISS RUBY MILLER

SUPPORTED BY

MR. CHARLES CARSON

AND SPECIALLY SELECTED LONDON COMPANY

IN

"POLLY WITH A PAST"

A Modern Comedy by George Middleton and Guy Bolton

From St. James's Theatre, London.

BOOKING AT THE CARLTON HOTEL.

EMPIRE, JULY 24: "SPANGLES."

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NEWS is not, all the Best People—and some others—are holidaying at the coast, and Life is dull and domestic. So on Tuesday of last week I went to Pretoria to sleep, knowing that there you don't need to stay up in case something happens!

* * *

There was a very successful dance there on Tuesday evening in the Town Hall, given by the United Banks. The big hall was well filled, the U.P.C. Jazz Six (personal), which is very popular over there, played a lively programme of music, and there were liberal decorations of greenery, flags and coloured lights. Pretoria takes its dances more seriously than we of the Rand, and still sticks to programmes and rows of chairs round the room, the *cabaret* idea not being too popular there!

* * *

Among Banks celebrities present were Mr. J. R. Leisk, Mr. and Mrs. Dunlop, Mr. and Mrs. S. Ramsbottom, Mr. and Mrs. A. C. Duff, and Mr. and Mrs. W. Macdonald, the dance being under the patronage of Governor and Mrs. W. H. Clegg, Mr. J. R. Leisk, Mr. and Mrs. Dunlop, Mr. and Mrs. A. C. Duff, Mr. and Mrs. Fitzgerald, Mr. and Mrs. H. C. Jorissen, Mr. and Mrs. S. Ramsbottom, Mr. and Mrs. W. Macdonald, Mr. and Mrs. C. W. Lucke, and Messrs. Herold and Kelly. The M.C.'s were Miss Clements, Miss Mayhew, Miss Beattie, Miss Frames, Mr. Joubert, Mr. Debbes, Mr. Speight, Mr. Frames, and Mr. Cockhead.

* * *

Others present included the Misses Van Boeschoten, Oliver, Levine, Hay, Mrs. Owen, Miss Graham, and a party of Jo'burg people, and a large number of members of the staffs of the various banks.

* * *

Incidentally, I noticed that most of the Pretoria men dance in boots, and one had firmly laced on his heaviest and deadliest, with plenty of nails and protectors on the stalwart soles! When he gaily danced the Lancers we sat and shivered and wondered who would be the first casualty!

* * *

A very irate star-dancer at the Johannesburg Banks dance at the Selborne Hall on Friday evening was protesting loudly against the Sin of introducing Lancers into any programme in these days. However, the rest of the crowd seemed to like 'em, so that was that!

* * *

Next week Professor Canale will open dancing classes in Pretoria, assisted by Mr. Papar. A large number of pupils have been booked already, and during the month the simplified tango will be introduced there.

* * *

This Friday evening a fancy-dress dance will take place at the Freemasons' Hall, Claim Street, under the auspices of the Sons of England Patriotic and Benevolent Society (Lodge Royal Oak, No. 305). The dance is in aid of St. George's Home, Bed Fund. There will be prizes for the best costumes, and the judging is at nine o'clock.

The S.A.R. Departmental League Football Club held a successful dance at Railway Headquarters Recreation Hall on Friday evening, when there was a big attendance. Hall and Gill's orchestra provided the music, and dainty refreshments were served by Mr. and Mrs. Frampton, caretakers of the hall, in their usual satisfactory and prompt style. The committee consisted of the following ladies and gentlemen: Mesdames Lewis, Mellett, Patching, Shaw, Soloman, Dismore, Daly, and Miss Holland, Messrs. A. C. Dorchester Brown (who was the energetic D.C.), Soloman, Dismore, A. Sinclaire, Lindram, Davidson, and Lewis; all of whom also acted as M.C.'s.

* * *

During an interval Mr. S. Bell, on behalf of the drivers and other friends, made a presentation of a well-filled purse to Driver McNamara, who was retiring from the railways after a useful service of 14 years. Unfortunately on account of illness Mr. McNamara was not able to be present, which was a matter of regret to all concerned, so the purse was received on his behalf by his brother-in-law, Mr. Murphey.

* * *

Mr. J. McDonald had given the club a golden sovereign, and this on being sold by American auction added £7 17s. 6d. to the funds of the club.

* * *

The hall was gaily decorated with flags and greenery, and looked very picturesque. Among those present were Mr. Shaw, Chairman of the League, Mr. J. McDonald, Vice-president, Dr. Joynt, Vice-president, Mr. M. S. Bell, Mr. Murphey, Mr. and Mrs. Miller, Mr. and Mrs. Baster, Mr. and Mrs. Martell, Messrs. Lewis, Mears, Bartice, Fraser, Trewick, Gilbert, Sanderson, Boyd, Townend, Guy, Walker, Mr. and Mrs. McDonald and daughter, Miss T. Dismore, Messrs. T. Hamilton, Pullen, Webster, S. Brown, C. Brown, M. Riley, Watson, Thompson, Burchell, Boyd. B. Bell, J. Frew, D. Frew, Adamson, Guy, McLean, G. McCartney, Pullen, Marsh, Lowery, B. Couchie, Roth, Roberts, and many others connected with the railways.

* * *

An excellent cast is being secured by the Johannesburg Operatic and Dramatic Society for their production of "The Pirates of Penzance," which is to be given in October next at the Standard Theatre. Rehearsals are held every Wednesday evening at the United Party Club.

* * *

The popularity of The 200 Club dances, held every Tuesday evening at the Berkeley Rooms, is now quite established. On Tuesday this week the room was well-filled, the floor in good condition and the supper excellent. The U.P.C. Jazz Six (personal) played for dancing and some very pretty frocks were worn.

* * *

Among those present were Mr. and Mrs. Webber, Mrs. E. Dodd, Mr. Mills, Mr. Miller, Mr. and Mrs. Righthouse,

EMPIRE, JULY 24: "SPANGLES."

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Mr. Ferreira, Miss Dunn, Miss V. Otto, Mrs. Levine, Mrs. M. Alexander, Miss Aronson and party, Mr. Gray, Major Harris, and many more.

* * *

Ladies of the '89 Pioneer Club and their friends visited the African Film Productions, Killarney, last week, where they spent a very interesting afternoon inspecting the premises. Mr. Barlow Coulthard explained everything to them, and the visit was thoroughly enjoyed. Among those present were Mrs. C. A. Wentzel (chairwoman), Mrs. I. J. Salomon (vice-chairwoman), Mrs. Hunter (hon. secretary), and the members of the Executive Committee, Mesdames Wills, Thompson, Maynard, Kidger-Tucker, Abel, Ormiston Reid, Welchman, Diamond, W. Graham. Others present included Lady Kathleen Villiers, Mrs. (Dr.) Frood, Mrs. Kuranda, Mrs. Pickburn, Mrs. Nowlan, Mrs. Cutter, Mrs. Wienand, Mrs. (Col.) Hutchinson, Mrs. Martin, Mrs. Dawson Squibb, Mrs. Collins, Mrs. Laing, Mrs. Dowling, Mrs. Campbell, Mrs. Langebrink, Mrs. Brayshaw, Mrs. Lindsay, Mrs. J. C. Anderson, Mrs. H. A. Read, Mrs. Durrell, Mrs. H. Scholtz, Mrs. Grimmer, Mrs. Bain, Mrs. Paul Selby, Misses De Beer (2), Baumann, V. Solomon, Hopley, Dowling.

* * *

Afterwards Mrs. C. A. Wentzel (chairwoman) and the members of the Executive Committee of the Pioneer Club entertained the members and guests to tea at the Automobile Club. The tables were artistically decorated with violets and mimosa, the refreshments being excellently served by the Club caterer. EVE.

"Doctor, I hear that the patient you were treating for pneumonia died of heart disease."

"Pure gossip, Mrs. Brown. When I treat a patient for pneumonia, that patient dies of pneumonia."

AN ACTOR'S DREAM.

IN her recently-published autobiography, "My Sentimental Self," Mrs. Aria, the writer of "Mrs. A.'s Diary" in *Truth*, tells of a remarkable experience related to her by Mr. James K. Hackett, the American actor, following upon a conversation he had with H. B. Irving, who, unable to act Iago to Hackett's Othello, suggested Laurence Irving for the part:

"The following night Hackett, awaking suddenly from his sleep, told of a terrible nightmare, with a ship in distress, of a drowned man on the beach, and of many awful moments which had gone in a vain attempt to revive him.

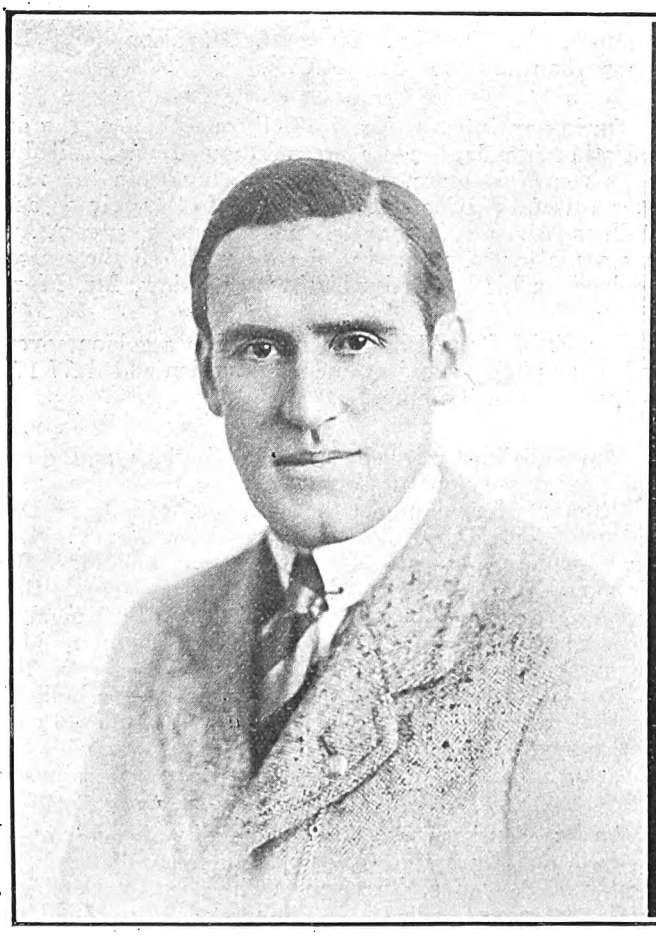
"'Strange, strange,' he repeated to his wife, Beatrice Beckley, 'it is all so vivid, so clear, and we tried hard to bring him round.'

"In the morning *The New York Herald* published a portrait of Laurence Irving with the news that he had been drowned.

"'That is the face of the man of my dream,' cried Hackett, as he looked at the pictured page; 'that is his face, and he was so pale, and the water ran from his hair. I shall never forget it.'"

When a well-known man dies in England they ask: What did he do? In France: How did he do it? In the United States: How much did he leave? But the Socialist in every land says: He didn't do it!—*From "Variations," by James Huneker.*

People don't drink beer to become intoxicated; they drink it because it lets down the pressure of a day's work better than whisky or wine. Beer is not an intoxicant; it is a depressant.—*From "Variations," by James Huneker.*



TWO JOHANNESBURG FAVOURITES TO APPEAR AT THE EMPIRE NEXT WEEK.

Mr. Allen Doone. **Miss Edna Keeley.**

Since leaving Johannesburg last September Mr. Allen Doone has travelled over 20,000 miles, and has visited London, New York, Paris, Monte Carlo, Bombay, Melbourne and Sydney. At Monte Carlo he won six pigeon-shooting competitions, including the Grand Prize of Italy, and at Sydney he won the Faithful Cup for pigeon-shooting in a competition open to all Australia. At Bombay Mr. Doone found Miss Keeley, whom he had not seen since leaving South Africa. She had gone to India to play the leading part in "Paddy the Next Best Thing" but was taken very ill with fever. Miss Keeley returned to Australia with Mr. Doone and appeared with him in Sydney in "Broadway Jones" and other plays. They are now about to fulfil the mission with which they originally came to South Africa in 1919, when they intended to appear in a vaudeville sketch for six weeks, but started instead in full dramatic productions and remained for two years. At the Johannesburg Empire next week they will top the bill in an original Irish costume-comedy sketch entitled "Sweet Molly-O!" They will be at the Empire for one week only, as the revue "Spangles" is due to open on the following Monday. Next year Mr. Doone will probably bring a new company to South Africa to appear in a new *répertoire* of plays.

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Tennis rackets completely re-strung with best gut 30/-

WARD AND SALMONS
ELOFF & PRESIDENT STREETS, JOHANNESBURG.
(AFRICA'S PREMIER SPORTING STORE.)
All our Bats for the coming season have been specially selected by H. W Lee, late Pro. at the Wanderers'.

SPORTING REQUISITES OF ALL KINDS

THE S.A. Society of Bank Officials made a big success of their fancy-dress ball held last Friday in the Selborne Hall. A great many of the guests were in fancy costume and some very clever and original dresses were worn. Prizes had been presented by Messrs. J. Buchanan & Co., through their Johannesburg agents, Messrs. W. G. Stevens & Co., Messrs. L. Suzman, Henochsberg & Co., J. Stern, Ashkansky, Ltd., Quinn's, African Trading Co., T. Jones & Co., " Cheapside," R.S.T. Stores, Ltd., Jacobz, McGregor & Fraser, Ltd., Henry Simpson, Hind Trading Co., Gray, Smith & Co., Blenkin & Ribbink, Seider Bros., and Gilson's Boot Warehouse.

* * *

The judges were Mrs. Rothkugel (*South African Ladies' Pictorial*), Mrs. Ramsay (S.A. PICTORIAL), and Messrs. T. F. Allen and J. E. Cross, the awards being as follow: Ladies: Most beautiful costume, " Golden Pheasant " (Miss Frankel); most original, " Cheques " (Miss Trimble); most humorous, Kafir Girl (Miss Lettin); national, Dutch peasant, Miss Prior; Eastern lady, Mrs. T. Jones; special, Indian squaw, Mrs. A. H. Hinton; special, Eastern lady, Miss Hinton. Of the men the prize-winners were: Most original, Pirate King, Captain Batty; most humorous, " Monkey Brand," Mr. Rees; historical, Sixteenth century officer, Mr. Retief; national, Mandarin, Mr. van Niekerk.

* * *

Among the many guests present were the Mayoress (Mrs. S. Hancock), who presented the prizes, Miss Hancock, Miss Ruby Miller and Mr. Chas. Carson, Miss Blyth-Pratt, Miss Caldicott and Mr. Francis Roberts, of her company, Mr. Lane Bayliff, Major Leisk, Mrs. Pitchford, Mrs. T. F. Allen, Miss D. Blaine, Mr. N. Schneider, Mr. Lynas, Dr. Webb, Mr. Gibson, Mr. J. Truan, Major Harris, Mrs. P. Kaplan, Captain Irvine, the Misses Batty, Hart, Collier, Parke, Varley, Petersen, May, Weaver, D. Cohen, and Williams.

* * *

During the evening Signor Canale and his partner, with several other couples, gave an exhibition of the new Tango, which was watched with great interest. The U.P.C. Jazz Six played for dancing and were in specially good form. The proceeds of the dance go to the sports club of the Association.

* * *

The Rand Postal Services Club last week had a pleasant dance in the Wanderers' Hall. This was the second dance held under the auspices of the club, and it is hoped that in future one will be held every month. There were about 150 present, and in some cases fancy dress was worn. The dance was under the patronage of the Postmaster-General (Mr. E. Sturman). The committee was composed, as follows: Chairman, Mr. Williams; hon. secretary, Mr. C. Hampton; hon. treasurer, Mr. D. Hamer; Messrs. Gregory, Rawbone, Scott, Teubes, Collins and Mann, and the Misses Heath, Sexton, du Preez, Bromley, Lutz and McBean. Mr. Hampton acted as D.C.

* * *

The fourth annual ball of the Simmer and Jack Rugby Football Club takes place on August 1 at the Hotel Alexander, Germiston.

* * *

A children's fancy dress ball is being organised by the Victoria League. The proceeds of the ball will be divided between the funds of the Victoria League and the Girl Guides.

* * *

A new idea was successfully carried out last week when, in Benoni, " everybody's birthday party " was held at the

THE WEDDING IN JOHANNESBURG OF MR. CECIL GOLDSMITH, OF JOHANNESBURG, TO MISS MARGERY MORRISON, OF CAPE TOWN.
Photo by M. Edward.

Presbyterian Church Hall, under the auspices of the Women's Association of the church. The Rev. F. Stakes presided over a large attendance. Most of those present handed in envelopes containing a " birthday " contribution to church funds, the total amount being over £22. Miss Molyneaux and Mr. Thompson (church organist) gave selections on the piano, and Mr. Bisset (Brakpan) and Mr. Leggo rendered songs, all being enthusiastically encored. Mrs. Hogg and Mrs. Thompson accompanied the singers. Refreshments were served, and a beautiful cake made by Mrs. McLeod, of Apex, was cut by Mrs. C. Brown, president of the Women's Association, and handed round to the guests. Mrs. Brown thanked the company for the congratulations received that evening, the date being her own birthday. In moving a vote of thanks Mr. C. Brown specially congratulated the convenors (Mrs. Stakes and Mrs. W. P. Simpson) on the result of their efforts.

* * *

A badge has been specially designed to commemorate the great achievement of the South Africa troops in Delville Wood. It is highly artistic in design. The idea of those responsible for the inception of the badge is that during the Delville Wood anniversary period it should be displayed in the shop windows, on private and public vehicles and also purchased generally by the public as an interesting souvenir.

DENTAL NOTICE
MR. E. DAVIES of LIVINGSTONE BUILDINGS, RISSIK STREET
Removed on the 1st JULY to
MARLBOROUGH HOUSE
ELOFF STREET - - - Opposite CARLTON HOTEL

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IT POLISHES AND DISINFECTS.
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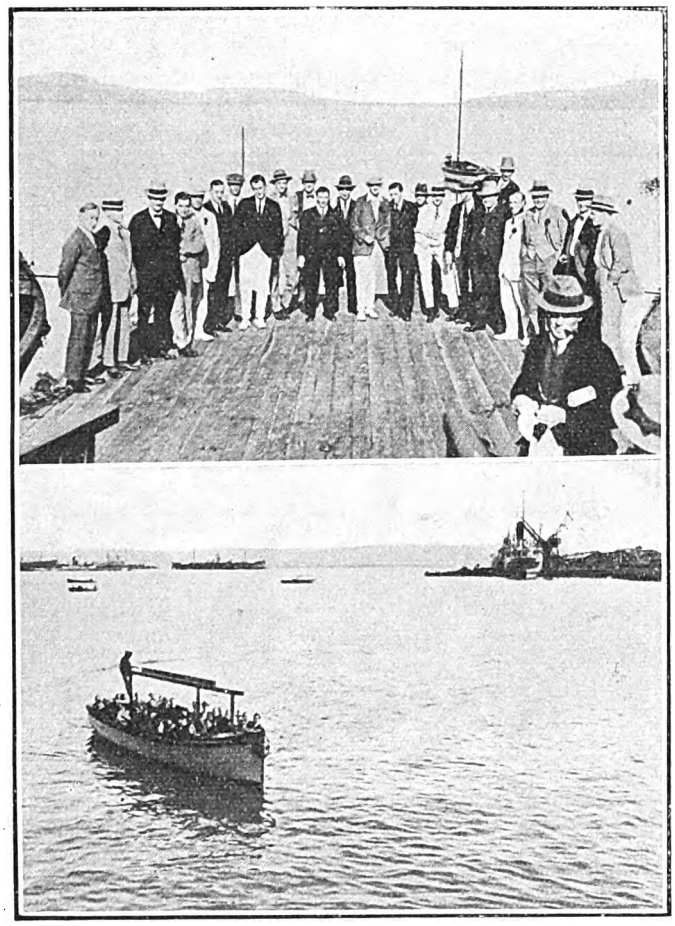
London, England. : : : : : : Established 1853.

The badge, which may be obtained from the British Empire Service League, Stock Exchange Buildings, is sold for 1s., and the proceeds are being devoted to the South African Memorial Fund.

* * *

The bridge drive organised by the members of the St. John Ambulance Brigade, S.A.R. and H. District (Park Division) held in the Recreation Hall, S.A.R. Headquarters, on Thursday evening of last week was a great success, the hall being full of players. The winners were:—Ladies: 1, Mrs. Hedley; 2, Mrs. Pollintine; Men's: 1, J. H. Wienand; 2, Mr. E. J. Barnett, M.B.E.; and Miss B. Kidd won the



TRANSVAAL SOCCER PLAYERS AT DURBAN: A TRIP ROUND THE BAY.

Photo by Llewellyn Gibbon.

guessing competition. The prizes were distributed by Miss McBean, of Wanderers' View. The committee responsible for the success of the evening were the officers and N.C.O.'s of the division, assisted by Mrs. Holland. The next drive will be held on Thursday, August 3. The proceeds will be devoted to divisional funds for equipment, etc.

* * *

The West Rand Operatic Society intend producing at an early date the popular musical comedy, "Our Miss Gibbs," and rehearsals are now in full swing every Tuesday evening at Mr. A. Wallace Smith's music studio, Thomson's Buildings, Krugersdorp. A strong chorus is being formed, and the leads will be capable and well-balanced performers. Intending members are asked to apply sharp at the studio. As before, with the Society's successful productions, Mr. E. Windridge will be the producer.

* * *

A meeting of organisers and supporters of "Ye Rustic Fayre," to be held in the Johannesburg Town Hall on September 6 to 9, was held in the Mayoress's parlour. The proceeds of the effort are to be given to the Children's Hospital and the Administrator's Distress Fund. Mr. T. F. Allen presided. There was a big attendance of ladies, including the Mayoress (Mrs. S. Hancock), Mrs. Joe Cohen, and members of the Executive Committee of the Fayre.

* * *

It was explained to those present by Mr. Solomon that a motor-car of the value of £650 had been donated, and that a competition for same had been arranged. Competition tickets were now available, and he urged all the ladies present to push the sale of the tickets as much as possible. The chairman stated that the Rand Mines had kindly donated a quantity of timber for the erection of the Fayre, and agreed to the timber being put up for auction at the conclusion of the Fayre. (Applause.) Mr. M. J. Harris was acting as honorary architect. Arrangements were then made regarding stalls and stallholders and other matters connected with the function.

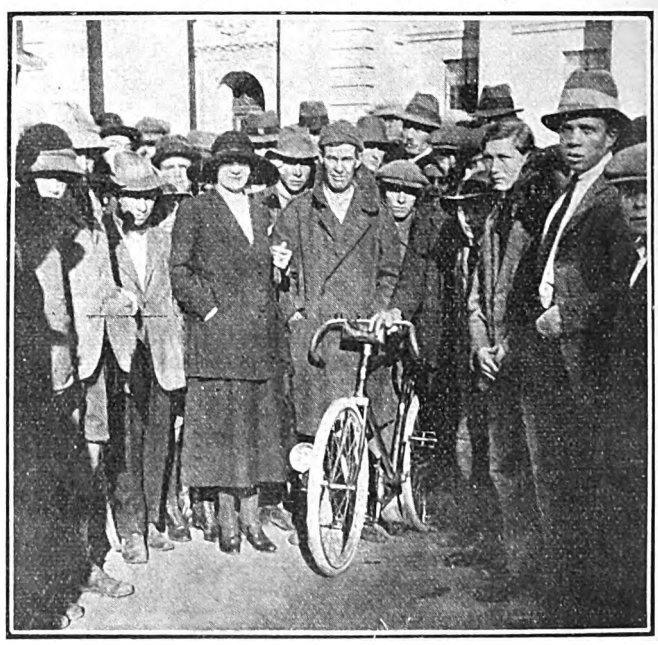
They sat in the moonlight, and the music of the dance was wafted out to them. The penniless, not-so-very-young bachelor thought he had impressed the beautiful heiress.

"Let's get married," he said with emotion, taking her hand.

"But who'd have us?" she laughed.

Mr. T. Gilbert Pearson, an American ornithologist, considers the cuckoo gives a splendid imitation of a cuckoo clock. It is also true that the Cape Town Orchestra's rendering of "Pagliacci" is an excellent substitute for a gramophone record of the same performance.

The little girl had spent a whole day at the Zoo with her father, and she had read all the notices and the placards very carefully. As they passed through the turnstile to return home her father said, "Well, I think we have seen everything, don't you, dear?" "Everything except the pickpockets," she pouted.



RIDING TO KIMBERLEY AND BACK.

Mr. C. J. Haarhoff about to leave Johannesburg on Monday morning on a non-stop bicycle journey to Kimberley and back, a distance of 550 miles.

Photo by A. Roberts.

EMPIRE, JULY 24: "SPANGLES."

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TEMPTATION.

(*Continued from Page 13.*)

"Won't you come to-night?" he asks, at the same time holding out his hand as if preparing to go. "You know there is going to be a great *fête*, with electric light, and Chinese lanterns, and other wonderful things."

She does not look him in the face. She can't resist those urgent appealing eyes or the eloquent pressure of that strong hand. Hesitatingly, she answers: "I don't know." But her burning cheeks tell him that at last he has won that long-desired heart.

"Don't you? Don't you know?" he asks, without letting go her hand; and encouraged by her blushes and completely overpowered by the old, beautiful young love, stronger than ever now that she stands as woman before him, he whispers it with the boldness which in the boy could not move her, but in the man usurps her. "I'll consider it a favourable sign, Ulrika."

He bows, and is gone.

She is standing in front of her mirror. How animated she looks! She notices it herself. It seems as if a new life has opened for her. What an existence hers has been up to now. . . . Always the faithful servant of her husband; a governess and a housekeeper, nothing more. Not a wife, enjoying youth and life. Oh, no!

She gazes pensively at the young, beautiful body she sees opposite her. How she longs for to-night! At first she had hesitated, but during dinner, when her husband himself proposed to go—yes, then she yielded to the temptation.

Oh, to enjoy, to enjoy! What was there wrong in that? A little talk together, some skating. Then, perhaps, on her husband's arm, inviting Rob to come and see them. What was there wrong in that? Oh! all she asks is a little poetry in her monotonous, lonely life, a little love for her poor heart, just a little happiness.

She puts on the hat with the white wing that becomes her so well, and when she has fastened her long velvet coat, once more contemplates with pleasure the handsome figure in the mirror.

Suddenly the door opens and in comes Christian, her eldest, her pride, her everything.

"Are you there, mother?"

"Here I am, my boy."

For a moment she looks at him. How they sparkle, those dear, clear boy's eyes! How charming his bright face, a copy of her own!

"Been sliding, Chris?"

"Yes, mother. Such fun!"

"Was it?" she asks, absent-mindedly fastening her veil.

"And oh, mother, they have been teasing Frederik Sanders so much again. You know him?"

Yes, she knows him. She has often looked at the handsome, curly-headed boy with pity. She has also known his mother, the frivolous, thoughtless woman, who left husband and child to follow a stranger.

"The boys teased him. They said something again about his mother, and at last he got so furious, he flew at all of them. They did laugh!"

"Yes, dear?" she asks, staring curiously at him, while her voice trembles a little.

"There's nobody can say anything about you, eh, mother? None of the boys ever said anything about you," he continues, proudly.

Suddenly she kneels beside him, her head on his small shoulder.

He is accustomed to these caresses, and puts his arms round her neck. They were always great friends.

At last she frees herself.

"You're not going out, mother?"

"No," she says, rising and unfastening her coat, "I am not going out."

She is very white. Her full lips are firmly closed, and she breathes deeply. But the battle has been fought and won, once and for all.

How could she for a moment have forgotten that she wanted to be able to look into those eyes always without fear; that she could not have borne a single word of reproach from those lips.

(*Concluded in the next column.*)

How to Develop the Hidden Beauty of the Hair.

Perfect beauty is given to few women, but, with a little intelligence, all could make the best of whatever good looks they possess. Nothing makes more difference to a woman's appearance than the condition of her hair; it greatly enhances the charm of the pretty woman, if it is glossy and well-groomed, and beautiful hair atones for plainness in the less fortunate.

A great deal depends on the shampoo used. The hair, to look its best, must be frequently cleansed. Many shampoos, which do not lather well, only partially cleanse the hair; consequently it never appears as bright and glossy as it should. Many society women and actresses who know the value of beauty and the importance of preserving it, are now forsaking hairdressing establishments, and having their hair washed at home by their maids. For this purpose a shampoo is made with stallax granules and hot water This substance produces a sweet scented foaming lather which thoroughly cleanses the hair. After rinsing the hair is quickly dried with hot towels, and the results are most satisfactory.

All the hidden sheen of the hair is brought out, and it is beautifully soft, wavy, and easy to do up.

All shampoos have a tendency to dry the hair. In cases where the scalp is naturally very oily, the use of stallax acts as an excellent corrective. For those whose hair is inclined to be dry and brittle, massaging the scalp with olive oil before each shampoo, is recommended.

Brushes should be kept thoroughly clean. A little ammonia in the water used for washing them, ensures this. They should be finally rinsed in cold water, so as to stiffen the bristles. A

"I am glad! You remember, yesterday you began to tell us the story of the Snow Queen, but it was too long, and we had to go to bed. Will you finish it to-night? Boy and Sis are waiting for you. D'ye know, this is the nicest hour of the day when you tell us beautiful stories."

The coat has been flung on a chair, and now the hat is quickly removed. She clasps the small, confiding hand in hers.

"Come along, then," she says, and an expression of utter self-satisfaction spreads over her sweet features. "Come along, then, Chris, I am coming with you."—*Translated from the Dutch in "The Masterpiece Library of Short Stories" and reprinted in "John o' London's Weekly."*

THE INFLUENCE OF THE THEATRE.

The important part the theatre plays in the life of the normal individual was the crux of a speech by Lord Leverhulme at a luncheon given to Mr. B. A. Meyer, the honorary organiser of the recent Newspaper Press Fund Matinee at Drury Lane Theatre, by which £3,500 was obtained. It was recognised by all the speakers at this function that the fund has friends everywhere, and especially in the world behind the footlights. Lord Leverhulme declared himself to be a great admirer of the theatres, and asserted his belief that they had become more firmly established in our national life as the higher civilisation of the country progressed. With modern tension and strain the theatres and other forms of legitimate and honest amusement were more necessary than ever. Without relief he himself, a hard worker, could not carry on, and in his case that relief took the form of pictures, architecture, and theatres. Other men had many other varieties of play and recreation, but always the theatre was one of them. The speaker later added that his religion was one of happiness and joy; he did not believe in the religion of his boyhood days, when it was thought wrong if they were not gloomy and sad, and when a young man who went to the theatre, played billiards or cards, or danced, was thought to be on the highway to ruin. The modern young man, whose parents took a broader view, was a better young man than the young man of fifty or sixty years ago with his limited outlook. The theatre was one of the greatest influences of the time, and, like flowers in the home, brought colour and brightness at the saddest moments of life.

EMPIRE, JULY 24: "SPANGLES."

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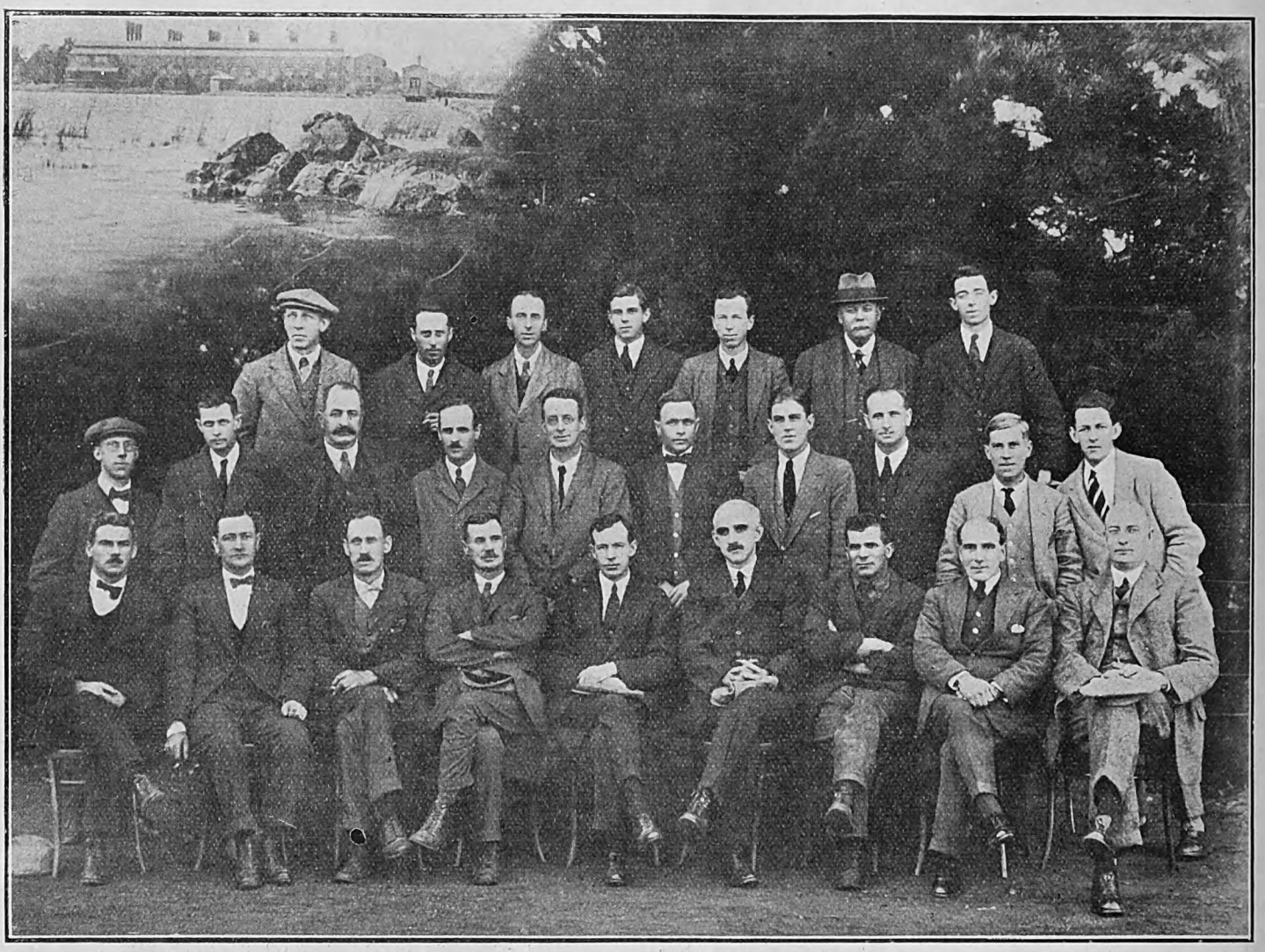
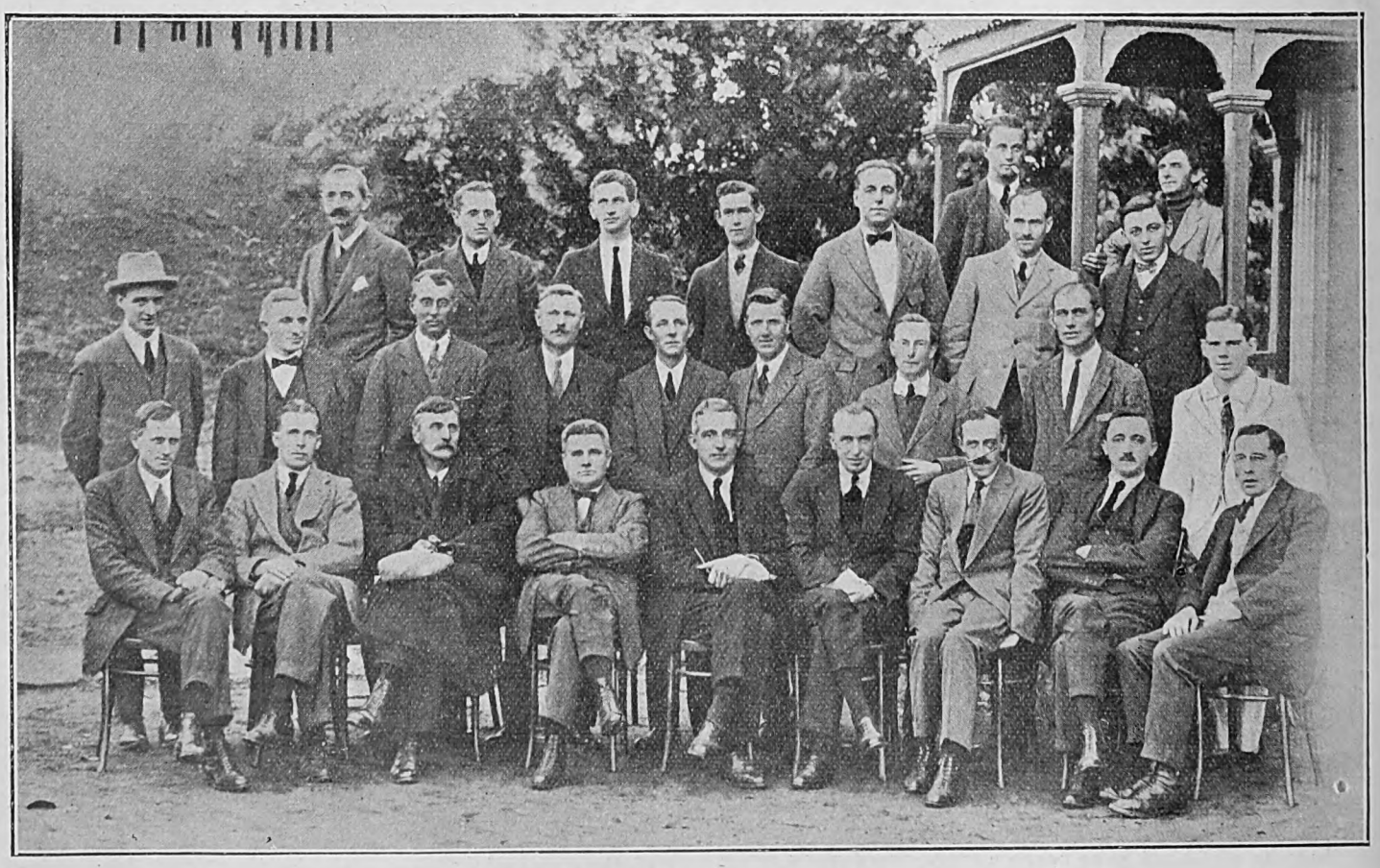
RAND POWER STATION GROUPS.



THE STAFF OF THE ROSHERVILLE POWER STATION.

Front row: Left to right: Messrs. G. L. Edmund (Station Clerk), J. B. Lees (Head Storekeeper), D. Heslop (Mechanical Assistant), A. Fenwick (Maintenance Superintendent), V. Pickles (Station Superintendent), G. Hall (Resident Engineer), P. L. Brookes (Assistant Engineer), O. A. Pilcher (Shift Engineer), and E. W. T. Smart (Shift Engineer).



THE STAFF OF THE SIMMER PAN POWER STATION.

Front row: Left to right: Messrs. C. Monk (Testing Engineer), W. G. Edwards (Assistant Resident Engineer), C. W. R. Campbell (District Superintendent), G. E. Phillips (Resident Engineer), M. B. Clough (Electrical Operating Assistant), G. Mathers (Controlling Engineer), W. K. McGlashan (Controlling Engineer), E. H. Smith (Shift Engineer), and I. Abrahams (Typist).

Photos for "S.A. Pictorial" by R. A. Olliver.

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One minute from Empire.
Car to and from the Station for all trains
LARGE BILLIARD-ROOM FREE TO ALL GUESTS
Proprietor - - - - - P. COOKE
Manager - - - - - Frank Fillis

OVER-BOOMED?

Bondsman's Defeat in the July Handicap.

CARRIED A TON OF MONEY.

By "ONLOOKER."

[*Our sporting readers all over South Africa will regret to hear that* VIGILANT *is laid up with a severe attack of influenza. Our racing notes this week are contributed by the well-known sporting writer "Onlooker."*—Ed., S.A.P.]

FROM all accounts the race for the Durban July Handicap proved an interesting and exciting struggle, and, seeing that the three most fancied runners filled the places, punters can be said to have sized up the situation very accurately. It was not, however, the favourite that won. Bondsman,

Starting at 7 to 4,

the same price at which Longstop started a year ago, failed by a neck, and although the winner, Collet, was very substantially backed by her connections, the success of the mare did not deplete the layers to nearly the same extent as would have been the case had the result been the other way about.

* * *

Few horses that have started for this great ante-post betting race have carried as much money as did Sir Abe Bailey's representative. Wherever betting had been going on in South Africa the majority of those that staked had a little bit on Bondsman. It is singular what a boomed horse Bondsman became after joining Randall's string. Previous to that his name was hardly known to many of the regular race-goers: those who had seen and noted his running set him down as a mere second-rater who might win in his turn at suburban meetings. Bondsman is probably a good horse—most likely better over a long course than at middle distances—but

It is Absurd to Class Him

with such as Polychromy or Contentment, to name but two that Randall previously handled. And the writer cannot subscribe to the opinion that Bondsman was unlucky to be beaten. He no more than Cesarevitch (and between the two there was only a head at the finish) met with any interference in the race. The Durban course, so much on the turn, may not be ideal for long striders—horses like Bondsman and Cesarevitch; still, they had equal chances with Collet and the rest. Run over again, the result would in all likelihood be the same. At all events, with a second go Cesarevitch would have about as many backers as Bondsman.

* * *

The Durban big prize, as usual, comes to Johannesburg. Mr. Jack Gard, the owner of Collet, had not previously scored, but he was precious close on one occasion; when Sir Daniel, burdened with 9st, 12lb., just knocked under to Corriecrian.

The Victory of Collet

would be popular all over the land. Collet certainly had a very light impost, yet the runner-up and the third had each only a few pounds more to put up than the winner. Many racing men will be inclined to assess the class of the placed trio somewhat above what the weights carried would suggest.

Beyond the Handicap, very little fell to visiting owners on the opening day at Durban. The downfall of Accuracy and Liberte in particular would be a blow to Randites. But there is lots more racing ahead. The cheerful will reflect on there being plenty of time for a recovery.

* * *

The local racing on Saturday was at Turffontein, and drew a wonderful attendance, seeing the bill-of-fare was the poorest the Pony and Galloway Club had put on for many a long day. There were one or two cases of reversal of

BEATEN BUT CHEERFUL: SIR ABE BAILEY, BT.
The owner of Bondsman, the defeated favourite, snapped on the course at Durban on July Handicap Day.
Photo for "S.A. Pictorial" by Llewellyn Gibbon.

form, but taken altogether the sport was more free from suspicion than at many recent gatherings. The fates were all

Against Followers of the Money,

for only one favourite, Songster in the first race, was successful. The principal event fell to Queenstown Lass, who had not previously won for some nine months. The investors who sought to pick the double had their money returned—those of them who had not destroyed their tickets—as no one struck the combination.

EMPIRE, JULY 24: "SPANGLES."

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For Up-to-Date Wallpapers, Sisco Varnish, Stain, Sisson's Oil Flat, Rustikol and Ready Mixed Paints.

York Buildings, Kerk Street, JOHANNESBURG. Box 674. Phone 3035.

It is understood that Mr. G. S. Weale, who just recently returned from a trip to England, meditates selling out his establishment here with the view of

Setting Up as a Trainer

in the Old Country. More than one of his Johannesburg patrons are disposed to race in a limited way in England, and other patrons would be forthcoming. Some of Mr. Weale's friends are on the lookout for a place at Newmarket.

* * *

The St. Simon—Musket cross was quite a fashion in blood-stock breeding a few years back. The Durban Handicap winner, Collet, is essentially bred on these lines.

CURIOUS ACCIDENT IN LOUIS BOTHA AVENUE, JOHANNESBURG.
This big car skidded and turned turtle in the ditch, as shown in the illustration. The owner-driver, who was alone in the car at the time, miraculously escaped without any injury.

Photo by M. Edward.

Her sire, a grandson of Musket, is from a St. Simon mare; and her dam is by a son of Musket from a mare by Collar by St. Simon.

* * *

The meeting of Bondsman and Cesarevitch over a long course, should it come about, would be a tit-bit of the racing carnival at Durban.

* * *

Syrian Prince is qualifying to be styled the bogey horse. The handsome grey was one of the

Most Extensively Backed

of the horses that did not go to the post for the Durban Handicap. He started at a short price in a sprint on Handicap Day, but failed, as previously, to be near at hand at the right end.

* * *

The racing venue this Saturday is at Auckland Park.

Selections

12.15 p.m.—Juvenile Handicap.
Corncrake 1, Daddy Longlegs 2, Cherry Blossom 3.
12.55 p.m.—Galloway and Pony Handicap (C).
Diddums 1, Camisole 2, Wilful 3.
1.35 p.m.—Galloway and Pony Handicap (B).
Roselip 1, Royal Fun 2, Paleface II. 3.
Auckland Park Plate (C).
Allenby 1, Chariot 2, Forest Love 3.
Auckland Park Plate (A).
Feldspar 1, Ephemera 2, Hectometre 3.
Auckland Park Plate (D).
Manton 1, Kremlin 2, Pretorius 3.
Galloway and Pony Handicap (A).
Matinee 1, Volcano 2, King's Courier 3.
Auckland Park Plate (B).
Blue Lancer 1, Sporting Ally 2, Mummer 3.

A QUESTION OF AVERAGES.

From *The Star:* "Out of nine races in Durban only one and a half favourites did the right thing. A better average was our lot at Turffontein, where one favourite scored out of a six event card."

Thus illustrating the axiom that things which are equal to each other are better than one another.

MYSELF AND ME.

I'm the best pal that I ever had;
I like to be with me;
I like to sit and tell myself
Things confidentially.

I often sit and ask me
If I shouldn't or I should,
And I find that my advice to me
Is always pretty good.

I never got acquainted with
Myself till here of late;
And I find myself a bully chum;
I treat me simply great.

I talk with me and walk with me,
And show me right and wrong;

(*Concluded on Page 25.*)

AUCKLAND PARK RACES,

Saturday, July 15

8 RACES 8

First Race at 12.15. Last Race at 5 p.m.

Splendid transport service right to Course gates.

P O. Box 1474.
'Phone 1614, Johannesburg.

W. HUTCHISON,
Secretary.

SPRINGS RACES.

Next Wednesday, JULY 19.

8 RACES 8

FIRST RACE AT 1 p.m. LAST RACE AT 5 p.m.

The Popular Mid-Week Meeting.

Catch the 10.50 Special from Park.

An Hour's Run from the City.

P.O. Box 1474, Johannesburg.
'Phone 1452, Johannesburg.

R. A. BAILIE,
Secretary.

EMPIRE, JULY 24: "SPANGLES."

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IN THE BRIGHT LIGHTS.

(*Continued from Page 8.*)

will play specially selected music, and selections will also be played by the Comrades of the Great War Band under Lieut. J. C. Haestier. The vocalists will be Miss May Thornton and Mr. Stanley Anderson. During the evening short addresses will be delivered by the Rev. Maurice Ponsonby, M.C., and Col. Sir William Dalrymple.

EMPIRE PALACE.

NEW ACTS OPEN TO BIG BUSINESS.

FIVE new turns and a balance of the best of last week's artists drew a packed house at the Empire on Monday evening, and a very enthusiastic reception was accorded to all the new acts.

The liveliest and best of the newcomers are Horace Jones and Partner in "Seaside Scenes and Types," with a background of Blackpool and the pier. Songs and some talk begin a novel act, and the two succeeded in amusing and pleasing from start to finish of their entertainment. The lady is lively and attractive, and her costumes are a feature of the turn, while the two sing well together and have some clever songs to offer. It is an excellent act, briskly given, and with plenty of humour.

Sandford and Lyons, the new comedians, kept the house in roars of laughter and fired off one joke after another at top speed. The solemn face and quaint dress of the chief joke-maker help his real gift of amusing, and he has a style of his own that stamps the turn with originality. It is a very bright and lively offering that Sandford and Lyons have got together and some particularly deft dancing ends it.

Alec Daimler and Eadie also have new ideas, and they vary from burlesque to parody, with a little dancing added, and a dash of jazz flavoured with drums and cymbals to conclude. They made a hit on Monday, and shared the honours of the evening with the others. Jack and Emily dance well and with originality, and provide a bright opening to the evening's entertainment. Joel Myerson, newly returned from Europe, got a warm welcome back to Johannesburg, and sang songs and operatic numbers in a fashion that earned him a hearty encore.

Of last week's artists there are Harold Moss and Isabel Maachah in their artistic musical and dancing act, Jubb and Jerome with a change of programme and some of their clever baton-whirling added, and the Three Lombards in their clever gymnastic feats. *The African Mirror* also presents a fine film of the Durban July Handicap, which was followed on Monday with close interest and applause.

FALCONER.

(*Continued from Page 24.*)

I never knew how well myself
And I could get along.

I never try to cheat me;
I'm as truthful as can be;
No matter what may come or go,
I'm on the square with me.

It's great to know yourself and have
A pal that's all your own;
To be such company for yourself.
You're never left alone.

You'll try to dodge the masses,
And you'll find the crowds a joke
If you only treat yourself as well
As you treat other folk.

I've made a study of myself,
Compared with me the lot,
And I've finally concluded
I'm the best friend I've got.

Just get together with yourself
And make a fuss of you,
And you'll be surprised how well yourself
Will like you if you do.

MEMBERS OF THE '89 PIONEER LADIES' CLUB, JOHANNESBURG, AT THE STUDIOS OF THE AFRICAN FILM PRODUCTIONS, LTD., KILLARNEY.
Photo by African Film Productions, Ltd.

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Matinees on Wednesday and Saturday at 2.30.

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In the Irish Costume-Comedy Sketch,
"Sweet Molly-O!"

HORACE JONES AND PARTNER,
In Seaside Scenes and Types.

DAIMLER AND EADIE,
Mercurious Melodious Mirth.

SANDFORD AND LYONS,
Comedians.

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Refined Vocal and Dancing Entertainers.

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The South African Tenor.

MOSS AND MAACHAH,
In an Artistic Musical and Ballet Fantasy.

THE THREE LOMBARDS,
A Lesson in Gymnastics.

Booking at the Carlton Hotel, Commissioner Street Entrance, daily from 9 a.m. to 6.30 p.m. 'Phone 5426.

New Bijou.

AFRICAN THEATRES, LTD.

WEEK COMMENCING MONDAY, JULY 17,

"PHROSO,"

7-Part Mercanton Film Version of Sir Anthony Hope's Romantic Novel, featuring

Malvina Longfellow.

His Majesty's.

AFRICAN THEATRES, LTD.
WEEK COMMENCING MONDAY, JULY 17,

RUBY MILLER,
With **CHARLES CARSON** and Full London Company,
In

"POLLY WITH A PAST,"

By George Middleton and Guy Bolton.

Every evening at 8.15. Matinees on Wednesday and Saturday at 2.30.

Plans at Carlton Hotel (Commissioner Street Entrance.). 'Phone 5426.

Orpheum Theatre.

AFRICAN THEATRES, LTD.

WEEK OOMMENCING MONDAY, JULY 17,

HUNTER AND BOB,
Pantomimical Comedy Act,
JUBB AND JEROME,
The Original Baton Girls.
MON., TUES., & WED., JULY 17, 18 & 19,
"THE OLD SWIMMIN' HOLE,"
6-Part First National Drama, featuring
Charles Ray.
THURS., FRI., & SAT., JULY 20, 21 & 22,
"A MANHATTAN KNIGHT,"
5-Part Fox Drama, featuring
George Walsh.

"The place where everyone goes."

Carlton Theatre.

AFRICAN THEATRES, LTD.
MON., TUES., & WED., JULY 17, 18 & 19,
"A GAMBLE IN LIVES,"
5-Part B. & C. Drama, featuring
Malvina Longfellow and Norman McKinnel.
THURS., FRI., & SAT., JULY 20, 21 & 22,
"THE ROAD TO ARCADY,"
6-Part J. W. Film Corporation Drama, featuring
Virginia Lee.

Standard Theatre.

AFRICAN THEATRES. LTD.

CLOSED.

Jeppes Theatre.

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MONDAY & TUESDAY, JULY 17 & 18,
"WHEN FATE DECIDES,"
5-Part Fox Drama, featuring
Madlaine Traverse.
WEDNESDAY & THURSDAY, JULY 19 & 20,
"THE GIRL FROM OUTSIDE,"
7-Part Goldwyn Drama, featuring
Cullen Landis and Clara Horton.
FRIDAY & SATURDAY, JULY 21 & 22,
"AMARILLY OF CLOTHESLINE ALLEY,"
5-Part Artcraft Drama, featuring
Mary Pickford.

Lyric Theatre.

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AFRICAN THEATRES, LTD.
ADMISSION: 6d. and 1s.

MONDAY & TUESDAY, JULY 17 & 18,
Mary Brough and Bransby Williams in
"THE ADVENTURES OF MR. PICKWICK,"
Ideal Comedy-Drama in 6 Acts.
WEDNESDAY & THURSDAY, JULY 19 &20,
Geraldine Farrar in
"THE WOMAN AND THE PUPPET,"
Goldwyn Drama in 7 Reels.
FRIDAY & SATURDAY, JULY 21 & 22,
Cullen Landis and Clara Horton in
"THE GIRL FROM OUTSIDE,"
Goldwyn Drama in 7 Parts.

Next Week's Calls.

WEEK COMMENCING MONDAY, JULY 17:

Tivoli, Cape Town.—Till July 18: Barclay and Glover, Mills and Innes, Scott and Barry, Enos Bacon, Ethel Hook Trio. Continuing: Teddy Stream, Tess and Flo Le Roy. Opening July 19: Betty Sinclair, Bobbie and Beattie, Marcelle Ray, Billy Fry, Louis J. Seymour.

Empire, Johannesburg.—Allen Doone and Edna Keeley, Daimler and Eadie, Horace Jones and Partner, Sandford and Lyons, Jack and Emily, Joel Myerson, Moss and Maachah, Three Lombards.

His Majesty's, Johannesburg.—Miss Ruby Miller and Company in "Polly with a Past."

Orpheum, Johannesburg.—Hunter and Bob, Jubb and Jerome.

Grand, Pretoria.—Julot and Piero, Alec Kendal.

Criterion, Benoni.—Holsen and Bert, Tambo and Tambo.

Rinko, Maritzburg.—Zena and Milroy, Fred Gilmour.

Criterion, Durban.—The Real McKays, Pan and Girls.

Theatre Royal, Durban.—The 1922 Musical-Comedy Company.

The private diaries of the Empress Marie Louise, which the Murrays are publishing, have a curious history. They are in the possession of Lady Thompson, whose grandmother Mrs. Smyth Windham, in 1836 became acquainted with a Swiss governess, from whom she purchased them. All the governess knew of their history was that her brother, M. Müller, was tutor to one of the Empress's pages when she escaped from the Tuileries. This page picked up the dairies from the floor and gave them to his tutor some time afterwards. They never seem to have been printed before, anyhow in the English language.

LAUDER ON THE MEAN SCOT.

Sir Harry Lauder declares that most of the jokes and legends circulated about the meanness of Scotsmen are manufactured north of the Tweed. "Knowing our strength and our weakness," he says, "we delight to jest about one another; if we can paint a virtue to look like a vice we are better pleased. Though there are so many generous Scots they blush to find their generosity discovered. Some folks save up for a rainy day, but apparently many of them think I am saving for a flood! I am just careful, that is all. I would rather read a man's bank book than his credentials. Credentials are something that can be faked by the pen, but your bank book—oh, boys! you cannot fake a bank book. But all of us can get one if we practise thrift."

The story is told in an English paper of a shy man who, on returning to London after a prolonged stay in rather a remote place abroad, was invited to a dance. On being introduced to a pretty girl he was persuaded to venture upon new and complicated steps. His great embarrassment, however, was the best way to hold her, according to his ideas of fitness, for the upper part of her was innocently bare, but for two daisy chains. The lady, as he hesitated, exclaimed impatiently, "Oh, please, do let's begin. You may clutch me anywhere you choose but on the butterfly." It was only after having staggered with her half the length of the room, and then given it up, that he noted a butterfly tattooed (or painted) upon her back!

Mr. and Mrs. Max Holden (Holden and Graham), who were at the Johannesburg Empire a few months ago, had a son at Sydney, Australia, in May.

EMPIRE, JULY 24: "SPANGLES."

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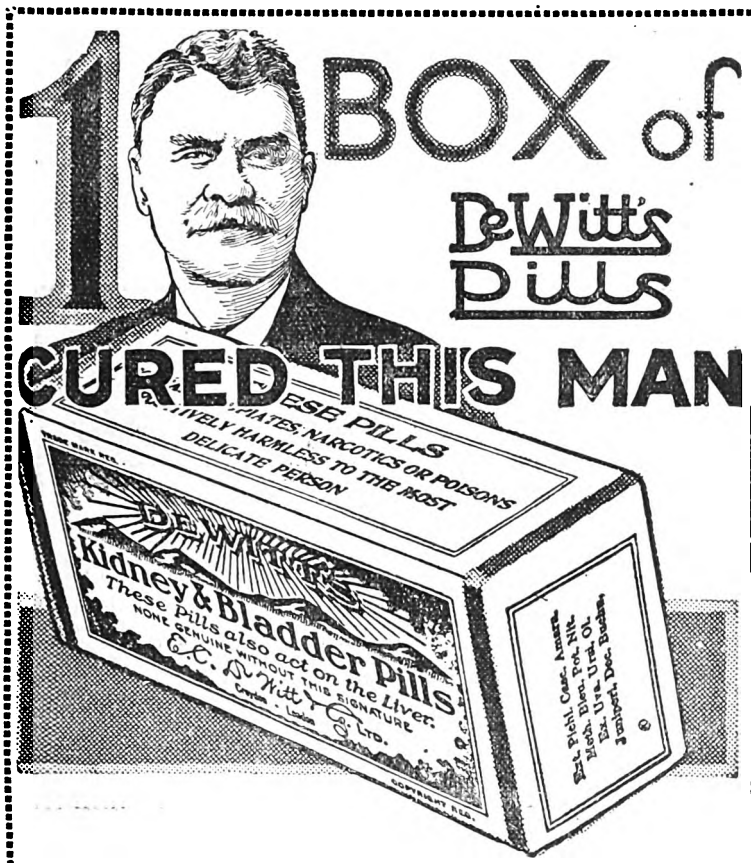

Mr. J. Barnes positively says that he only required **One Box of De Witt's Pills to completely cure him** of Kidney trouble. It is certain that sufferers from practically any form of Kidney or Bladder disorder can derive immediate relief. When you take De Witt's Pills you will notice within a few hours that the urine has turned a muddy bluish colour. This fact alone is a guarantee that these Pills are from that moment cleansing every crevice in the kidneys and the bladder, and when all impurities are dispelled you may be assured that you will benefit immediately. Mr. Barnes writes:—

"I have been an engine driver, and therefore exposed to all conditions of weather. Some while ago I contracted a cold which settled in my kidneys. I became so bad that I could not lay in bed for pain. I purchased a **small box of De Witt's Kidney and Bladder Pills, which completely cured me.**"...

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The World's Greatest Remedy for:—

Rheumatism	**Backache**	**Cystitis**	**Gout**
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and other Disorders of the Kidneys and Bladder.

Sold by Chemists and Storekeepers throughout South Africa. When you get the Pills, be sure they are De Witt's in the white boxes, printed in blue and gold, with the blue wax seal on the cork. There are two sizes, 6s. 6d. and 3s. 6d. The 6s. 6d. size contains 2½ times the quantity in the small size. If your chemist or storekeeper does not stock them, send the price of the package to E. C. De Witt & Co., Ltd., 31 Loop Street, Cape Town, and they will be sent post free in a plain wrapper.

A trial box of De Witt's Pills, sufficient to show good results, will be sent by return if you send three penny stamps for packing and postage.

EMPIRE PALACE OF VARIETIES

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Next Week's All-Star Vaudeville Bill:

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In an Original Irish Costume-Comedy, "Sweet Molly-O!"

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Mercurious Melodious Mirth.

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In Seaside Scenes and Types.

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Refined Vocal and Dancing Entertainers.

JOEL MYERSON,
The South African Tenor.

THE THREE LOMBARDS,
A Lesson in Gymnastics.

BOOKING AT THE CARLTON HOTEL

EMPIRE, JULY 24: "SPANGLES."

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GOOD NEWS

FOR WOMEN OF REFINEMENT.

Few women have had such a terrible experience as Miss Little did; but many suffer in a lesser degree, and they will be glad to hear the good news her message has for them.

"What Kotalko has done for me is nothing short of wonderful. Four years ago I lost all my hair. My head was bare and shiny just like the back of my hand. I had been under a hair specialist and a doctor, but all in vain.

"I decided to try Kotalko, and I am simply delighted that I did so, for I now have a head of beautiful curly, silk-like hair, which is admired by everyone. Kotalko has certainly proved itself a true hair grower.

(Signed) MARY LITTLE."

Hair-Growing Discovery.

Many who were completely bald have grown a full crop of beautiful hair by using the method employed by North American Indians. This is composed of genuine bear fat with the juice of the rare pilocarpus plant.

The preparation, known as Kotalko, may be obtained by sending 6d. (stamps or P.O.) for trial size to John Hart Brittain, Ltd., 2 Percy St. (314N), London, W.1., England. Marvellous and speedy growth of hair has been reported even when baldness has existed for years.

KOTALKO

is on sale at most Chemists; wholesale at Gardner & Co., Ltd., Port Elizabeth; Heynes, Mathew & Co., Cape Town; Lennon Ltd., Fleming's Chemists, Ltd., and Sive Bros. & Karnovsky, Johannesburg and Durban; and Stranach & Williams, Durban.

ALL BLOOD and SKIN TROUBLES CURED quickly and permanently, no matter how long standing, with **MELCIN** DOUBLE STRENGTH BLOOD PURIFIER. 10/6 and 21/- per bottle.

ALASSYN.—A very popular Hair Tonic and Dressing. It has a stimulating action on the scalp, and encourages the growth of the hair.

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From Australia and America who are wishful of playing the principal English Tours after the completion of their African Tour with the African Theatres are requested to communicate with the above Agency, giving the undermentioned particulars:—

(1) Approximate date of arrival in England; (2) date they wish to open; (3) lowest terms required for (a) London, (b) Provinces; (4) bill matter; (5) full description of the act, stage requirements and time.

NOTE.—Artistes are advised to send particulars under headings 3, 4 and 5 as soon as they open in Africa, which will be filed for reference.

Particulars under headings 1 and 2 may be sent by cable at deferred rates when the date their African Tour closes is ascertained.

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"THE OLD SWIMMIN' HOLE"

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S.A. PICTORIAL.

STAGE & CINEMA.

VOL. XIV. No. 364.] SATURDAY, JULY 22ND, 1922 (Registered at G.P.O. as a Newspaper.) PRICE 1/-

THE KIDNAPPING OF SWALLOW.

In this issue are illustrated several scenes from the latest African Film Productions' photoplay—"Swallow," a screen-version of Sir Rider Haggard's famous South African novel of the same name. The picture will be shown at the Orpheum Theatre, Johannesburg, on July 31.

Photo by African Film Productions, Ltd.

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AGENTS FOR GREAT BRITAIN: Argus South African Newspapers, Ltd., Byron House, 82-85, Fleet Street, London, E.C.

HARD TO PICK 'EM.

[In the following vigorous article, reprinted from "The Saturday Evening Post," Philadelphia, "A Village Movie Man" tells, more or less in the vernacular of the United States, the story of his early trials and tribulations as a motion-picture exhibitor, and of his ultimate rise to success on the tide of the five-reel feature film. Some of his experiences are applicable to South Africa, some are not; but all are intensely interesting, not only to the film exhibitor, but to the big mass of "movie" patrons, who are here permitted to obtain a glimpse of what goes on "behind the scenes" on the business side of a fascinating calling.]

I WAS placing an easel in the lobby of my movie theatre this spring, showing the photograph of a golden-haired young lady standing barefooted on the sands of a desert island. Her clothes seemed to be made up of a couple of shredded linen handkerchiefs tied around her waist. The sea breeze was making the golden hair and the tattered handkerchiefs flap.

In the background of the photograph came a hairy-looking Robinson Crusoe. He wore the conventional sheepskin. Quite a nifty poster, I should say. For better effect I was about to move the easel closer to a lobby palm. Someone touched me on the shoulder.

Catering for the Kids.

"Mr. Dowe," said a voice, "do you realise that such pictures as that are endangering the morals of our children?"

It was Doctor Alton, our leading village minister.

"What do you mean—our children?" I came back with a smile. "I've got no children, and neither have you."

"Unhappily, that's quite true," he agreed. "But it's my duty, you know, to guard the morals of the children of the whole community. I don't think you realise how these sex pictures are affecting them."

"I don't think you do, either, doctor."

I'm not lacking in respect for the cloth and didn't mean to be impudent, but I could see him stiffen a little.

"You mean——"

"Listen, doctor. No reflection intended, but in ten years of the movie business I believe I've found out more about kids than you'll ever know in your life. I've still got a lot to learn, at that. You folks are doing all the good you can—I know that—but you've got the wrong angle."

I wasn't looking for an argument, but the attitude of my minister friend kind of got me going.

"And you think I've got the wrong angle, as you call it, in protesting against movies like that?" He pointed at the bare-kneed lady in the photograph.

"Exactly," I said. "In the first place, you think that is suggestive or has something to do with a sex problem, don't you? Well, it's nothing of the kind. That's a nice clean picture—nice as you ever saw. Just go in and take a look at it."

"I'll do it," he decided, "but I still can't understand your putting out a poster like that."

"It's pretty, at that, isn't it?"

"Well, er—yes, artistically," he agreed, "but not for children."

"Why not? That's exactly the point. They see worse than that every day down at the beach. Doctor, bare legs don't mean anything to a kid. Now I'll show you where you've got the wrong angle. You notice that I'm just putting this poster out, don't you?"

The picture inside had been running for nearly an hour. He had not thought of that.

"And?"

"Why, I'm putting out this advance poster now so as to catch the eye of the old folks for to-night. They may think it a sex picture—just like you did—but I'll have to take a chance. Believe me, though, I take no chances on kids. If I'd put that out before the matinee there wouldn't have been a kid in the house. Take it from me, doctor, if there's anything in the world a kid hates it is a vamp movie, a sex-problem triangle, or a long love scene. I know. The surest way to kill a picture house is to run suggestive pictures for kids. If you want to ruin your kid trade just give 'em sex problems. It's sure-fire. They are wise little owls. They catch the posters first, and if they see any signs of mush stuff they are through for the day. Didn't you ever hear them give one of those long kissing scenes the razz?"

He shook his head and smiled.

"After that," he said, "I guess I will step in and see a little of it."

Healthy Minds Want Healthy Pictures.

And what I told was the truth. All this stuff about kids being lured to suggestive pictures gives me a pain. It's the older folks who fall for the lure. It's been more than a year now since I ran a sex picture in my house. I stopped simply because it was killing my trade, and I got my first hint from the kids. They have healthy minds and they want healthy stuff. Everybody does, for that matter, but older people are not so frank in expressing their tastes. If you will remember, a few years ago the woman vampires of literature were considered terrible things—things folks weren't supposed to talk about. Everybody talks about 'em now, and it's always good for a laugh.

Putting vampires in the pictures didn't even splinter a moral in my town, simply because the kids turned 'em into a joke. Kids even invented the word "vamp." I don't believe anybody ever took the vamps seriously.

But what I can't get into my head is where people get all these queer notions about kids and their morals. If Doctor Alton had just remembered himself as a youngster he would have been on. At heart kids are no different now than when we were all kids. Just think back a moment. Did you ever sneak around somewhere to read a sickening love novel when you were a boy? You did not. If you were like me you got off in the barn and read the daring deeds of Diamond Dick and Calamity Jane. I don't know quite so much about girls, but I do remember that they always wanted to play our games and we had a tough time slipping off from them.

Children No Different To-day.

Did you ever spend your own quarter to slip into the gallery of a theatre to see a show with a lot of kissing and love stuff in it? No. You saved up your money for real he-stuff, like the minstrels and plays like "Old Glory Betrayed" and "In the Cowboy's Cave." Remember how the peanut galleries were packed to see the daring hero batter down the door and shoot up the villain? Remember how we all applauded with hands and feet and shrill whistles when Little Nell staggered into the police station with the tell-tale message, and the heroic coppers, led by Lieutenant Fearnot, started to the rescue? Oh, boy!

Yes, and I'm going to tell you something else. If you weren't afraid of being undignified you'd go to see the same things to-day—if they had 'em.

Your kid is no different. I've watched him, and those are the things he—and she, too—wants to see in the movies. Did it ever occur to you that nickel novels began to die with the birth of the movies?

Doctor Alton came out to the box-office, laughing.

"You were right, Mr. Dowe," he said. "It's a regular old Swiss Family Robinson story. I'll admit I was fooled. You know, it took me back a few years. I like those adventure stories."

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" Of course you do, doctor. Now come round here in the office a minute. I'll give you something—provided you won't tell."

Though we are both past fifty he read something boyish in my eye, and came in expectantly. I reached over in the corner and handed him a rolled-up pamphlet. It was an old-fashioned nickel novel entitled " Dick Deadshot, or The Road Agents of Death Valley." The minister smiled humanly and tucked it in his pocket.

" I used to read those things sometimes," he confided, " and I'll look this one over."

Since I've got a little money it's kind of easy to sit back and figure things out. But it wasn't always like that with me. Running a movie house in a small town has taught me a lot of sense.

I never was much good as a young fellow. My mother used to say I'd never get along in a regular job, simply because I couldn't take commonplace things seriously. From her I inherited too keen a sense of the ridiculous ever to stick in a groove.

They first picked out a newspaper career for me, but I got fired out of the country-newspaper office for making errors in setting up type—did it on purpose too. I simply could not resist the temptation of mussing up the old editor's masterpieces. Once he wrote a long-winded boost of our congressman in which he said " He has returned to the home town radiant with hope," and I used an *s* instead of an *c* on the last word. It got in the paper that way.

Pioneer Days.

After that I worked as manager of a livery stable, but it didn't last long. My father, who died when I was a mere lad, was a prominent man and everybody tried to help me along on his account, but it was no use. They tried me in the post office and then gave me a job as notary public. An so it went. We had a big farm and by renting it out I managed to live off that for many years. I spent my idle hours around the village and on weekly visits to New York, about thirty miles away.

I read extensively and kept pretty well up on what was going on, but was looked upon as a sort of ne'er-do-well, and was a distinct disappointment to the village. The whole thing, I know now, was that I never struck anything that really interested me.

I was past forty, unmarried and comparatively happy when the moving-picture craze set in. I saw possibilities in it at the start. At that time, though, everybody regarded it as a sort of catchpenny scheme, a glorified magic-lantern show.

A plumber started a movie house in our town and I was a regular customer. The thing fascinated me. He had converted an old shack into a theatre, with benches seating about two hundred people. Though the place wasn't very inviting I used to go every day. The audience was made up entirely of men and boys. It was very unusual to see a woman at Ben's movie.

To attract passers-by Ben had a blaring phonograph outside and the front of the house was covered with circus-looking posters. Inside there was sawdust on the floor, and an old nickel-in-the-slot honky-tonk piano rattled from noon until late at night. It was enough to frighten away the timid. Even so, the crowds were pretty good. I studied the thing out and made up my mind that this was to be my business. I talked to Ben about buying him out. He admitted he wasn't making so much money as people thought, but he wouldn't hear to selling. His rent was fifty dollars a month and his picture service cost him twenty-one dollars a week. He charged five and ten cents admission.

Getting Started.

I had about a thousand dollars that I could put my hands on, and I desired to do a little financing. I had some big ideas about what I'd do if I could get hold of a theatre. I was determined to open up in opposition to Ben.

After many conferences I persuaded a friend in the real-estate business—he is rich now—to build a frame theatre, seating about six hundred, and rent it to me for a term of three years at one hundred dollars a month. He owned a store on one side of the site and a vacant lot on the other, and figured that it would increase the value of his property. It did—about 400 per cent.

Ben heard about what I was doing, but didn't worry. He claimed there wasn't room for two movies and that he had the jump on me. Ninety per cent. of the movies went broke in those days.

Anyway, I started. As Ben's pictures cost him only seven dollars each and he had a change three times a week, my idea was to get the real classy trade by putting on something expensive and using better judgment in selection. To begin with, I called my house the Elite. Ben's was the Nickelodeon.

While the building was going on I got in touch with the proper people for a picture service. There were two services, but, as I learned later, both were controlled by one head. There were a twenty-one-dollar service and a fifty-dollar one. Each would give me three changes a week and allow me to hold the Saturday pictures over for Sunday.

I was in for shocks and disappointments, and have been having them ever since. With everything ready for a start I engaged a boy to run the projecting machine for twelve and a half dollars a week. Then I engaged a young lady in town, who worked at the music store, to play the piano during the performances, for the same amount. I proposed to stay in the box-office and take in the money myself. I had to be around, anyway, to see that everything was run right; besides I wanted to talk to the patrons. I wouldn't have a door-tender at first, but would let the patrons walk right in after buying their tickets. My electric bill I figured would be about fifty dollars a month, which included lobby and entrance display. Later I would need heat, and that I figured to cost around fifty dollars a month. So, you see, with my pictures costing two hundred dollars, help one hundred dollars, heat and light one hundred dollars, and rent one hundred dollars, I had an overhead of five hundred dollars a month to start with. Later I had to get two ushers, who also worked as cleaners, and they cost me another hundred. No matter how I figured, it was bound to cost me about twenty dollars a day. Immediately I saw why Ben wasn't making so much money as people thought. It takes a lot of dimes and nickels to wipe out twenty dollars a day. And I hadn't figured my salary at anything. To make money I'd have to pack the place.

Hiring the Films.

I was in pretty deep but decided to go through with it. I've done many foolish things, but I was never accused of being a piker. With my staff engaged I went to New York—an hour's ride—to close the deal for my picture service.

" I'm going to run a high-class place," I said to a little squint-eyed man who came out to see me. He took me into his office.

" You want a fifty-dollar service, then," he said.

" That's the idea," I told him; " and I want to select my comedies very carefully."

" What do you mean—select? "

" Why, I think a theatre manager ought to use a little more judgment about what to offer than my competitor does. Don't you? "

" Sure," he agreed; " but there ain't no such thing as selection for a hick house."

" No selection? "

" I should say not! " he explained. " Why, if every movie man could come in here and pick out his bill how do you think we'd ever get 'em all around? "

" Then you make up these bills to suit yourself, and we've got to take 'em—sight unseen? "

" That's the general idea. But we've got a coupla guys back here that's pretty good pickers. They'll give you somethin' to knock 'em dead."

" Somehow I don't like that," I said.

" Well, friend, that's what you'll have to take, whether you like it or not. You ain't runnin' the Metropolitan Opera House, you know."

" About what will I get for fifty dollars? " I asked. I didn't like this fellow at all. I think I must have shown it.

" Oh, a world's news feature, a coupla trick comedies, and maybe a prairie rescue—oh, the stuff'll get you by all right. Your fillums will all be first runners, and clear. The twenty-one-dollar-a-week fellows run seconds. There's some snappy French-girl stuff coming over soon."

(*Continued on Page 25.*)

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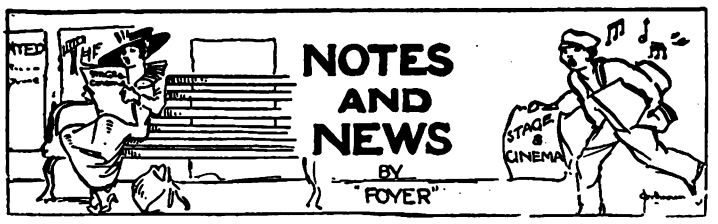

Theatrical Stars for South Africa.

The London correspondent of the Johannesburg *Star* is responsible for the following cabled messages: "I am reliably informed that, as the direct outcome of negotiations extending over eight years, the African Theatres, Ltd., have now fixed up an arrangement with Williamson's, Australia, for an interchange of star artists. It is anticipated as a result of this arrangement that Union playgoers will be catered for on a scale hitherto impossible. Several leading theatrical celebrities are shortly starring in South Africa. Lady Forbes-Robertson and company sail for the Cape on July 14, and the visit of this famous actress, with a number of notable London successes, will be followed in the near future by that of Mr. Oscar Asche, who has planned to tour Australia with 'Chu Chin Chow.' Miss Irene Vanbrugh, who is also going to Australia early in the New Year, may leave the ship on the outward run at Cape Town in order to act in the chief towns of the Union. Mr. Percy Hutchison has booked a South African tour soon after Christmas to appear in 'Nightie Night,' 'Bulldog Drummond,' 'The Bat,' 'The Luck of the Navy,' and 'Brewster's Millions.'" With the exception of Lady Forbes-Robertson's visit and the Australian agreement, nothing definite is known locally concerning any of the foregoing information.

Mr. Joseph Victor.

Mr. Joseph Victor, who will make his first appearance in South Africa in the principal comedy part in the new revue, "Spangles," at the Johannesburg Empire on Monday night, is related to Mr. S. A. Cookson, who was out here with Sir Frank Benson's company recently, and also to the well-known stage family of Rorke, the most notable present-day representatives of which are Miss Kate Rorke and Miss Mary Rorke. Mr. Victor has played leading parts at the Queen's, Globe, Court and Strand Theatres, London. He claims to be the original "hero" of the story about the Scottish landlady and the "kirk"-folk. One Sunday morning, he relates, he was smoking a cigarette in the front-garden of his "digs." at Huntley when the landlady came out and asked him if he would mind going for a walk, as the folk would soon be coming from "kirk" and they did not like to see actors on the Sabbath!

MR. JOSEPH VICTOR,
The well-known English comedian, who will make his first appearance in South Africa, in the principal part in the new revue, "Spangles," at the Johannesburg Empire on Monday night.

Booked Himself.

Mr. Tom Scott, of Scott and Barry, "The Entertaining Couple," who are now on the South African vaudeville circuit, relates a story of his pre-vaudeville days when he was touring in stock-drama companies. Another actor in one of these companies was also an agent—when he was not too busy acting. "During a period of out-of-work," says Mr. Scott, "I met my actor-agent friend in the Strand, and he asked me to call at his office, as it was just possible he might be able to fix me up. Next day, after climbing more stairs than I care to remember, I reached the office only to find that there was 'nothing doing.' 'Sorry,' said the actor-agent, 'but you're too late. There was only one job going and I'm closing the office and taking it myself!'"

Miss Minnie Rayner.

Miss Minnie Rayner sailed from England by the s.s. *Morvada* on June 23 to fulfil a twelve months' engagement with the Bandman Eastern Circuit Comedy Company, playing principal character comedy parts. The company will open with "Tons of Money" at the Empire, Calcutta.

Praise for the Chorus.

In the course of a little speech at the production of "Chuckles of 1922" at the New Oxford Theatre, London, Mr. Seymour Felix, who produced the dance and *ensemble* numbers, said, in reference to the English chorus ladies specially engaged for the production: "I have never had such wonderful workers as these English girls. They knew more at the end of three days' rehearsals than the average American girls would have learned in three weeks." The chorus perfected themselves in ten dance numbers in six days.

Life's Ups and Downs.

The New York correspondent of *The Referee* tells the following stories of life's ups and downs: Whether you remember Paul Barnes or not I cannot say, but as song-writer, singer, and pianist he had a town house, a country house, and a retinue of servants only twenty years ago. No one did more for his ditties than Phyllis Ruffel, a dashing young soubrette, whom he married, and together, on both sides of the ocean, they tried to recoup their finances. But in vain and Phyllis, a loyal wife if ever there were one, helped the once-famous composer to take in boarders. He lost his reason, and has now died—a pathetic instance of "what might have been" had he practised even ordinary thrift. All was, however, redeemed by the love story. Another case, remarkable for its own sake, is that of a singer, married to a millionaire, as he was then regarded, called Henry Wiesen. What he actually left her was £20,000, and even this was on condition that she made his tomb, to cost £5,000, a first charge on the estate. This she did, only to find the balance claimed by others, and at this moment the former favourite of the halls is seeking permission to sell her husband's mausoleum in order to obtain food and lodging for herself. It is another case of money squandered which was bound to be needed some time. On the other hand, there are artists who keep their end up wonderfully. Here are James McIntyre and Thomas Heath, the oldest black-faced funsters on the boards, welcomed back to New York for a piece called "Red Pepper," after nearly fifty years of prosperous partnership.

Letter from the South Seas.

A letter in which romance and realism blend with singular irony has reached "Carados" of *The Referee* all the way from the island of Rarotonga—evidently one of those islands which "like to be visited"! It is from a lady dramatist. "I am," she writes, "at present living on the shores of a lagoon of a South Sea island, and am writing a play of middle-class life. I have my typewriter out on the verandah (made of shingle), which overlooks the sea, and type away at my play whenever it is not too hot to write. This island is the chief of the Cook group on the mail route between San Francisco and New Zealand. It is a beautiful little place, with all the romance of hibiscus flowers and cocoa-nut groves as per magazine articles. It has a cold weather season, which is just beginning and of which I am very thankful." Who is this lady-dramatist, who seems to be carrying on exactly the existence which Sir James Barrie pictured as his ideal at the Critics' Circle dinner? It is Miss Elizabeth Baker, the authoress of "Chains," whose latest play, "Alf's Girl," has been produced by the Repertory Theatre, Sydney.

EMPIRE, JULY 24: "SPANGLES."

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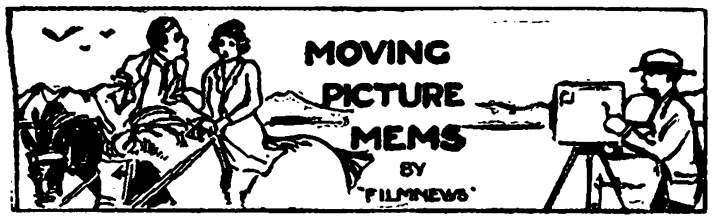

"Swallow."

Those who have not read, or who would like to re-read, Sir Rider Haggard's fascinating South African novel, "Swallow: A Tale of the Great Trek," would do well to pay an early visit to the Central News Agency, where a limited number of copies are on sale in Hodder & Stoughton's Popular Library, in which edition the story was reprinted last year. The film-version of "Swallow," produced in South Africa by the African Film Productions, Ltd., and illustrated in this issue, will be released at the Orpheum Theatre, Johannesburg, on July 31. The cast of principal characters is as follows: Jan Botmar, a wealthy Boer farmer, Mr. Dick Cruikshanks; Wilhelmina Botmar, his wife, Miss Ena Soutar; Suzanne Botmar (nicknamed "Swallow"), their daughter, Miss Joan Morgan; Ralph Kenzie, their adopted son, Mr. Hayford Hobbs; Piet Van Vooren (known as "Zwart Piet"), a half-breed villain, Mr. M. A. Wetherell; Sihamba, Miss Gladys Atkins. Miss Joan Morgan and Mr. Hayford Hobbs were specially brought out from England to play the leading parts in "Swallow." The film contains many stirring scenes and incidents, including a long and furious onslaught on a Boer *laager* by an *impi* of Zulu warriors.

Connie's Ultimatum.

Constance Talmadge is beginning work on "East is West," which is to be a seven-reel special production, released through First National. Miss Talmadge will portray the character originated on the legitimate stage by Fay Bainter. This will be a radical departure for the light comedienne and it looks as if she were to essay the more emotional and dramatic type of characters in the future. Her ultimatum is: "No more bobbed hair for Connie."

MISS ELINOR FAIR.

Who appears as Marsinah, with Mr. Otis Skinner as Hajj, in the film version of "Kismet" now being shown in South Africa.

Huge Interests.

According to a statement made to the Carnegie Institute, Pittsburg, by Mr. Will H. Hays, more than $800,000,000 is paid in admissions to the motion-picture houses in the United States, and the industry represents an investment of $500,000,000, employing 50,000 persons at annual salaries totalling $50,000,000. "Prosperity is right ahead of us and it is time to go out and meet it," said Mr. Hays.

Broadway's Cinemas.

Controlling as they already do no fewer than three picture theatres on brightest Broadway, where the annual patronage is 6,000,000, or nearly the population of New York, Adolph Zukor and the Famous Players-Lasky are building yet a fourth palace, competing directly with the others, and to cost £1,100,000, or nearly as much as the Capitol, to which vast edifice alone will it yield in seating accommodation (writes "Puritanicus," the New York correspondent of *The Referee*). The site is called after General Putnam, who here slipped through the British lines and joined George Washington; after which the land, once agricultural, but now ploughed by sky-scratchers, passed to George Jacob Astor, who, unfortunately, went down on the *Titanic*. Apparently the theatre is to be built on a twenty-one years' lease, which suggests quick returns and a heavy sinking fund. Famous Players-Lasky produce, of course, about one-third of the pictures made in the United States. For first showings on Broadway they thus need several houses. Rothapfel is their manager, and his rival is Hugo Riesenfeld, who runs the Capitol, now enjoying its second anniversary. Riesenfeld's theory is that, apart from the main picture, too much attention cannot be paid to minor items on the programme. When the Putnam is opened there will be five orchestras of at least fifty playing within five minutes' walk. The music needed for opera is thus multiplied by movies many times, and the mere organs would do all right for Westminster Abbey. In this one area and by these particular theatres at least 50,000 persons will be entertained daily.

Dr. Chaplin Advises.

Charlie Chaplin has the right outlook concerning writing and acting for films. He says: "My work has been purely comedy work, although I have put shadings of pathos and sorrow into some of my later pictures; but I have to follow the same course as the writers of serious scenarios—to watch people in the streets, in restaurants, in their homes. To succeed, search your own life; recollect that what you have experienced other people have experienced. Don't fancy that your life has been so different from that of other people. Have the courage to put into your story jokes against yourself, foolish things you have done, felt embarrassed over, but nevertheless had to laugh about. Put into it remembered jokes out of your family history. Always get your material from actual life. Make your characters real people in your mind. Never forget that people are pretty much alike. What one thinks the other thinks. Their experiences are largely the same. Begin keenly looking at people and at yourself. Try to pick out the most striking, significant traits."

Bushman and Bayne.

Francis X. Bushman and Beverly Bayne, clever screen artists, have been for the past year or so playing vaudeville dates, but the lure of the silent drama has drawn them back to their first love—motion pictures. There were other causes also which sent this attractive young couple away from the screen, such as over-production and a lot of gossip in the newspapers regarding their marital difficulties. But now that such trifling things are left behind there certainly is a niche for this likeable pair to fill. Lewis J. Selznick is to make a screen production of "Rupert of Hentzau" and it is expected that Mr. Bushman will have the leading *rôle* in Anthony Hope's well-known drama, assisted by Miss Bayne.

"Way Down East."

The Christchurch Press (N.Z.), refers to "the truly remarkable run" of "Way Down East" in that city. The figures show that out of 100,000 inhabitants 40,788 witnessed the production—in proportion to numbers a better record than that established in New York or London. One woman confessed she had seen the picture no less than eleven times.

Poets' Corner: Relieving Guard.

Came the relief. "What, sentry, ho!
How passed the night through thy long waking?"
"Cold, cheerless, dark—as may befit
The hour before the dawn is breaking."

"No sight? No sound?" "No; nothing save
The plover from the marshes calling,
And in yon western sky, about
An hour ago, a star was falling."

"A star? There's nothing strange in that."
"No, nothing; but, above the thicket,
Somehow it seemed to me that God
Somewhere had just relieved a picket."

By Bret Harte.

EMPIRE, JULY 24: "SPANGLES."

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New Pianoforte Examinations.

The Chairman of the Associated Board of the Royal Academy of Music and the Royal College of Music, London, has announced, in regard to the gap between the Advanced grade examination and the examination for Licentiate of the Associated Board, which was felt especially in the Colonies, that the Board had decided to introduce a new final examination grade for the pianoforte only, which it was thought would be appreciated by all teachers and examiners. There also would be a new examination in pianoforte accompaniment. The gap referred to has for years been felt, and unquestionably the difference in executive standards represented by the respective examinations of the Advanced grade and the Licentiate grade did not fully meet the examination idea of a well-graded progression from students' attainment to that expected from the professional player. A casual survey of the two grades and a comparison of the respective executive requirements reveal the fact that the standards aimed at respectively represent at the very least a gap of two years when the student's capabilities are in every respect of an exceptional kind, and even then the attainment expected for the higher grade is severe when compared with the immediately preceding grade, which at present is the Advanced grade.

Representative Standards.

For the current year the standard of the Advanced grade may be taken to be represented by a three-voiced Fugue by Bach, the Schubert A-flat Impromptu, and Rachmaninoff's "*Polichinelle*," in addition to the usual technical requirement, while the Licentiate grade, in addition to advanced theoretical knowledge and a knowledge of musical science, plus the usual acquaintance with formal structure, is represented executively by Beethoven's Sonata in E major, Op. 109, a Chopin *Scherzo*, a four-voiced Bach Fugue, and two other works of similar standard. Not only is this syllabus exacting, but the examiners need artistically adequate performances, so that there can be very little wrong with the student or with the manner of his tuition and preparation if a successful result is secured. The recognition by the Associated Board of this very decided gap between the final examination and the Licentiate grade is therefore to be welcomed, and will without doubt create an interesting objective for those students who have met all requirements for the Advanced grade, but who are, for various reasons, not quite ready to undertake the Licentiate test.

Recent Departures.

The present year has therefore seen some very considerable departures in the various examination requirements. The whole of the practical music examinations conducted by the University of South Africa in conjunction with the Associated Board in London have been revised, and in every case the changes made are progressive and in accordance with modern ideas in musical education. One of the new departures is the incorporation into every grade of a series of aural tests. These include the vocal sounding of middle notes of major and minor triads and of their invertions, when played simultaneously; the aural recognition of major and minor common chords and their invertions; and the recognition of various forms of cadence as they occur during the course of a composition. The whole idea of aural recognition is strictly in accordance with the modern practice of "the thing before the sign," or perhaps rather "the sound before the sign," and the advantages of such training are bound to tell eventually in the direction of a more acute hearing sense, a keener aural discrimination, and an all-round deeper musicianship. That the introduction of aural training as an integral part of the musical curriculum has been so long deferred is surprising, but this is now remedied, to the ultimate advantage of all concerned In this respect the Trinity College Board have long been pioneers, for aural tests have formed a feature of their examination system for many years past, although the Trinity application of the idea differs materially from that now adopted by the Associated Board.

SERGEI RACHMANINOFF,

The celebrated Russian composer, who recently reappeared in London, playing his own works and those of other composers.

Trinity College Fellowship.

The Trinity College authorities have also recently widened the scope of their practical examinations by instituting a new examination for Fellowship. The requirements, both executively and interpretatively, are severe, for the tests include works like Chopin's B-flat minor Sonata, Beethoven's Op. 109, the Brahms-Händel variations, Bach's Italian Concerto and Chromatic, Fantasia and Fugue, Ravel's "*L'Ondine*" and the Grieg *Ballade*. Anything approaching an adequate presentation of these things must indicate ability of a definitely high order, and the degree of discipline implied can hardly fail to impress itself upon all who are seriously interested in musical progress and education. There is one point worthy of comment in connection with both Associated Board and Trinity College decisions. It is noticed that in each case the higher standards are introduced solely in the pianoforte playing examinations. Is it to be inferred that the other branches of practical music are not yet able to take advantage of the wider facilities for higher musical effort? or is it due only to the tremendous popularity of the keyboard instrument? Whichever it is, there can be no doubt that recent improvements in piano-playing examinations will go a long way to develop further the already fine standard of piano teaching and playing in this country.

The Coming Festival.

In connection with the forthcoming Music Festival to be given in Johannesburg in conjunction with the Durban Orchestra and visiting choirs, it is noted that an effort has already been made to extend the scheme to include a visit to Potchefstroom. The idea, it is believed, was enthusiastically received in that centre, and a choral and orchestral concert will be given there during the visit to the Rand of the Durban musical forces. As I have previously remarked, the Philharmonic Society's business management is gifted with enterprise and foresight, and it is hoped that the energy and enthusiasm displayed for the cause will meet with a due reward.

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In The Bright Lights.

EMPIRE PALACE.

POPULAR RECEPTION FOR MR. ALLEN DOONE AND MISS EDNA KEELEY.

THERE was a very warm and hearty welcome for Mr. Allen Doone on Monday evening at the Empire, when the popular Irish actor made his first appearance again after a prolonged absence. Mr. Doone presented, for the first time in South Africa, his own sketch, "Sweet Molly-O!" and even before the curtain rose the house began to applaud. His arrival on the stage was the signal for a further testimony to the pleasure felt at his return, and Miss Edna Keeley, who supported him in the playlet, had an equally enthusiastic reception.

The sketch is simply an episode in the courting days of a young Irish couple. Mr. Doone got out of the dialogue and situations all that his many admirers could have wished or expected, and incidentally played the Irish pipes and sang an Irish ballad. Miss Keeley, as his Irish sweetheart, was as attractive and appealing as ever, and a neat finish was provided by the *tableau* at the conclusion, "One Year Later," in which a non-speaking part was satisfactorily played by a young actor who made his first appearance behind the footlights.

Some beautiful bouquets were handed up to Miss Keeley, and the house enjoyed to the full Mr. Doone's wit and humour. An attractive stage-setting added to the general success.

Mr. Joel Myerson, the South African tenor, is providing a change of programme this week to appreciative hearers. Horace Jones and his dainty partner are going well in their lively seaside scene, and Harold Moss, the violinist, and his graceful partner with her dainty dancing, provide one of the most artistic turns that could be desired. Jack and Emily dance well, too, in their own breezy style, and the Three Lombards are as popular as ever in their wonderful gymnastic act. Sandford and Lyons are scoring with new songs, new jokes and the neatest of simultaneous dancing, and they are very popular, as they deserve to be. Alec Daimler and Eadie get every-evening applause for their burlesque and dancing turn. FALCONER.

"SPANGLES."

PROMISE OF A BRILLIANT PRODUCTION.

IF there is one thing the Johannesburg Empire likes better than a good revue it is another good revue; and it is not necessary to be fed by the ravens or to live under a juniper tree to be able to prophesy that many of the first-night audience on Monday, when "Spangles" is due for production, will have to be content with "Standing-room only."

Mr. Philip Levard, the producer, speaks of "Spangles" with tremendous enthusiasm. He says it is a revue with a *Punch!* He says it is a revue that goes with a *Bang!* He says it is "The Super-Revue of Revues." He says it is a revue in fifteen "Spangles," each of which, like the hat of the gentleman in the "Just So" story, glitters with more than Oriental splendour. In fact and in short, it's a lovely revue.

Every "Spangle" has its own special comedy scene, and nearly every "Spangle" has its own special dancing scene. There are more kinds of dancing than a Dervish ever dreamt of, and there are four full-dress *ballets*, including "The Powder-Puff *Ballet*" and "A Fruit-Salad *Ballet*."

At the London Palladium "Spangles" was played three times a day (like the ham-and-eggs boarding-house). The Johannesburg Empire will have the entire London production with the addition of four new scenes. Beautiful dresses and picturesque scenery will combine (still quoting the producer) to make it "a carnival of colour and a feast of fun."

Mr. Joseph Victor will make his first South African appearance in the principal comedy part, and the other leading *rôles* will be taken by the popular principals of "The Peep-Show" company, including Miss Billie Bell, Miss Billie Desmond, Mr. Frank Foster, Mr. Edwin Styles, Mr. Alexander Haviland, Miss Peggy Lovell and the rest.

HIS MAJESTY'S THEATRE.

FINE PRODUCTION OF "POLLY WITH A PAST" BY THE RUBY MILLER COMPANY.

THE merry humours and ingenious intrigue of "Polly With a Past" are genuinely pleasing all who see Miss Ruby Miller's production of the play at His Majesty's Theatre.

Miss Ruby Miller herself, as Polly, carries the chief burden of the acting, and issues from the ordeal with immense credit. Her mastery of the French accent is complete and fascinating, and her whole performance of an unusually difficult part is quite remarkable. Mr. Antony Holles' acting as Rex Van Zile could not be improved upon. Mr. Patrick Ludlow and Mr. Fernley Bisshopp are bright and lively, and from Mr. Sydney T. Pease comes a finished sketch of a whisky-loving old reprobate transformed into a respectable member of the lower classes. Late as his entrance is Mr. Charles Carson gives fresh life to the piece by his clever performance as Prentice Van Zile, and fine work there is also from Miss Alys Rees as Rex's mother, Miss Violet Blyth-Pratt as Myrtle, Miss Margery Caldicott as Mrs. Davis, Mr. J. Oliver Twiss as Vladimir Petrovsky, and Mr. Francis Roberts as Commodore Barker.

Miss Ruby Miller's third and final production in Johannesburg will be "The Little Damozel," by Monckton Hoffe. Rehearsals are now proceeding, but the date of production has not yet been announced. FALCONER.

GOING ON TO AUSTRALIA.

LADY FORBES-ROBERTSON THE FIRST STAR BOOKED UNDER NEW AFRICAN-AUSTRALIAN AGREEMENT.

IN connection with the recent cabled announcement (republished on page 4 of this issue) of the successful conclusion in London of lengthy negotiations between the I.V.T.A., Ltd., representing the African Theatres, Ltd., and Messrs, J. C. Williamson, Ltd., of Australia, whereby an agreement was reached for the interchange of star artists between South Africa and Australia, THE PICTORIAL is informed by an unofficial London correspondent that Lady Forbes-Robertson will be the first star to work the new and extended tour.

Lady Forbes-Robertson will go on to Australia at the conclusion of her forthcoming South African engagement, taking with her the company she is bringing from England for her South African season.

It does not necessarily follow, of course, that companies going on to Australia from South Africa, or coming here from Australia, will appear in the same *répertoire* in both countries. Frequently, in fact, that will be impossible, owing to reasons connected with the performing rights of plays, previous arrangements, and so forth. Lady Forbes-Robertson, for instance, will open her South African season next month with "The Sign on the Door," and her second production will be "Woman to Woman." In Australia she will open at Sydney early in March with a new American play, and will continue with "Woman to Woman," "French Leave" (which has already been done here), "Enter Madam" and "A Bill of Divorcement."

LEFT FOR ENGLAND.

Miss Vivien Talleur was seen off at Park Station, Johannesburg, by a number of friends when she left by the boat-train on Wednesday evening last week to join the *Kildonan Castle* at Cape Town for England. Miss Talleur had been in South Africa for seven years as *première danseuse* and *ballet* mistress to the African Theatres.

There is a sort of romance in having naturally shy birds, perfectly free and unpinioned, coming, as some of my widgeon and pintail do, to feed with perfect confidence out of my hand, while I know all the time that any day they may join the wild ones to go south in the winter or far north in the spring.—*Rt. Hon. Viscount Grey of Fallodon, K.G., in "Pearson's Magazine."*

EMPIRE, JULY 24; "SPANGLES."

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LEICESTER SQUARE, June 25.

The Royal Family.

The Royal Family have been very much in evidence of late, and through their manifold activities in the cause of charity and sport have undoubtedly added to their already enormous popularity by the sincere and unaffected way in which they participate in the cares as well as in the joys and pleasures of the multitude. Following on the Drury Lane charity matinee of a few weeks back, there is to be a unique performance to-morrow (Monday) evening at the London Hippodrome, which the King and Queen will attend with (possibly) the Prince of Wales, Princess Mary and many other members of the Royal circle. The entertainment is entitled " The Review of Revues " and will be a sort of pot-pourri of the best items from the current or recent productions at the Prince of Wales's, Vaudeville, Palace, Ambassadors', Pavilion and New Oxford Theatres, and of course the Hippodrome's own show, " Round in 50." It marks the contribution of the lighter stage towards the great combined effort to aid the hospitals. The artists participating all give their services, and their managements have generously agreed to close the theatres concerned on that evening to enable everybody to give of his or her best.

Princess Arthur at Home.

H.R.H. Princess Arthur of Connaught, with the young Earl of Macduff, arrived last week on the *Windsor Castle*, and has already been out and about quite a deal, enjoying as many of the bewildering array of functions as possible, including a day or two at the Ascot meeting.

The Prince of Wales's Return.

H.R.H. the Prince of Wales (" Prince Charming," as he has been nicknamed) arrived on Wednesday from his Indian, Japanese and Far Eastern tour, and had an exceptionally enthusiastic welcome from the huge crowds gathered to greet him along the route from Paddington to Buckingham Palace. He was met at the station by the King and Queen, who were accompanied by Queen Alexandra and most of the other members of the Royal Family now in town. Great satisfaction is expressed on every side with the way he has acquitted himself in his onerous and trying task, more particularly with regard to the effect of his presence and personality on the dissatisfied elements in India. He has indeed proved a great " State Commercial Traveller." The busybodies are again agog with the question of the Prince's marriage, and although a British-born bride would be a popular choice, the recent arrival here *incognita* of a certain Latin Princess has started tongues wagging in that direction.

"The Season" At Its Height.

There is just now a feast of colour every morning in the Row. The International Horse Show has brought over the usual coterie of foreign officers, who miss no opportunity of parading their gorgeous uniforms and magnificent mounts—Hyde Park naturally provding the ideal setting for them. Lord Lonsdale has been well in evidence at practically every session of the Show, the inevitable cigar and camellia distinguishing him from the remotest distances in the huge arena at Olympia. The season reaches its height this week, after which people will gradually gravitate to cooler haunts, heartened by the so greatly improved political outlook in Ireland, Europe and Russia, together with the promise of a dawning trade-revival and the general symptoms of a " good time coming."

New Productions.

Matters theatrical are somewhat quiet. There have been three new productions in the week. " Chuckles of 1922," an American burlesque show (with Clark and McCullough), opened at the New Oxford on Monday night and promises to be a profitable venture to fill in the interim between C. B. Cochran's spring and autumn revues there. " The Way of an Eagle," Ethel M. Dell's own adaptation of her record " best-seller " story, was brought out on Tuesday at the Adelphi, which returns therewith to its old form of entertainment. Godfrey Tearle and Marjorie Gordon do wonders with the rather impossible hero and heroine, but I think it a pity that players of their calibre should elect to squander their talents on such crude material. At the Kingsway " Spanish Lovers," with handsome and romantic Ivor Novello as leading man, had its *première* on Wednesday. It is an adaptation of a play by J. Hehn y Codias which has already been a great hit in Paris and New York. Whether that will be repeated here remains to be seen. Indeterminate drama, with threats of violent scenes introducing stilettos, rapiers, pistols, etc., but without any materialisation thereof, seems doubtful fare to offer at this season of the year.

The Theatrical Garden Party.

On Friday the Theatrical Garden Party took place at the Royal Hospital and Ranelagh Gardens, Chelsea. Every artist of note at present in London took part in the entertainments and side-shows or else helped to rake in the shekels at the refreshment, flower, and novelty stalls. For the first time Filmland was represented at the *Fête*. Several of the most notable British screen stars ran a show, and Mabel Normand, who arrived from the States on Monday for a short European vacation, put in an appearance, together with Elsie Ferguson, Justine Johnstone and Constance Binney (the last-named now playing for the Ideal Company in " A Bill of Divorcement "), who are also recent film-favourites to pay us visits. Miss Normand is taking a rest after the breakdown she experienced subsequent to the tragic death of her former director, Mr. W. D. Taylor. The combined companies playing in " Pot Luck " and " A to Z " at the Vaudeville and Prince of Wales's Theatres arranged " The Road to Ruin " in the form of *cabarets*, dancing-clubs, gambling-dens and other nocturnal haunts. Sir Gerald du Maurier had a new series of " Grand Giggle dramettes," and Huntley Wright lectured on his version of " An Ideal Home." It was an exhilarating half-day for visitors and performers alike.

"Goats!"

I make no apology for quoting the following from *The Daily Express* of Wednesday, *àpropos* Monkey Glands: " Since the autumn of 1919 Dr. Voronoff has been operating continuously upon aged Frenchmen, Englishmen, Americans, Russians and Turks. Before that he had been experimenting for many years on *old goats*."

Back from Russia.

Isadora Duncan, the originator of the classical dancing revival, is returning here after her sojourn in Bolshevist Russia, where she incidentally acquired another husband. Her stay will be limited owing to the Home Office permits, which only allow Russian subjects to remain here for short periods necessitated by urgent reasons. I understand, however, that the renowned dancer will have a short season of some new creations at a West-end theatre. If her new " better half " resembles the Russian of popular fancy, they should make a picturesque couple when out in public, for Miss Duncan always affects the draped garments of ancient Greece both on and off the stage.

New Gramophone Records.

I have been trying over some new gramophone records lately, and was very much impressed by those made by the London Symphony Orchestra of Strauss's " Don Juan," " *Rosenkavalierwälzer* " and " The Dance of the Seven Veils " (from " Salome ") for the Columbia Company, conducted by Dr. Ritchard Strauss in person. The fidelity of reproduction of tone and accent is unequalled, and the discs are undoubtedly a great achievement in gramophonic music. These, taken together with the same company's " Scheherazade " (Rimsky-Korsakov) and " *Poème d' Extase* " (Scriabine), make a wonderful set of studies of the contemporary element in musical composition. The Gramophone Co., Ltd., have also put some fine stuff out, including several of Chaliapin's, whose resonant and flexible bass records extremely well, particularly in Moussorgsky's " Song of the Flea " and Schumann's " Two Grenadiers." Two suites used by the Russian *ballet* have also enjoyed considerable popularity — Respighi's version of Rossini's dances, " *La Boutique Fantasque* " and " The Good-Humoured Ladies " (Scarlatti-Tommasini), and the excerpts from Humperdinck's " Hansel and Gretel " are well worth consideration.

PAUL PRY.

EMPIRE, JULY 24: " SPANGLES."

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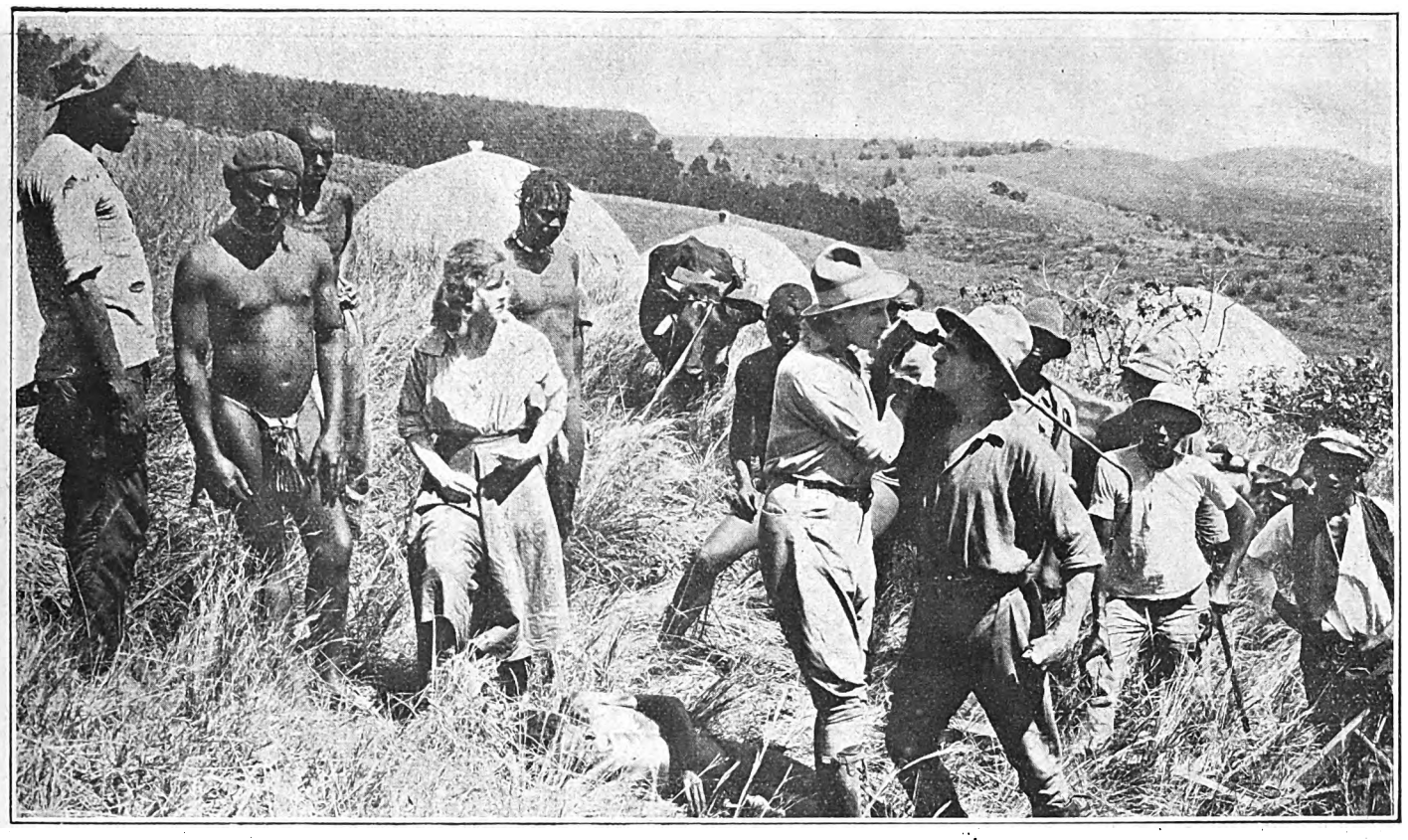
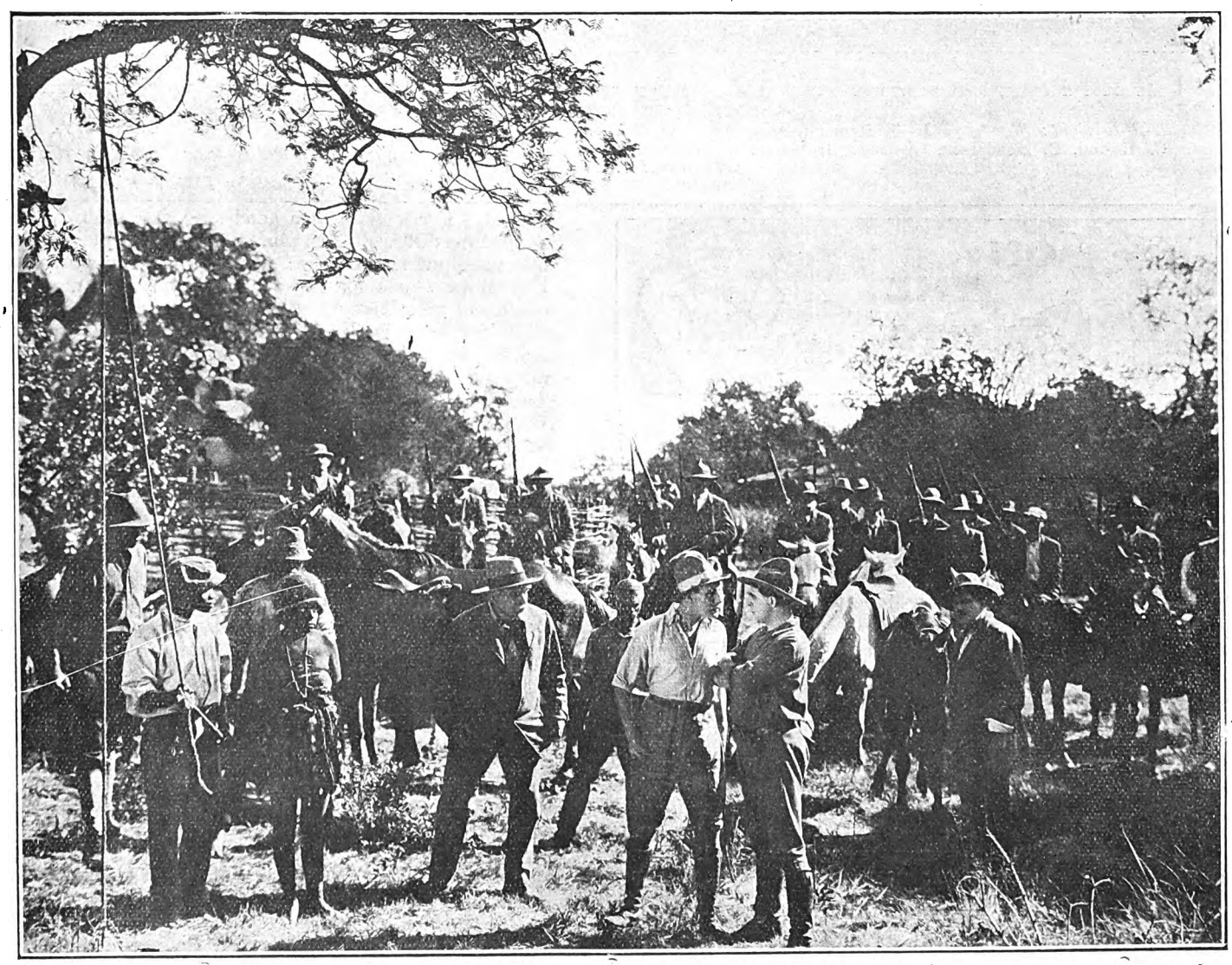
THE LATEST SOUTH AFRICAN PHOTOPLAY.



RALPH KENZIE PREVENTS ZWART PIET FROM ILL-TREATING HIS NATIVES.
The film is not only remarkable for the strength and interest of its story, but for the many fine scenic glimpses it gives of different parts of South Africa. This picture shows a typical landscape in the native territories. The white people in the scene are: Miss Joan Morgan as Swallow, Mr. Hayford Hobbs as Ralph Kenzie, and Mr. M. A. Wetherell as Piet Van Vooren.



JAN BOTMAR'S COMMANDO RESCUES SIHAMBA FROM BEING HANGED BY ZWART PIET ON A TRUMPED-UP CHARGE OF CATTLE STEALING.
The central figures are: Miss Gladys Atkins as Sihamba, Mr. Dick Cruikshanks as Jan Botmar, Mr. Hayford Hobbs as Ralph Kenzie, and Mr. M. A. Wetherell as Black Piet.

Photos by African Film Productions, Ltd.

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CURRIE CUP TEAMS: EASTERN PROVINCE.

AT BLOEMFONTEIN LAST SATURDAY THE EASTERN PROVINCE REGISTERED THEIR FIRST WIN IN THIS SEASON'S CURRIE CUP RUGBY BY BEATING THE ORANGE FREE STATE BY 13 POINTS TO 3.

Left to right: Standing: J. C. Hopps (manager), T. C. White, T. H. Whitehead (vice-captain), J. Ford, L. M. Dugmore, A. Ochse, C. Holton, C. Henderson. *Sitting:* B. Meyer, L Jordaan, B. J. Van Aardt, J. P. Michau (captain), M. S. Krige, F. Anderson. *In front:* J. T. Slater, J. Berry.

Photo by J. C. & R. L. Schanagan.

JOHANNESBURG, Tuesday afternoon.

THE market has been decidedly steady on the whole during the past few days, though business slackened somewhat. Yesterday London sent in some orders which brought about a hardening tendency in the lines in which they are specially interested on the other side. Geduldś at 64s. 3d. have made up a goodly proportion of their decline of a week or ten days ago—quite a florin out of the "five bob" slump. Government Areas, which slipped back to 96s., are now 97s.—98s., with, however, little business passing. Modder "Bees," on reports of good development, are 35s. for cash and 35s. 6d. *ex* London.

Springs, on the closing of the application lists in connection with ex-enemy shares, which had an unsettling tendency, were again 45s. 6d. this morning, with sales and sellers at 46s. at lunch-time. For the stable sister, West Springs, there has been considerable buying from London up to 14s. I have frequently called attention to the prospects of this share, since it was in the region of 11s., and, as development both on the property and prings Mines continues good, I should not be surprised to see a further advance. It should always be borne in mind that the C.M.S. and the Anglo-American Corporation who sponsored the flotation paid par for the shares, and though they received a commission of five per cent. a good deal of interest has been mounting up since the money was subscribed. For a mine in a good area and with every chance of turning out well, the shares are by no means dear. As one man put it the other day, you can, or you could then, buy three times as many shares with the money as you could did your fancy run to New States.

A feature just before lunch to-day was the improvement in Pretoria Cements. A week ago they were 43s. 6d.; this morning there were sales at 47s. for hundreds and at 46s. for odd lots. I know of no special reason for the rise, unless it is that the remarks of the Union Treasurer as to the improving condition of the Union's finances are read as betokening renewed and general industrial activity. Meantime Cape Cements are disappointingly neglected, in spite of their early entry into the producing stage.

Transvaal Silvers, which receded to 10s. on liquidation in an estate, recovered to 14s., which corresponds more or less with the buyers' price of 13s. at the beginning of last week. They have since been dealt in at 13s. 6d. and 13s. 9d. The quarterly report should be available shortly.

Never was the saying "One man's meat is another man's poison" more true than in relation to the gold premium. In America there are more men on strike than the entire white population of the Union. The President considers the recalcitrant attitude of the parties as a revolt against the authority of the nation as defined by the Act of Congress. He is determined to launch the full power of the Government against the strike, taking over mines and railways, and, if necessary, assisting their operation by military force. This will surely have an effect upon the London-New York exchange, and consequently improve the price of gold.

I hear that money is rather "easier" locally, the rate on secured commercial overdrafts having dropped one point, but that by no means implies that you will be able to negotiate an overdraft on anything but the thickest-gilt edged shares—even if on those.

EMPIRE, JULY 24: "SPANGLES."

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POLICE RAID IN THE APACHE QUARTER.

A SCENE FROM "THE BLACK PANTHER'S CUB," A SEVEN-REEL ZIEGFELD FILM DRAMA FEATURING FLORENCE REED, TO BE SCREENED AT THE BIJOU, JOHANNESBURG, ON MONDAY.

Answers to Correspondents.

[*Contributions intended for publication, whether MSS., Printed Matter, Drawings, or Photographs, should be accompanied by a stamped and addressed envelope, cover or wrapper, if the sender requires their return in the event of non-acceptance. No replies to notes and queries will be given through the post. Replies will not be published to anonymous communications.*]

Pish (Johannesburg): Tush!

Panmure (East London): Enquiring.

Fan (Benoni): No? "Kid" Lewis was born in London, but his real name is Gershon Mendelhoff.

Punter (Johannesburg): It certainly seems, in the circumstances, as if you had the right to be on the winner, but in any case you are entitled to recover your stake.

R. H. F. (Johannesburg): We understand that the Johannesburg Municipality lost about £1,000 on the last visit of the Cape Town Orchestra—as you say, an expensive luxury for the town.

T. E. T. (Florida): "Tommy Atkins" is older than "Soldiers of the Queen," which dates to the Boer War. The former song was new in 1893, when it was interpolated in "A Gaiety Girl" and sung by Hayden Coffin.

Hajj (Pretoria): We do not know who played the part of Marsinah in "Kismet" on the stage in America. In the film the part is played by Miss Elinor Fair. In London, South Africa and Australia it was, of course, played by Miss Lily Brayton (Mrs. Oscar Asche).

Anzac (Florida): We cannot conclusively settle your bet without quoting instances, which obviously it would be invidious to do; but you may take it that, on the whole—during the last decade, at any rate—theatrical people who have gone to Australia from South Africa have been more successful in Australia than those who have come from Australia to South Africa have been successful here.

Bootlegger (Johannesburg): Methylated spirit is a mixture of alcohol, usually called spirits of wine, with ten per cent. of wood spirit or naphtha. The wood spirit is supposed to render it unfit for drinking purposes, and as the mixture pays only a small duty, it can be sold for manufacturing purposes—such as making varnishes—at a much lower price than the pure alcohol, and answers the purpose equally well.

Reference (Cape Town): We have never heard of a novel called "Barnum Down." Possibly you are thinking of "Barham Downs" (1784), which was one of the six novels written by Robert Bage (1728-1801), of whom Sir Walter Scott said that he had "a strong mind, playful fancy, and extensive knowledge." He was a Quaker and the son of a Derbyshire paper-maker, and did not begin writing till he was 53.

Historicus (Johannesburg): We don't think Napoleon ever had any pronounced feeling that Wellington was "mixed up with his destiny" (as you put it). On the contrary, he seems generally to have underestimated Wellington as a fighting opponent and Pitt as a political opponent. It is said that any admiration he had to spare for the English was divided between Nelson and Fox, busts of whom he kept in his rooms at the Tuileries when he was First Consul.

Several Answers are unavoidably held over.

EMPIRE, JULY 24: "SPANGLES."

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EMPIRE
PALACE OF VARIETIES

JOHANNESBURG. (AFRICAN THEATRES, LTD).

— *COMMENCING ON* —

MONDAY, JULY 24.

The New Super-Revue of Revues

"SPANGLES"

In Fifteen Brilliant Scenes.

Direct from the Palladium Theatre, London.

First appearance in South Africa of the well-known English Comedian

JOSEPH VICTOR

Supported by the popular "Peep-Show" Company, including

BILLIE BELL

PRODUCED BY PHILIP D. LEVARD.

BOOKING AT CARLTON HOTEL.

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SPRING is coming, and among the signs of it are the end of the sales and the clearing-up of the shop-windows, so that you can take your walks abroad with lots of pauses to glue your noses to the plate glass and take notes of "what is going to be worn this season, Moddam."

* * *

The wattle is out on the Pretoria road this last day or two, and on Saturday the lady-footballers will be out also, in spite of the shocked attitude of recent press protests. I always envy the people who can be easily shocked. Life must be so thrilling when you can glow with unco' righteous rage about twice a week, or do the Early-Victorian swoon over anything of a post-War date!

* * *

And the much-discussed ladies have decided to play a return football match The S.A.R. ladies are playing the Pretoria ladies this Saturday, July 22, on the Berea Park ground at 4 p.m., and it is expected that many will take the opportunity of seeing them. Any lady anxious to play should communicate with Miss Harper, S.A.R., Kazerne, 'phone 174, Railway Exchange, who will supply all particulars.

* * *

On Sunday, July 30, the return match between the African Theatres ladies and the S.A.R. ladies will be played on the S.A.R. ground, Braamfontein. Miss Ruby Miller has kindly consented again to kick off. The Rapid Motor Transport and the Blue Bird will have sufficient 'buses running to take the public along at 6d. per head. The first 'bus will leave at 1.30 from the Town Hall (west side). The committee are making arrangements to have ample seating accommodation on this occasion.

* * *

The committee have decided to put the question on the back of the ticket and to ask everyone to vote as follows: Are you in favour of ladies playing football for charity? Are you in favour of ladies not playing football for charity? Tickets 1s. each will be on sale at all Theatres, S.A.R. Town Office, Market Street, and Booking Office, Johannesburg Station.

* * *

On July 31—Monday evening—Mrs. Gerstle and her committee will hold a *café-chantant* in the Selborne Hall for the benefit of the funds of the Cigarette Stall at the Rustic Fayre. Star-artists are assisting, there will be many attractions of a novel nature, and the price of admission is moderate.

* * *

Also for the Rustic Fayre, Mrs. Blinman is convener of a committee of ladies who are organising a dance to be held in the Berkeley Rooms on August 3, to get together funds for the Sweet Stall. Mrs. Ratzker and Mrs. Blinman have charge of the Sweet Stall at the Fayre. For the dance, tickets will be 5s. each, and the U.P.C. Jazz Six (personal) has been engaged for the evening.

* * *

Having spent some six summers, with the usual allowance of cold weather and influenza, in the Cottage-in-the-Slums, suddenly bethought me the other day that I'd take a look around at flats. There chiefly weren't any, but those there were sent me home again grateful! In one building Ye Budding Soprano was putting it across the neighbourhood, which was shudderingly realising she *would* feel better, doubtless, when she'd got it out of her system. In another, the mingled odour of fish and onions floated piercingly down the stairs, and the ghosts of departed meals hovered from doorways.

* * *

At yet another, if you'd been over five feet nothing and more than seven inches east and west, you'd have had to go out at the back door and come in at the front if you'd wanted to turn round, or else live without any furniture. At all, the rent was 'steen guineas and don't forget the nimble shillings for the electric light, or there ain't going ter be none!

* * *

I returned to meditate on the pine-trees in the west garden, where the daffodils ought to be blooming by this, but aren't because they weren't put there by Provvy, and I forgot. Still, I *could* have done it and there is room for 'em, likewise there isn't a ragtime four-finger fiend next door, and sometimes I hear a chicken sing before it is cooked. Also when I bang my door seventeen heads peep not from the same number of doors, neither does anyone warble "God Keep Thee Pure" three times daily. So that's that.

* * *

America in Tabloid through Australian eyes: Statue of Liberty. Geraldine Farrar. Billie Burke. Belasco. Wrigleys. Abraham Lincoln. "Uncle Tom's Cabin." Helen Keller. *Saturday Evening Post*. Chicken *à la* Maryland Corn. Uncle Sam. Columbus. Wall Street. Presidents. Railroad Kings. Old Virginny. Ragtime. Charlie Chaplin. Movies, Cans. "*Sure!*" Chewing gum. Edison. Billy Sunday. Brigham Young. Rocky Mountains. Mexican raids. Panama Canal. Riverside Drive. 'Frisco. Coney Island. Pork and Beans. The Mayflower.

DENTAL NOTICE

MR. E. DAVIES of LIVINGSTONE BUILDINGS, RISSIK STREET

Removed on the 1st JULY to

MARLBOROUGH HOUSE

ELOFF STREET - - - Opposite CARLTON HOTEL

EMPIRE, JULY 24: "SPANGLES."

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Tiffany's. The Ziegfeld Follies. Doughnuts. The Metropolitan Opera House. Apartments. Elevators. Skyscrapers. Stars and Stripes. Sousa. Roosevelt. Rockefeller. Henry Ford. Advertisements. Electric Lights on Broadway. The Bronx. Ingersoll. Soda Fountains. *The Literary Digest*. *The Smart Set*. O. Henry. Baseball. Tame Husbands. Phonetic Spelling. Dempsey. English Duchesses. Factories.

* * *

She stood, beautiful as the morning, her limbs rosy with the dew of health and fragrant as the rose upon the sill. With arms confident and rounded, she posed as the artist painted. Shyly the canvas told its tale of mastery. With swift magic the skilled hand moved. Delicately, long shadowy lines appeared, and the beauty of the model spread itself for all the world to see. Her face, pure as an angel's, smiled in deepest happiness. The artist, his eyes unseeing, his mouth a hardy line of crimson, painted on. Suddenly, he laid the brushes down; the model drooped her arms and gazed out of the window on to the streets below. The artist went over and looked down. Surely they were dreaming in a world of their own, these two. Spellbound they were floating through the realms of art, while all the world went by unheeding. The artist turned, and his grave eyes sought the little model's face. "I think," he said at last, "I think I shall go down and get a long iced lager." The little exquisite thing nodded indifferently. "Then for the love uv Gawd bring us a fag when yew come back!" she sighed. EVE.

A NEW KITCHENER STORY.

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Photo by M. Edward.

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JACKSON'S ANTISEPTIC POLISH

Now is the time to Cleanse and Brighten your Home with JACKSON'S ANTISEPTIC WAX POLISH.
IT POLISHES AND DISINFECTS.
THOS. S. JACKSON & SONS, LIMITED.
London, England. : : : : : : Established 1853.

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Tiffany's. The Ziegfeld Follies. Doughnuts. The Metropolitan Opera House. Apartments. Elevators. Skyscrapers. Stars and Stripes. Sousa. Roosevelt. Rockefeller. Henry Ford. Advertisements. Electric Lights on Broadway. The Bronx. Ingersoll. Soda Fountains. *The Literary Digest*. *The Smart Set*. O. Henry. Baseball. Tame Husbands. Phonetic Spelling. Dempsey. English Duchesses. Factories.

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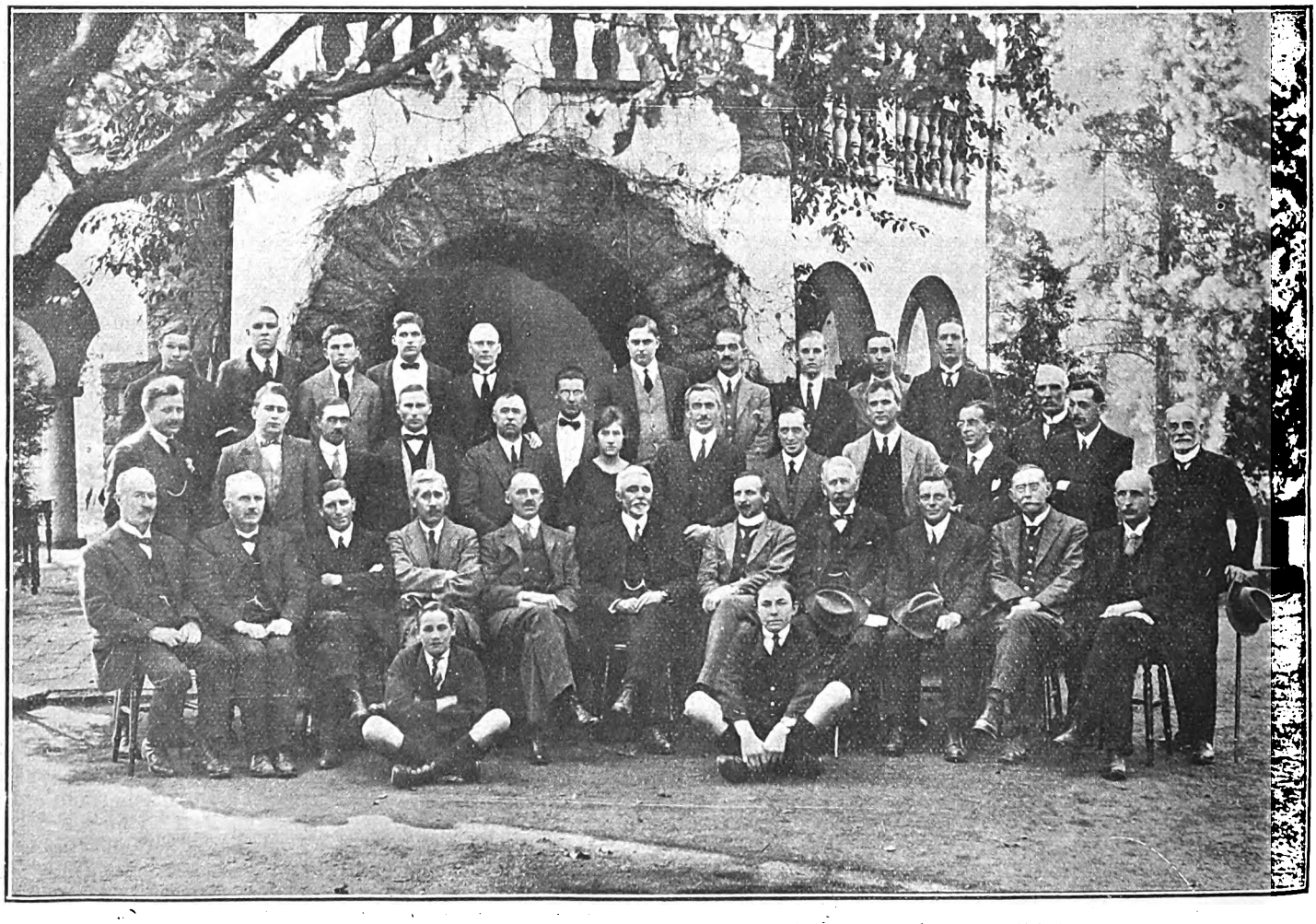

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E. Valmont; while the Ladies' Committee was composed of Mesdames F. Hicks, Pienaar, Moritz, De Villiers, Hook, Salmon, Ritchie, Bloemfield, and Miss Miller. The Ladies' Committee provided the light refreshments, and the success of the function was largely due to their energy. Messrs. Braidwood and Salmon were in charge of the bar. Liberal donations in kind were made, including a handsome case of pipes from Mr. Hickory, gifts from the S.A. Toilet Requisite, chocolates from Mr. Hollander, and a beautiful hand-painted cushion from Mrs. Crawley. The men who are working showed their sympathy for those less fortunate by turning up in force, and the dance was an undoubted success. Among those present were Councillor and Mrs. T. F. Allen and Councillor Scott, and a very large number of others.

* * *

Benoni Amateur Operatic Society is taking up work again, and interest is being taken in the new production by Messrs. A. Wallace Smith, W. H. Martin, H. Tyhurst, E. W. Payne, E. Ware, and J. W. S. Emerton. With such a representative and well-known body of men interested in the Society's work old members and others interested in operatic work need not hesitate in rallying to their support. Mr. Wallace Smith successfully conducted operatic work in Krugersdorp, and has thrown himself heartily into the work of the Benoni Society. The first production will be "The Geisha," and rehearsing will start at an early date.

* * *

The Royal Oak Lodge of the Sons of England made a great success of their dance last week. This was held in the Freemasons' Hall, Claim Street, in aid of St. George's Home Bed Fund and the 1820 Settlers' Fund. The committee was composed of the following: Worthy President and Chairman of the Entertainments Committee, J. M. Webb; D.C.'s, J. M. Webb and W. H. Spears; M.C.'s, Messrs. A. R. Strathern, J. A. Hird, E. S. Mills, F. J. Jenkyns, F. C. Newberry, H. Otley, Mesdames Strathern, Hird, Jenkyns, Otley, Wilson, Ball, Misses Strathern and Webb; stewards, Messrs. R. S. Ball, T. Wilson and Brown.

Among those present were Mr. and Mrs. T. F. Allen, Mrs. C. A. Bain and the Misses Bain, the Misses Taylor, Mr. and Mrs. Stratford, the Rev. A. A. Kidwell and Mrs. Kidwell, Mr. and Mrs. E. Hosken, Mrs. Jones and daughter, Mr. Heeger, Miss Hart, Mrs. Bruyns, Mr. Batten, Mr. A. E. Haworth and many others belonging to S.O.E. Lodges, with their friends.

* * *

The judges were Mesdames T. F. Allen, Ramsay (S.A. PICTORIAL), and Deecker (*Public Opinion*), and the following were the prize-winners: Miss Roberts, "Tickey Mary"; Miss Kennedy, "Persian"; Miss Bain, "Vim"; Miss Strathern, "Mrs. Bindle"; Mr. P. Baker, "Clown"; Mr. A. Kahn, "Coster" and four pierrot couples consisting of the Misses Morse (two), Howarth (two), Messrs. Morse, Jones, Causton and Jardine. The prizes were presented by Mrs. T. F. Allen. The prizes were donated by Miss L. Hart, Messrs. Huggett, Hosken, Randles Bro. and Hudson, Grocott and Sherry, and the members of the committee.

The world has always run after new healers of body and soul who can arouse the spark of belief, albeit the faith that moves mountains proves, not the reality of its object, but the power of the human mind.—"*L. H.*" *in the "Cornhill Magazine."*

JUST OPENED.
THE FLORA NURSERIES,
DUNKELD.
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Phone : 2675. **Night and Sunday Phone : 2253 Yeo.**
Wreaths, Bouquets, Theatre Baskets, Artistically made up. Choice Pot Plants.
Large variety in Bedding Plants always on hand.

THE WEDDING AT ST. GEORGE'S CHURCH, PARKTOWN, JOHANNESBURG, OF DR. J. PRATT-JOHNSON TO MISS ASHBURNHAM, DAUGHTER OF THE CHIEF MAGISTRATE

Photo for "S.A. Pictorial."

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SOCCER GIRLS.

LADIES AGAIN TO PLAY FOOTBALL FOR CHARITY.

AN exceptionally big gate is expected on Sunday, July 30, when the African Theatres Ladies will again play football against the S.A.R. Ladies. This return match should prove a fine fixture, as the previous match, played on July 2, resulted in a draw. Both teams are practising hard in order to give an improved account of their prowess.

Extra motor 'buses will be run from the Town Hall (west side) from 1.30 p.m. direct to the S.A.R. Grounds at Braamfontein, and tickets will be sold on the 'buses by a member of the committee. An extra admittance gate has been arranged, and the committee are making the necessary arrangments for ample seating accommodation. The 'buses from the Town Hall will be run by the Rand Motor Transport and the Blue Bird Company.

Miss Ruby Miller has again consented to kick off at 4 o'clock in the Ladies' match, and it is expected that a very old theatrical "star" will start the ball rolling for the Men's match at 2.30, which will also be between teams representing the Theatres and S.A.R. On July 2 this match also resulted in a draw, and keen competition is expected on this occasion.

Tickets at the nominal charge of 1s. are now on sale at all the Theatres, at the S.A.R. Town Office, Market Street, and at the Booking Office, Johannesburg Station.

In view of the controversy that arose through the last match, the committee are requesting all those attending on July 30 to vote on the back of the ticket on the question of whether ladies should or should not play football for charity.

"THE PEEP-SHOW" AT EAST LONDON.

The East London correspondent of THE PICTORIAL writes: "The Peep-Show," presented by the African Theatres, Ltd., drew four good houses to the City Hall, East London. The three Billies were great favourites. Billie Bell won many hearts with her grace and charm; Billie Desmond won just as many with her vivacity and her spontaneous gaiety; and Billy Fry won many a hearty laugh with his merry wit. In the many and varied characters he undertook Alexander Haviland proved himself a versatile actor. His impersonation of Bill Sykes was masterly and brought back to mind the acting of his talented father. Mr. Philip Levard as Captain Crook scored one of the great hits of the evening. Mr. Edwin Styles was graceful and debonair, and Mr. Frank Foster filled his various *rôles* with *éclat*, particularly that of Micawber.

Considering the limitations of the East London stage, the scenic effects were wonderful. "Down Dickens Street" was very fascinating, and the old-stagers revelled in the "Song Shop," nodding their bald pates to the well-remembered melodies that conjured up "Youth's sweet-scented manuscript."

Good as they all were, Billie Desmond's "Ta-ra-ra Boom-de-ay" was the star turn of a capital show.

RAY'S

SHOE STORE

Rissik & Kerk Streets, Johannesburg

The Celebrated CAMEO Shoes, for Ladies of taste, in all the latest styles

The Famous COLLEGE Boots and Shoes for Gentlemen who like smart footwear at modest prices, also the FAULTLESS Shoe in a grade lower quality, but very stylish

Children's and Boys' Boots and Shoes in the well-known HOLDFAST make, for good, solid service

RAY'S

Grand National Buildings, Rissik and Kerk Streets

How to Develop the Hidden Beauty of the Hair.

Perfect beauty is given to few women, but, with a little intelligence, all could make the best of whatever good looks they possess. Nothing makes more difference to a woman's appearance than the condition of her hair; it greatly enhances the charm of the pretty woman, if it is glossy and well-groomed, and beautiful hair atones for plainness in the less fortunate.

A great deal depends on the shampoo used. The hair, to look its best, must be frequently cleansed. Many shampoos, which do not lather well, only partially cleanse the hair; consequently it never appears as bright and glossy as it should. Many society women and actresses who know the value of beauty and the importance of preserving it, are now forsaking hairdressing establishments, and having their hair washed at home by their maids. For this purpose a shampoo is made with stallax granules and hot water This substance produces a sweet scented foaming lather which thoroughly cleanses the hair. After rinsing the hair is quickly dried with hot towels, and the results are most satisfactory.

All the hidden sheen of the hair is brought out, and it is beautifully soft, wavy, and easy to do up.

All shampoos have a tendency to dry the hair. In cases where the scalp is naturally very oily, the use of stallax acts as an excellent corrective. For those whose hair is inclined to be dry and brittle, massaging the scalp with olive oil before each shampoo, is recommended.

Brushes should be kept thoroughly clean. A little ammonia in the water used for washing them, ensures this. They should be finally rinsed in cold water, so as to stiffen the bristles. A

DEATH OF A BIOSCOPE PIONEER.

MR. A. M. FISHER DIES AT SEA.

Mr. A. M. Fisher, of Cape Town, pioneer of the bioscope in South Africa, died suddenly of heart failure last Saturday morning on board the s.s. *Kawachi Maru* on the way from Durban to Cape Town. He was in his 67th year. He had gone to Durban to meet his son Julius, who had just arrived from Singapore.

Mr. Fisher leaves a large family, including Joe and Julius, of the Middle East Films, Ltd., Singapore; Harry, manager of the New Bijou Cinema, Johannesburg; and Isidore, who has lately been acting conductor of the orchestra at the Johannesburg Empire. He was an ardent Freemason, and had been Master of his Lodge on several occasions.

It is the chief strength of England to-day that she possesses in every part of the world the deep affection of nations, now strong, whom she helped in their hour of weakness. For that chivalry of our English ancestors we are reaping a great reward.—*Harold Spender in the "Contemporary Review."*

EMPIRE, JULY 24: "SPANGLES."

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Proprietor - - - - - P. COOKE
Manager - - - - - Frank Fillis

DOINGS AT DURBAN.

Collet Makes Greatorex a Record Winning Sire.

THE SPORT ON THE RAND.

By "ONLOOKER."

THE decisive manner in which Collet accounted for Flush of Dawn and the other runners in the Merchants' Handicap at Durban on the concluding day of the big meeting, coupled with the fact that Bondsman was beaten into third place on his second outing at the gathering, bears out what was contended in these columns last week—that the victory of Mr. Gard's mare in the July Handicap was no fluke: that

The Best Horse at the Weights

on the day prevailed. This, too, is the view held (and this was before the Merchants' Handicap was run) by returned Randites competent to offer an opinion. It was "a very long neck" by which Collet gained the judge's verdict, and the mare could have pulled out a bit more had she been called up. The owner was brimful of confidence in the ability of Collet to pull off the sprint, and Mr. Gard and his friends benefited very considerably over the second win. The followers of the White Lodge stable must have had a royal meeting; and no one begrudges the successes achieved by Mr. Gard.

* * *

Generally speaking, the Durban July has for years past been a disastrous fixture for the Ring. One leading bookmaker had come to dread the fixture, and in order to give it a bye took his departure before he could be tempted to open accounts thereon. Collet this year certainly

Stemmed the Run of Favourites

in the big event; yet, apart from Bondsman, there was probably no worse horse for layers than the winner. And on each of the three days a bunch of favourites prevailed, so that it was essentially a backers' meeting. The plums in the prize line as usual came to the Rand, and probably most of the visitors from these parts will have won enough to pay the expenses of their holiday.

* * *

If figures be taken as a true index, the sporting folk in the Garden Province have more free money than those in the Transvaal. It is the financial stringency that kept many usual visitors to the coast in July at home this year. It is computed that

Only About Half the Number

journeyed from the Rand to Natal this season as compared with the two previous seasons. Yet the totalisator turnover and the attendances at the races were on a par with last year, when records were established. Durban is certainly growing fast, and it is eminently satisfactory to find that the spending power of its inhabitants is not abating; rather the reverse.

* * *

At recent Auckland Park meetings punters have been particularly successful in spotting winners. Followers of the money could not go wrong at the Park last Saturday, for five of the eight winners were pronounced favourites; and these were practically at the top of the boards from the commencement of the betting—so there were no misleading influences at work. It might not be strictly correct to say all of the favourites scored on merit. But there it was, and

The Lucky Backer

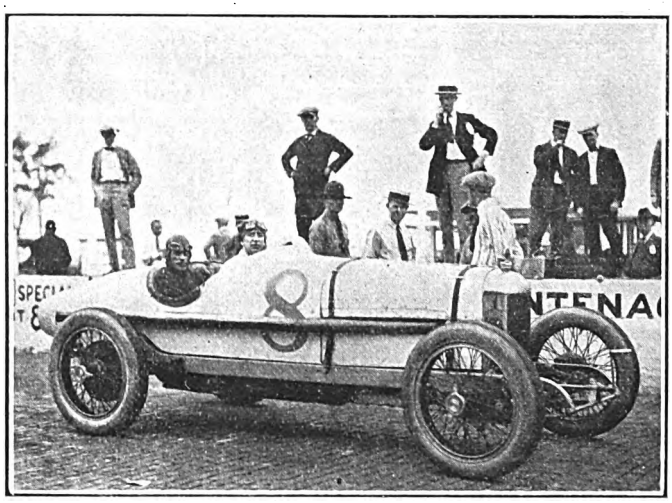
is not inclined to question the *bona-fides* of any performer finishing behind the one on which he has staked. There is not much doubt, however, that Sporting Ally was too good for the opposition against her in the last race. It was the fourth consecutive victory for the filly, who is an imported four-year-old by Dorando. The sire carried the colours of King Edward. Sandstone, in losing his maiden certificate by taking the second division of the Galloway and Pony Handicap, had very little to spare from another three-year-old, Beckey. Sandstone on the previous Saturday had run a poor race at Turffontein, but a staisfactory explanation was forthcoming as regards the apparent improvement in form. Sandstone was not one of the favourites.

* * *

The Executive of the Transvaal Provincial Council is waxing indignant at the suggestion, said to have been made in the House of Assembly, that there was some hanky-panky in the issue of racecourse licences. Mr. Leslie Blackwell is being called upon to make complete retraction of statements he is reported to have made in Parliament. What the Executive on its part should

Explain to the Public

are the reasons, in face of the strongest possible objection by the police authorities—in face, too, of the announcement of the previous Executive that no more such licences for



WINNER OF THE INDIANAPOLIS TRACK RACE.

Jimmy Murphy, in his "Murphy Special," who recently won the great Indianapolis Track Race and $30,000 in prize money. He beat all track records by maintaining an average speed of 94.48 miles per hour.

Photo by the Goodyear News Service.

the Rand would be considered—why these licences were granted. It is not over-stating the case when it is said there was, and is, a very general demand for such information. What influenced the Executive in the granting of the licences has so far not transpired.

* * *

It was suggested last week that the class of those placed in the Durban July Handicap was somewhat better than would be suggested by the weights they carried. This has been emphasised by the Durban handicapper by his adjustments for the Durban Gold Cup, the two-miles race to be run for on Saturday, August 5. Here Collet is allotted no less than 9.4, the mare, with top weight, being set to give Polygamist 4 lbs. and Nigger Minstrel 7 lbs. When it is borne in mind that in the July Handicap the latter was placed just upon 2 st. over Collet it can be seen the coast weight-adjuster has been very highly impressed with the showings of Gard's mare. Most racing men here considered that Bondsman, as well as Nigger Minstrel, would be

More at Home

over a long journey than at middle distances; yet in the

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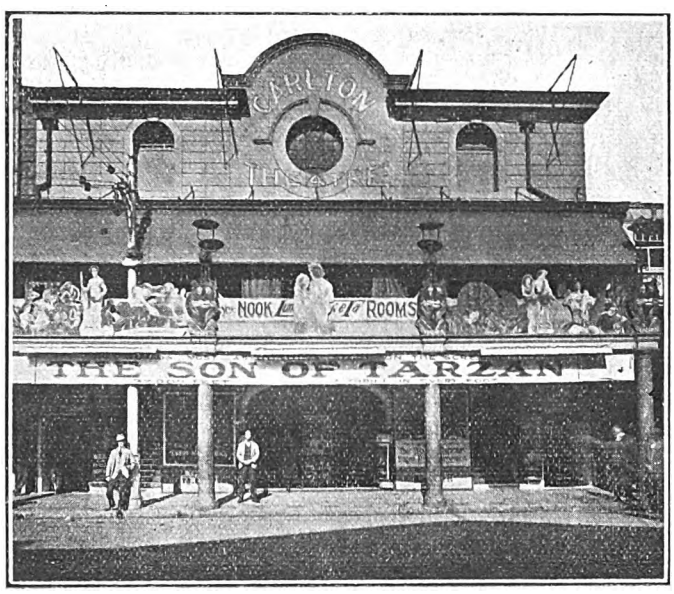
forthcoming two-miles event Bondsman receives 15 lbs. less than his July Handicap conqueror. Perhaps a rather exalted opinion has been taken of Collet—it is hardly likely she will be presented to run on August 5. At the same time Mr. Chinnery has as good as said it was perfect rubbish to suppose Bondsman was unlucky to be beaten on July 8. Cesarevitch is weighted 4 lbs. below Bondsman in the Gold Cup. The meeting of this pair over the long course would be interesting, but it is said the latter does not run. Sir Abe Bailey can, of course, have his colours carried by Nigger Minstrel. And Sir Abe last week purchased Touraine, who is engaged with 8.8. The half-sister to Captain Cuttle



THE CARLTON THEATRE, JOHANNESBURG: SHOWING HOW "THE SON OF TARZAN" WAS ADVERTISED.

may carry the Collet livery, for it is understood the mare is not to be handed over until some time next month.

* * *

There is an announcement in the Racing Calendar that the South African Turf Club is instituting a race for colonial-bred three-year-olds to be run in March each year. It is to be styled

The Western Province Derby.

The conditions are somewhat bewildering. First, the usual Derby imposts are given: colts 8.12, fillies and geldings 8.9. Then there is a clause which states: "Weight for age reduced 10 lb. Winners extra, maidens allowed 7 lb." Whoever heard of a Derby in which penalties had to be carried, and in which any runner could claim an allowance! A Derby implies that the race is for three-year-olds meeting on equal terms, save for the sex allowance, with the distance, as in this case, a mile and a half. If the S.A. Turf Club are to have a race for three-year-olds and desire to penalise the winner of the S.A. Derby and other good ones, let the Club call the race by some other name than the Western Province Derby.

* * *

Before half the season was over the successes of his best son made Greatorex secure as coming out once again at the head of the winning sires of the year. But now, besides Dignitary,

The Defunct Dwarsvlei Sire

has a second big stake-earner in Collet, and when the statistics are made up at the end of the present month it will be found that Greatorex will be out by himself at the top of the list with a total greater than has ever before been set against a South African sire.

* * *

Rand racing this Saturday is at Germiston. Selections:

12.20 p.m.—Stewards' Handicap.
Ziska 1, Metropolis 2, St. Mark 3.

12.55 p.m.—Galloway and Pony Handicap (C).
Wedding Ring 1, Twin 2, Cadwal 3.

1.40 p.m.—Rose Deep Handicap (C).
Grey Pietri 1, Forest Love 2, Queen's Wake 3.

2.15 p.m.—Rose Deep Handicap (D).
Manton 1, Willango 2, Gladsome, 3.

2.50 p.m.—Galloway and Pony Handicap (A).
Matinee 1, Songster 2, Basil 3.

3.35 p.m.—Rose Deep Handicap (A).
Bosun 1, Delusion 2, Pious Pietri 3.

4.15 p.m.—Galloway and Pony Handicap (B).
Beckey 1, Dundoran 2, Early Bird 3.

4.55 p.m.—Rose Deep Handicap (B).
Feldspar 1, Lady Noreen 2, Blue Lancer 3.

Abraham Lincoln had a real genius for seeing the real point of his case and putting it straight to the Court. A contemporary who was asked in later life what was Lincoln's trick with the jury, replied, "He saw the kernel of every case at the outset, never lost sight of it, and never let it escape the jury. That was the only trick I ever saw him play."—*Judge Parry in "Chambers's Journal."*

GERMISTON RACES.

THIS SATURDAY JULY 22,

8 RACES 8

1st RACE AT 12.20 P.M.; LAST RACE AT 4.55 P.M.

Double Tote on 5th and 6th Races.

Catch the Race Special from Park.

SPLENDID ENTRIES.

Good Train and 'Bus Service right to Course Gates.

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KRUGERSDORP RACES.

NEXT WEDNESDAY JULY 26.

7 RACES 7

SPLENDID ENTRIES.

Forty minutes run from the City.

First Race at 12.50 Last Race at 4.55 p.m.

Catch the 10.15 Special from Park

P.O. Box 1474 Johannesburg. J. M. Culhane, Secretary.
'Phone 1614 Johannesburg.

EMPIRE, JULY 24: "SPANGLES."

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HARD TO PICK 'EM.

(*Continued from Page 3.*)

"Oh, all right," I surrendered. "Start me off for a week from next Saturday." I got up to leave.

"How about the dough?" he asked.

"Oh, that'll be all right."

"How do we know it'll be all right? Guess you'd better leave half payment in advance. That's the rule. We make some of 'em pay in full before turning a hand."

In those days there was no such thing as a picture that ran more than one reel. We had no regular plays, as we do nowadays. Stars had not been heard of. Regular actors scoffed at the movies.

The so-called comedies consisted mainly of Frenchmen jumping out of second-storey windows and falling to pieces. Then the parts would run back together again by a camera trick. I never knew how they did that, but it was considered great stuff. After that the comedians would start running down the street, gathering a crowd as they went, and knocking over fruit stands, apple carts, ash cans, baby carriages, and so on. The American comedies had pie throwing from the start, and, strangely enough, it's good stuff to-day. I used to wonder why the French pictures didn't have pie throwing, but I learned that they don't have pies in France. As a result they missed a lot of comedy. The American slapstick boys then began to invent mechanical tricks with automobiles and other forms of machinery. They gradually dug up so many new forms of rough stuff that the old-fashioned French comedies—the pioneers—became *passé*.

That is the kind of stuff that I had to offer in what I thought was going to be a movie of class.

The first night, the formal opening, I had four hundred dime customers. Forty dollars for a single performance made the prospects look a little rosy. In a few days, though, it began to die down. I caught Ben's man counting my house one afternoon, and I promptly sent a boy over to count his. I had thirty dime customers and fifty-one kids at a nickel. Ben had a total of eighteen, ten at a nickel a head. Somebody was going broke; I could see that.

The Two-Session Innovation.

At the end of three weeks I was able to get a pretty good line on my house. It was costing a little more than twenty dollars a day and I was running but one afternoon and one night performance. This meant of course that I would have to have a little more than two hundred dime patrons or four hundred nickel fellows to break even. And I wasn't getting anything like that!

We then inaugurated the system, used in nearly all movies to-day, of giving two afternoon and two night performances. It didn't work so well at first, due to the crowd refusing to leave after the first performance to make room for newcomers. In time, though, they got used to it.

To boost up the business I put on a bill of cheap vaudeville Saturday nights. That was the worst thing I ever did. People would rather see a poor picture than a poor vaudeville act. It cheapened the tone of my house—already dirt cheap—and I was farther than ever from the high-class trade. I simply couldn't get the women to come. I found that they couldn't stand the loud language and disorderly conduct of the boys. This was a dilemma. If I got rid of the boys I might not have any trade at all.

In the meantime Ben's house went flooey. His failure helped me some, but I was still on a losing basis.

A change for the better started when we began to get two-reel pictures. Each of these had a sort of story, worked out in a crude way. They began to interest the women. The brightest spot in my career as a movie manager was when four ladies stopped at the box-office one day to say that they had enjoyed a picture because the story was so interesting. They had previously read it in a magazine, it seemed.

I urged the distributing agency to get more of that kind, but their attitude was one of annoyance. I got others to write to them, and by degrees we got better pictures.

By this time I had to hire a young man to go through the audience and keep the boys quiet. My great problem was to stop them from eating peanuts. The crunch-crunch got on the ladies' nerves, and the grating noise as patrons walked on discarded peanut shells was an added objection. We had to sweep out twice a day.

The climax came, though, when a customer, a boatman, stopped at the window to suggest that I put in a few cuspidors. He couldn't enjoy a picture, he said, without chewing tobacco. Others must have had the same idea of enjoyment, but weren't so particular about cuspidors. This was a more serious problem than you may imagine.

After thinking it over I placed this printed sign in the lobby:

TOBACCO CHEWING AND PEANUT EATING ANNOY LADIES.
MAYBE YOU HAVE FORGOTTEN.

It didn't bring about complete reform, but we could notice an improvement. To stop the rowdy conduct of boys always has been a stickler. If I had been a stranger this task would have been impossible.

Keeping the Boys in Hand.

In my theatre I have seen the little fellows grow up from babyhood, and they know that I know all about them. They do not want to appear badly in my eyes because I know their families. But they have to be watched constantly. I have taught my ushers to pick the rowdy ones out and reprimand them by name. If they are brought to me I give them a severe lecture. Often I bar them from the theatre temporarily, and that is considered a village disgrace. My office is frequently like a juvenile court.

My favourite method of impressing these little fellows is to take them in my office, call up an imaginary judge on the telephone and lay the whole case before him. Then I ask for instructions. Whether it be debarment from the theatre or a talk with the parents, I repeat these imaginary judicial rulings to the little culprits. Their white and frightened faces always arouse my pity, but I have to force myself to appear deadly serious.

The main crimes committed by these youthful theatre-goers are yelling and stamping their feet, booing the love scenes, eating peanuts, throwing candy and paper wads at each other, and putting chewing gum on the seats. Another favourite sport is to jeer at the pianist, who occasionally makes the mistake of trying to correct them.

Not long ago a bright-eyed little Italian boy was caught in the act of placing chewing gum where he knew some girls were going to sit. A few minutes before, he had tacked one girl's hair to the back of the seat in front of him. Children of foreign parentage are more easily frightened by my imaginary conversations with the judge than are the American boys. This little Italian was a handsome, happy-faced little rascal. His eyes fairly twinkled with merriment. One couldn't help liking him. He is so terribly mischievous, though, that something had to be done or I should lose many girl patrons.

When the boy came into my office, led by the usher, his big brown eyes had a frightened look. Someone was using the telephone and I could not call up my imaginary judge. In a very solemn voice I questioned the little fellow, putting great emphasis on every word. Then I decided to try a new scheme.

"Now, young man," I said, summing up the crime, "I want you to go right over to the judge's office"—the village magistrate—"and tell him just what you have done. Tell him the truth just as you have told me. Then ask him to pronounce sentence on you."

Waiting for the Judge.

The boy, I figured, would scoot for home just as soon as he got out of my sight. Anyway, the scare would be beneficial.

Three-quarters of an hour later I was interrupted by a little boy walking directly into my office—an unusual occurrence. I had forgotten all about my instructions to the little Italian, and looked up, surprised. But, sure enough, here he was.

"Mister, I went and waited," he announced tearfully, "but de judge he don't come."

"You mean you have been at the judge's office all this time?"

"Yes, mister, but he won't come." He was about to cry. "Can I go home now?"

Of course I couldn't hug that little shaver, but I felt like it. I told him he could go on probation. The incident had a very salutary effect in his neighbourhood of foreigners.

(*To be continued.*)

EMPIRE, JULY 24: "SPANGLES."

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Pauline Frederick in
"THE WOMAN IN ROOM 13,"
Goldwyn Drama in 5 Acts.

FRIDAY & SATURDAY, JULY 28 & 29,

William Farnum in
"IF I WERE KING,"
Fox Drama in 8 Reels.

Next Week's Calls.

WEEK COMMENCING MONDAY, JULY 24:

Tivoli, Cape Town.—Till July 25: Teddy Stream, Tess and Flo Le Roy, Louis J. Seymour. Continuing: Billy Fry and Partner, Betty Sinclair, Bobbie and Beattie, Marcelle Ray. Opening July 26: Herbert La Martine and Partner, Arthur Pond, Wyn and Ivy.

Empire, Johannesburg.—"Spangles."

His Majesty's, Johannesburg.—Miss Ruby Miller and Company in "Polly With a Past."

Orpheum, Johannesburg.—Horace Jones and Partner, Daimler and Eadie.

Apollo, Germiston.—July 24, 25 and 26: Alec Kendal, Jack and Emily.

Grand, Pretoria.—The Three Lombards, Zona and Milroy.

Vaudette, Krugersdorp.—July 27, 28 and 29: Alec Kendal, Jack and Emily.

Criterion, Benoni.—Sandford and Lyons, Moss and Maachah.

Vaudette, Bloemfontein.—July 24, 25 and 26: Julot and Piero, Jubb and Jerome.

Vaudette, Kimberley.—July 27, 28 and 29: Julot and Piero, Jubb and Jerome.

Rinko, Maritzburg.—Pan and Girls, The Real McKays.

Criterion, Durban.—Ethel Hook Trio, Mills and Innes, Scott and Barry.

Theatre Royal, Durban.—The 1922 Musical-Comedy Company

Maxim Gorki says that "the weak-willed fool and the repentant robber are heroes of Soviet Russia."

ALL SHAKESPEARE.

Isolated phrases which have passed from Shakespeare's plays into current speech and writing are legion. Among them are these:—

"In my mind's eye."
"More in sorrow than in anger."
"The primrose path."
"A king of shreds and patches."
"The milk of human kindness."
"A ministering angel."
"A towering passion."
"A man more sinned against than sinning."
"Every inch a king."
"A divided duty."
"A foregone conclusion."
"Pride, pomp, and circumstance of glorious war."

And besides phrases there are, of course, many whole sentences, such as:—

"The better part of valour is discretion."
"Brevity is the soul of wit."
"Assume a virtue if you have it not."
"The course of true love never did run smooth."
"Every why hath a wherefore."
"Though this be madness, there is method in it."
"Thus conscience doth make cowards of us all."

It is not too much to say that for many of these sayings we have no substitutes: they have become necessities of our thought and speech.—*John o' London's Weekly.*

It is one thing to quell tribes, enemies of progress; it is another to make friends with them, inspire them with confidence and enlist them as co-operators in the beneficent works of peace and order. Marshal Lyautey has done this in Morocco, and gained the gratitude of the Sultan, chiefs, and natives alike and the homage of his admiring countrymen.—*John Bell in the "Fortnightly Review."*

EMPIRE, JULY 24: "SPANGLES."

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MRS. P. M. LOTZ, Nooitgedacht, P.O. Klerksdorp, writes:—

"For three years I have suffered from severe pains in the kidneys and bladder. My bladder was often so swollen that I could hardly walk, and I had to go to bed. I used various medicines, but they were of no use. My husband advised me to try De Witt's Pills. The morning following my first dose I was able to get up and do all my housework again. From the time that I used your pills not a sign of pain has appeared. I shall always praise De Witt's Pills."

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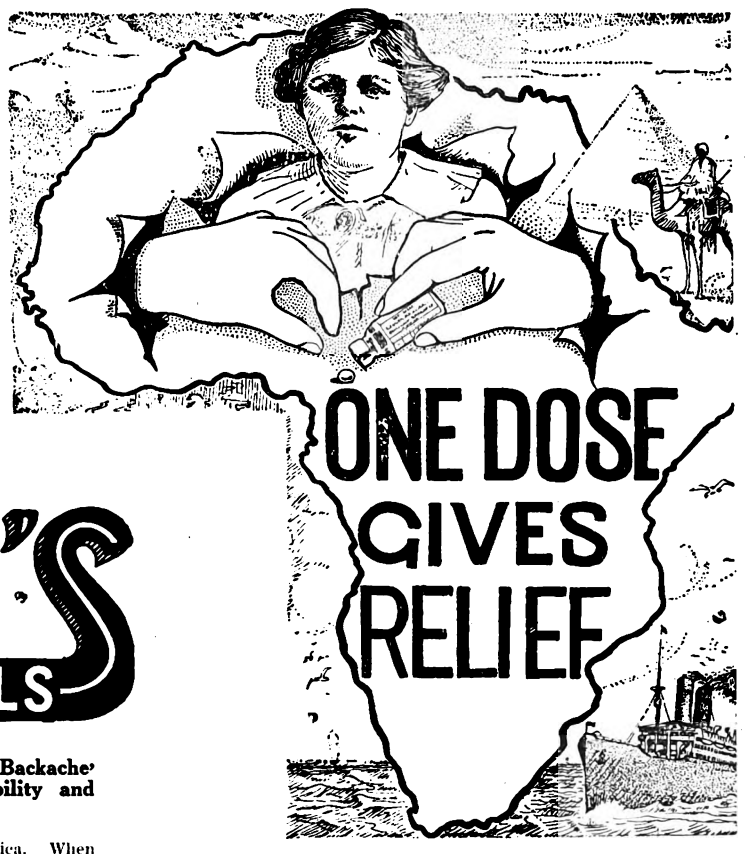

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EMPIRE, JULY 24: "SPANGLES."

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Few, even of those who love their gardens, recognise what accommodating things fruit and flowers are. By the exercise of a little art they can be made to take all manner of forms or colours Nature never intended, and, since vegetables presumably have no emotions, our consciences may be easy in experimenting upon them.—*Edwin L. Arnold in "Chambers's Journal."*

In spite of their obvious diversity, the men of the Victorian Age had this quality in common: they were all men of large utterance. They had much to say, and they said it at length.—"*Blackwood's Magazine.*"

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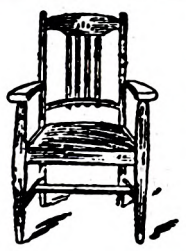

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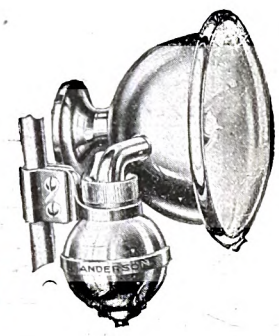

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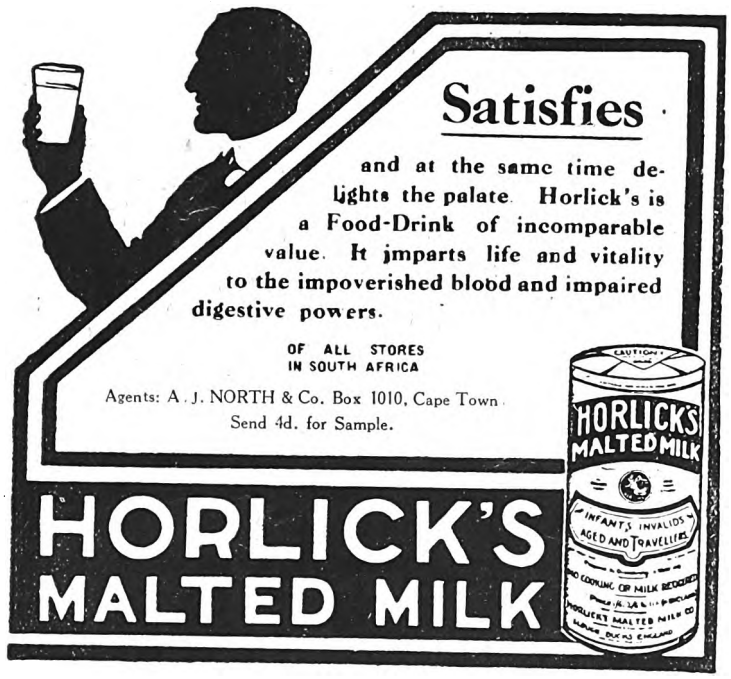

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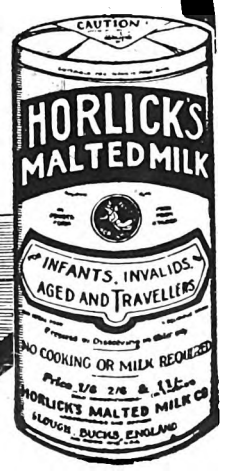

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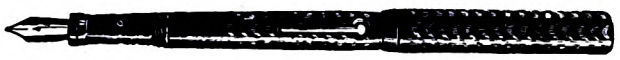

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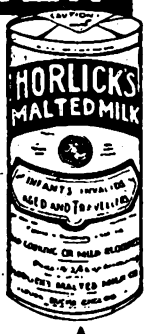

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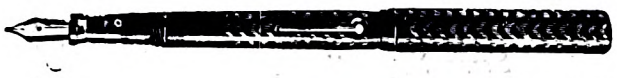

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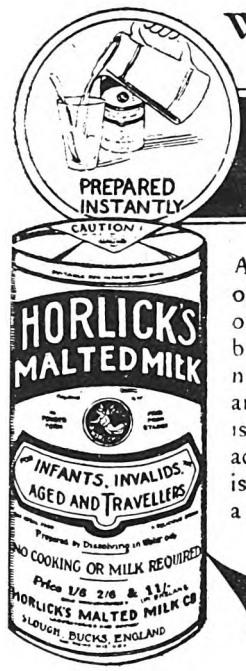

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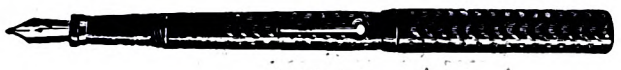

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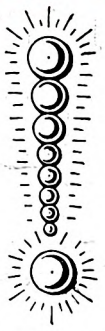

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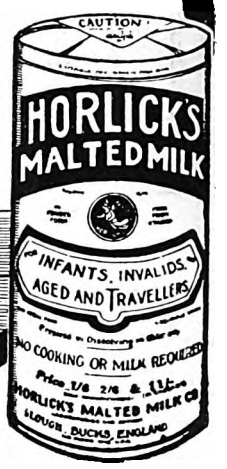

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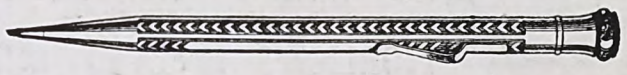

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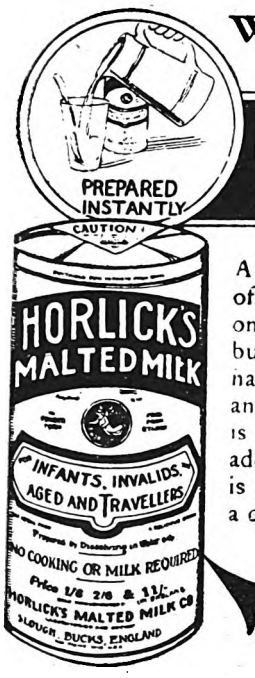

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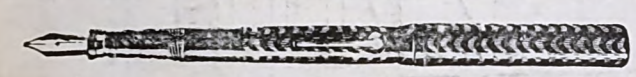

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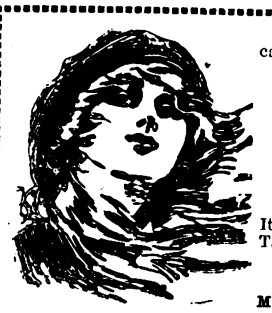

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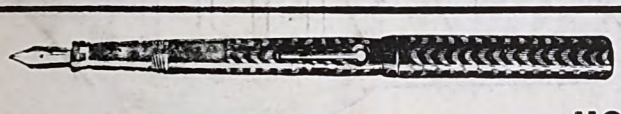

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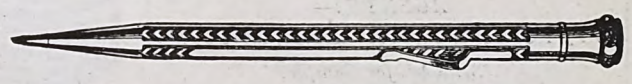

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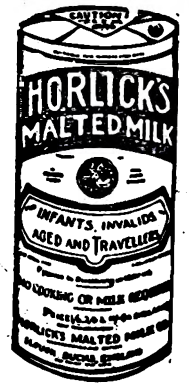

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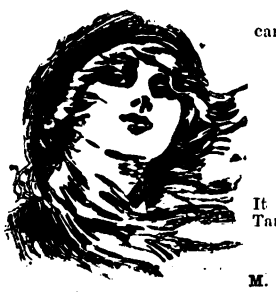

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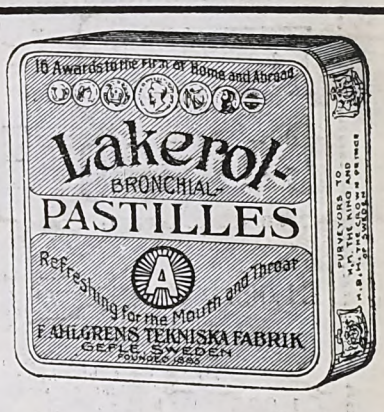

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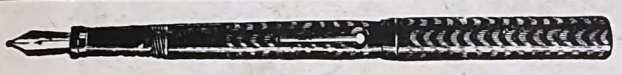

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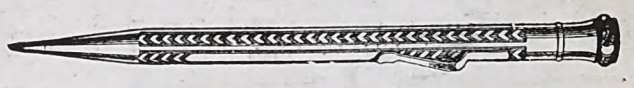

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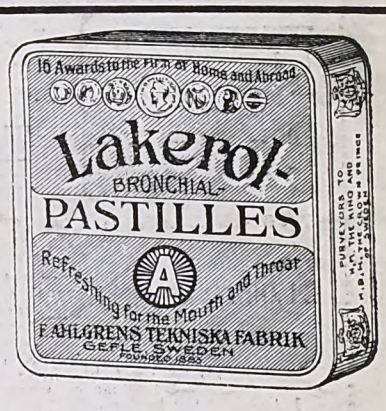

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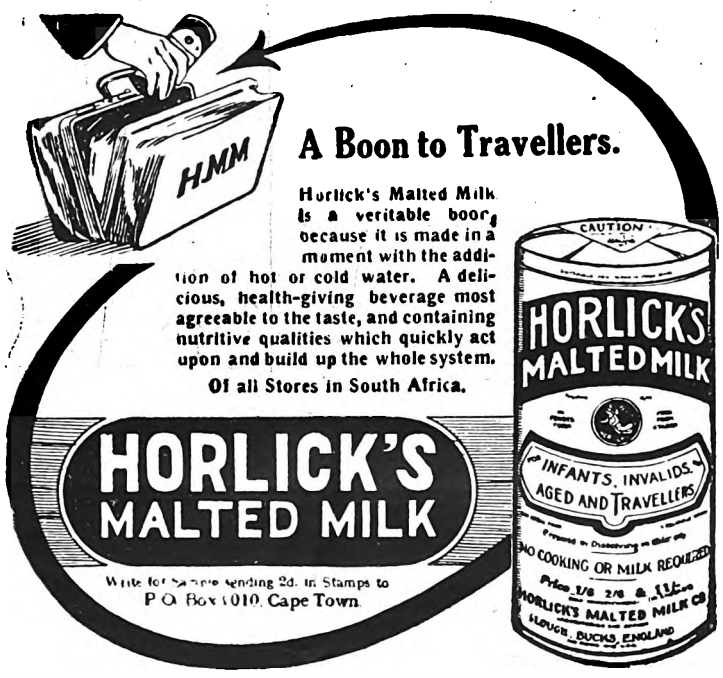

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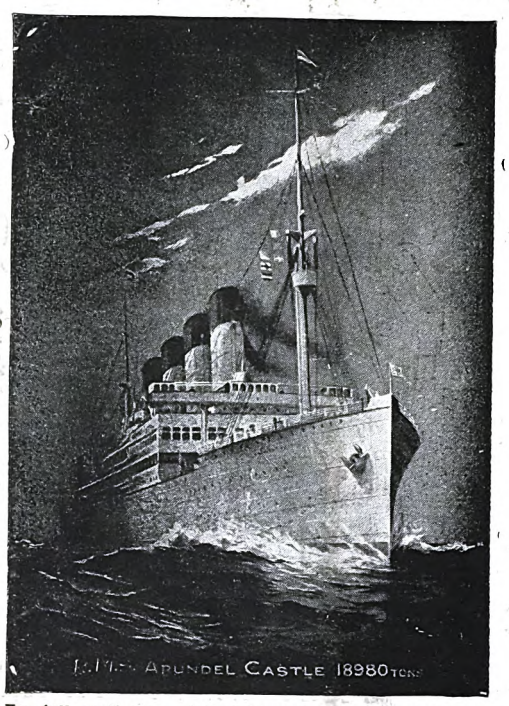

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